

Carnegie Mellon University
Master of Entertainment Industry Management (MEIM)
Capstone Project I and II 2022-23

Course Number: 93.889 (3 units – fall 2022) and 93.890 (9 Units - spring 2023)

Meeting times vary throughout the semester

Syllabus updated 1.19.23

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COURSE OVERVIEW

The Capstone Project is a two-semester applied research project that represents the final requirement of the Master of Entertainment Industry Management (MEIM) Program. The Capstone provides the opportunity for students to apply the sum knowledge and skills gained from the MEIM program to real world issues facing the entertainment industry. Working in teams, and in consultation with industry professionals, students will define, outline and deliver an in-depth examination of a specific research topic, fulfilling a series of deliverables over the course of the project, and adhering to established research project formats and guidelines.

COURSE OBJECTIVES

Objective	Assessment
Mastery of project management, teamwork, and communication skills (including clear, correct business writing and effective presentation)	Fall and Spring peer evaluations, Advisor Check-in Meetings, Final deliverables
Integration and synthesis of the lessons from prior coursework in the program	Final presentation, Final document
Demonstration of professional behavior through interacting with professionals and conducting research within the industry	First proposal, First client meeting, Client Project Sketch, Client & advisor communication
Deepening an awareness of strategic issues, trends and challenges facing the industry	Client Meetings, First Proposal, Survey, First and Second Drafts, Final Draft, Final Presentation
Developing a greater sense of personal accomplishment and relevant career experience	Client Meetings, Final Draft, Final Presentation
Prepare professional and effective documents appropriate to the objective and context	Revised Project Proposal, Survey, First draft, Second Draft, Final draft
Prepare and convey communications suitable for diverse audiences	First presentation, Second presentation, First draft, second draft, final draft

METHODOLOGY

Collaboration

The MEIM program encourages collaborative projects. Students will work on Capstone projects in teams. The idea behind the team is really at the heart of the interdisciplinary thinking at Carnegie Mellon.

Industry Auspices

Each Capstone project will be conducted in collaboration with an entertainment industry company ("Client"). This affords students the opportunity to work in a professional context, to work on a project that has current industry relevance to their client, and to create a professional work product.

Team Selection

Students rank their Capstone topic choices via a survey which will be emailed to them after the first meeting with all advisors. Students will rank the projects by order of preference. Team size may range anywhere from 4 to 8 students.

Client Collaboration

Clients have agreed to participate in the definition of each Capstone project topic, and on the scope of the anticipated work product. This will involve, at minimum:

- One initial meeting with the team to discuss the proposed topic, answer any questions, and focus the team on the outline parameters for the project, and
- One follow-up meeting with the team to evaluate the team's proposed *Sketch* for the project, and to make recommendations on revisions.

Each student team will be responsible for completing the Capstone project based on these two initial meetings, without any further guaranteed or expected input from the Client. Certain clients may, depending upon their availability, be willing and/or interested in a more ongoing involvement with their team. In such instance, the Client and the team, along with MEIM leadership, will draft a set of parameters setting forth the Client's commitment to that team, including follow-up meetings, access to Client-provided research data, introductions to interview subjects, etc. This draft can be as simple as an email or notes taken at one of the initial meetings.

NOTE: Students should be prepared for any eventuality in this scenario, from the Client fulfilling their intentions to the Client failing to follow through with their intentions due to other conflicting commitments, personnel changes, or internal policy changes.

In any event, regardless of their involvement beyond the two initial meetings, each team will share their key milestones with the Client in the form of a Milestone Schedule, as well as with MEIM leadership. Students should keep the Client informed of the team's progress by sharing milestones including the Project Proposal, the Revised Project Proposal, the 1st Draft of the Project (if client is interested), the 2nd Draft of the Project (if client is interested), and the Final Draft of the Project. Students are strongly encouraged to schedule and deliver an oral presentation of their Final Draft to the Client, prior to their final oral presentation at the MEIM Center (recommended) but at least prior to graduation.

MEIM Supervision

Throughout the Capstone project, advisors will oversee student work and will be the direct day-to-day contacts for the project. All grading and administration concerns will be the decision of the instructor of record, Dan Green in conjunction with the individual team advisor(s).

Capstone Advisors include the following:

- Anna Andree, Research Manager, NBCUniversal Studio Group
- Krysta Brown, Marketing Manager/Strategist, Omelet Creative
- Heather Cohen, VP, Client Services, Ayzenberg/ Past SVP Client Services, Palisades Media Group
- Alison Emilio, Executive Director, WORDTheatre/ Past Dir, ReFrame (Sundance Institute & Women in Film)
- Scott Garner, Executive Consultant, Conqueror Media/ Past EVP Planning/Scheduling/ Acquisitions, Oprah Winfrey Network
- Dan Green, MEIM Program Director
- Tom Meredith, Past General Manager, Television Research at Screen Engine; Past SVP Business Development, Nielsen Entertainment Television Group
- Kevin Stein, Principal, Kevin Stein Consulting/Strategic Marketing Consultant, Past Exec Producer, Viacom; Past VP of Programming, HBO

While the advisors are assigned to a particular project, it is important to note that all of the advisors are available to you and your team. MEIM advisors are encouraged to get involved in other team projects as their own schedule permits when appropriate. It is not unusual for a team to get multiple notes on a topic (that can sometimes be conflicting). Part of the Capstone experience is navigating these types of situations and the team making the best decision from its point of view.

Team Lead

Each team will be asked to designate a different team lead or contact for each semester. While the team contact is not in charge of the team, this person will be the communications point person for setting meetings, organizing the group and reporting status updates back to MEIM Leadership and the client. This person will be voted on by the team itself and needs to change from Fall to Spring semester. This is a good role for someone who likes to organize, responds to emails and calls quickly and has a sense of collegiality. If this person fails to perform effectively, a new person may be selected by MEIM leadership.

Peer Review of Students and Individual Consultations

While grades are the final responsibility of MEIM leadership, it is important to conduct a peer review in which each team member provides a written evaluation of all other members and him/herself. Reasons for peer review are:

- The results of peer review inform the advisor for grading purposes;
- The results also provide the basis for feedback in individual consultations with students; and
- The use of peer review – the giving and receiving of constructive criticism in a professional manner – is an activity that professionals will increasingly be asked to undertake.

Feedback is essential for the development of individual team members. For students doing a good job, it provides important feedback in an upbeat setting. For students doing poorly, it provides an awareness they might otherwise not be aware of as it pertains to team dynamics.

There will be one Peer Evaluation at the end of the fall semester. In the spring, there will be a mid-semester evaluation to inform the team how the process is going and a second end of the semester peer evaluation. The focus on evaluations will be on the ability to identify and structure tasks, the ability to

carry out tasks, communication, responsibility, time commitment, teamwork and overall dependability and attitude.

PARTICIPATING CLIENTS AND PROPOSED TOPICS

Seven companies will be participating in the Capstone projects for the 2022-2023 academic year. Students are encouraged to thoroughly review the descriptions and project topic statements prior to making a definitive decision as to their Capstone project topic preferences.

[ayzenberg]

Ayzenberg Group

<https://www.ayzenberg.com/contact>

49 E. Walnut Street, Pasadena, CA 91103

Capstone Contacts

Heather Cohen, VP Media
Jocelyn Harjes, VP Analytics
Michael Marina, VP Digital
Matt Bretz, Chief Marketing Officer
Aayush Kothari, Associate Media Director
Justin Anderson, Associate Director Project Management

Proposal Name

Can a brand be your friend? Examining Authenticity in Gen Z Social

Keywords

Authenticity, Avatars, Console Gaming, Creator Marketplaces, E-Sports, Gen Alpha, Gen Z,, Macro/Micro Influencers, Metaverse, Mobile Gaming, Social Media Streaming, UGC (User Generated Content), Videogaming, Viral Media, Web 3,0

Advisor

Heather Cohen

Team

Alyssa Eblen
Samantha (Sam) Ketter
Shambhavi Mishra
Enhui (Grace) Su
Yuxin (Mara) Zhou

Description of Client

Ayzenberg Group is a full funnel advertising agency that provides strategy, custom creative, brand identity, interactive, social (paid and organic), mobile, analytics, broadcast, media planning and buying services. Ayzenberg has offices not only in North America, but in Europe and Asia as well. Their philosophy and business model are built around three integrated pillars—Listen, Create, and Share

The agency was founded in 1993 and currently serves digital and entertainment brands such as Disney, Microsoft, Meta, Nintendo, Tencent, Xbox, Reebok, Mattel, Adidas, Epix, Zynga Games, Sega, WarnerBros. Discovery, Electronic Arts, and Amazon. Ayzenberg handles the organic and paid social content for some of the premiere gaming franchises (Call of Duty, PUBG, Pokemon) as well.

In addition to running campaign development, the company's digital practice includes Business Intelligence, Marketing Analytics, Application Design, Brand Channels and Platforms, and Digital Marketing and Advertising. In the Marketing Science area, Ayzenberg uses Social ROI, Positioning, Data Mapping, Psychometric Analysis and Reporting. As a Communication Orchestra with a global focus, Ayzenberg's international network is a key factor in bringing data-centric decisions into the world of communications by fusing technology with art to achieve marketing with a reach of mass-media scale.

To expand social capabilities, Ayzenberg acquired social marketing agency, Social Method in 2012. In 2017, the company launched Soulmates.ai an artificial intelligence platform that 'reads' online social

speech to understand the personality of target consumers. Also in 2017, Ayzenberg launched Space Camp, an independent practice focused on emerging technologies such as virtual reality and immersive gaming.

Over the last 25 years, the agency has won several awards including most recently, 21 Clio Awards.

Project Summary

The gaming industry is set to reach \$236.7 billion thanks in part to 70% of the industry being funded by social/casual gaming sector (PwC Global Entertainment and Media Outlook 22-26, 2022). As the gaming category ages with Millennials, it's important for the industry to stay relevant with the next generations: Gen Z (1997-2012) and Gen Alpha (post 2012). In a recent study, 57% of Gen Z respondents stated that they felt more authentic to express themselves in games, rather than in real life with 45% stating that the avatars they use in the games are accurate expressions of themselves as individuals (Razorfish, 2022). As authenticity is important to Gen Z, brands are focused on connecting with target audiences with a point of view that is true to their voice. Brands understand that social posts go viral for different reasons with different audiences.

This Capstone client interacts with established media outlets, gaming companies, and brand clients and is continually looking to provide strategy, custom creative and analytics. With the lines blurring between advertising and content, many of the savvy Gen Z audiences are suspicious of brands and companies. This project will examine authenticity in social, what resonates with the Gen Z audience and how to be an effective marketer in an ever-changing gaming category.

Relationship of project to business

Clients struggle on who will manage their social efforts (An ad agency? A PR agency? The social vendor? Internal Marketing?). Most of the platforms are self-serve and not user intuitive. As a result, there are tensions as agencies try to navigate this new climate to help clients understand the pros/cons:

- **Agencies vs Clients:** Clients are looking for ways to cut costs, many consider moving social in house because they see it as an extension of other marketing arms (PR, CRM, Trade Efforts, Paid Media) but it requires training and hiring the right staff which requires time clients don't typically have.
- **Agencies vs Vendors:** Vendors like TikTok and Meta like to cut out the "middle man agency" by pitching their creators through marketplaces of their own directly to clients. However, the creators have no checks/balances on what they are providing and very often clients will "take their word" that they got what they paid for. Expectations often get mismanaged either by the vendor or the influencer back to the client. Agencies act as that 3rd party verification to ensure clients get what they were expecting.
- **Agencies vs AI:** Automation and Virtual production have become more of a reality. While today's AI bots are a bit clunky it won't be long before virtual production streamlines to react to natural human interaction/reaction. There are several platforms (Hootsuite, Sprout Social, Sprinklr, etc) pitching automated platforms with their own algorithms to help bring social in house. Similar to the vendor platforms, these 3rd party platforms don't sync well with the "walled gardens" of Facebook, Instagram, Google, Twitter, TikTok, etc.

The Capstone project is looking at ways to stay in front of the curve to help gaming brands stay relevant with Gen Z in the social space.

Report Description

This report will include the following elements:

1. Existing Research: The team will compile second-hand research on press reports, white papers, market research, and trade associate reports on influencer marketplaces, organic and paid social
2. Industry Interviews: The team will interview technologists, marketing and advertising executives from multiple POVs (creative, production, media, operations, research)
3. Consumer Survey: The team will develop a survey with the client and distribute the survey to a representative audience sample to better understand the value organic and paid social services have on brands

Objectives of the Project/Students are tasked with answering the following top level questions

1. What makes an organic social post take off with the Gen Z audience? Looking at recent examples over the past year, why do these posts get traction so quickly?
2. Who is doing social well in the gaming space and why? What's the difference in the approach among the consoles (Playstation, Xbox and Nintendo) and what are the pros/cons?
3. Everyone knows Meta, Twitter, Snap, Pinterest, Twitch, and Youtube, but what are the next trends in the social space that will appeal to Gen Z and then to Gen Alpha?
4. The differences between Gen Z vs. Millennials are well-documented. What's the differences between Gen Z and Gen Alpha's social habits?
5. What makes paid social effective as well as ineffective against Gen Z in the gaming space?
6. How does Gen Z define "authentic" voice and how do you prove that?

Additional questions to consider

1. How do companies monetize this time on social into a more engaged gamer who will spend more money when they are playing?
2. The consumer journey has changed and no longer follows a linear funnel pattern. What are other customer centric patterns to consider (e.g., empathy paths, loyalty loops, etc) that help build better relationships with the consumer both in the long and short term?
3. How does a company's stand on social issues affect Gen Z embracing a brand?
4. Which influencers do Gen Z like, and why?
5. How can micro bloggers (under 5,000 followers) be helpful?
6. How can brands create community that is helpful for Gen Z?
7. Considering the day in the life of Gen Z college student, how do they spend their free time? Does gaming overtake streaming and social in terms of their leisure activity?



Bally Sports Networks / Sinclair Broadcast Group
3003 Exposition Blvd., Santa Monica, CA 90404
BallySports.com
<https://sbgi.net>

Capstone Clients Susie Thomas, Director, Linear and Cross Platform Research,
Regional Sports Networks

Proposal Name The Future of Regional Sports Networks.

Keywords
Bundling, Direct-to-Consumer, Distribution, Gaming, Gambling, Live Broadcasts, Media (Broadcast) Rights, MLB, NBA, NFL, NHL, Over-the-Top (OTT), Regional Sports Networks (RSNs), Sports, Sports Media Rights, Streaming, Subscribers

Advisor
Tom Meredith

Team
Kaylynd Brown
Walter Garay
Gabby Lossia
Luke Ressler
Micah Tokiwa

Description of Client
Bally Sports Regional Networks are the nation's leading provider of local sports. Its 19 owned-and-operated regional networks include Bally Sports Arizona, Bally Sports Detroit, Bally Sports Florida, Bally Sports Great Lakes, Bally Sports Indiana, Bally Sports Kansas City, Bally Sports Midwest, Bally Sports New Orleans, Bally Sports North, Bally Sports Ohio, Bally Sports Oklahoma, Bally Sports San Diego, Bally Sports SoCal, Bally Sports South, Bally Sports Southeast, Bally Sports Southwest, Bally Sports Sun, Bally Sports West and Bally Sports Wisconsin. The Bally Sports RSNs serve as the TV home to more than half of all MLB, NHL and NBA teams based in the United States and produce over 4,500 live local professional telecasts each year in addition to a wide variety of locally produced sports events and programs.

Bally Sports is part of the Sinclair Broadcast Group which is diversified media company and leading provider of local sports and news. The Company owns and/or operates 21 RSN brands; owns, operates and/or provides services to 185 television stations in 86 markets; is a leading local news provider in the country; owns multiple national networks; and has TV stations affiliated with all the major broadcast networks. In addition to Bally Sports, Sinclair owns The Tennis Channel, Comet TV, Sinclair Original Programming, NewsOn, TBD, and Stadium Sports Network.

Sinclair's content is delivered via multiple-platforms, including over-the-air, multi-channel video program distributors, and digital platforms. Sinclair Broadcast Group was founded in 1986 and went public in 1995.

Project Summary

Regional Sports Networks (RSNs) offer local sports broadcasting in a designated broadcast area. Additionally, RSN programming is dependent on licensing agreements with the teams or leads in the broadcast region. For example, while several RSNs serve the New York Metropolitan area, only SportsNet NY is allowed to air New York Mets Games (CableTV.com, 2022). After Disney purchased Fox and by extension the 21 Fox-owned regional sports networks, the Department of Justice made Disney sell off the RSNs to avoid a monopoly due to its previous ownership of ESPN. This government intervention was problematic for many of the RSN's as a distribution vehicle. Satellite providers have monetized RSNs but requiring subscribers to obtain more expensive sports tier packages to receive local or out of market sports networks causes a lot of friction for the consumer.

As RSNs continue to look towards their future, 21 states have legalized access to sports betting with another 9 pending legislation. Big gaming operators such as DraftKings, MGM, and Ceasars are looking for ways to get a larger chunk of the gaming dollars. Some media companies interested in the sports gaming arena are hoping that RSNs might be an avenue to both distribute local games while allowing viewers an opportunity to bet on their favorite team.

As more consumers get comfortable with going to over-the-top (OTT) and streaming services to get their sports fix, RSNs must find a way to stay viable. With Apple, Amazon Prime Video, Netflix, Disney (ESPN), Peacock, and Paramount+ all aggressively bidding on sports rights, this Capstone project will examine the future of RSNs. As a recent Hollywood Reporter article outlines, RSNs are positioning themselves for a future without having to rely on TV bundles that will allow sports fans to perhaps pay direct access to their favorite team (2022).

The project will look at what RSNs can do to compete for rights against the deep financial pockets of the streamers. How can RSNs maneuver with the fragmentation of distribution? The biggest sports events of the year can still be found on traditional linear television. How long will that continue? Can the business model work in this ever competitive market?

Relationship of project to business

With more growth in streaming services combined with the shrinking number of consumers who subscribe to pay-TV bundles, an examination of Regional Sports Networks is vital to this Capstone client and to sports franchises. The client is looking to understand the opportunities for RSNs as sports teams have traditionally relied on media rights' fees to help fund everything from salaries to marketing efforts for their teams. Local media rights can bring in up to 50% of MLB's team's total revenues (Sports Business Journal, 2021). This report will provide current information about the ever-transforming, yet important aspects of sports-entertainment.

Report Description

This report will include the following elements:

1. Existing Research: The team will compile second-hand research on the Regional Streaming Networks, Sports Broadcasting, and streaming markets from news reports, periodicals, white papers, research studies, and other published data.
2. Industry Interviews: The team may interview television, Regional Sports Network and streaming executives, managers, agents, gaming executives, and academics (as needed), to get a full picture of the RSN market to better understand existing challenges and new opportunities.

3. Consumer Survey: The team will develop a survey (in conjunction with the client) targeted at consumers and their preferences as it relates to sports viewing and sports betting.

Objectives of the Project/Students are tasked with answering the following top level questions

1. How can Regional Sports Networks increase subscribers?
2. What is the future of Regional Sports Networks as streamers are increasingly attracted to sports programming?
3. Who are the major players in the RSN field and how is their current value affecting their business decisions?
4. How can companies figure out a way to bridge the gap from the current RSN model to a future where RSNs are still considered viable? Is streaming the answer or is it something else i.e. broadcast rights, teams to distribute themselves rather than through a distributor like ESPN, etc.
5. How can accurate measurements for RSNs be better suited to increase advertising revenues?
6. How can RSNs provide service to next-generation viewers who either never had cable or have recently cut the cord?
7. What interactive rights would be appropriate to make RSNs more attractive?
8. What can RSNs and sports leagues do to ensure that their games have as wide a distribution as possible?
9. How can sports teams and RSNs monetize betting (gaming) related rights that would lead to better satisfaction for consumers and new revenue streams for the companies?
10. What are other ways to engage fans with new technology, i.e. interactivity, on-screen stats during the games, alternate camera views, screen-in-screen views, etc? -Related to Q7 and Q9

Additional questions to consider

1. What are the hurdles that RSNs or Streamers face around local sports rights?
2. What are ways to attract new fans and have existing fans watch longer or more often?
3. RSNs often fill off-hours with infomercials. Is this the best use of that time or are there other options that might be viable?
4. As RSNs are still lucrative for teams, what are the concerns about moving into streaming sports too quickly as it relates to local sports team revenues?
5. What are additional ways outside of live game/sporting events to attract viewers?
6. What or who would make good potential partners to expand business revenues similar to gaming/gambling partnerships?



The Les Paul Foundation

les-paul.com

485 Underhill Blvd., Suite 108, Syosset, NY 11791

Capstone Contacts

Michael Braunstein, Executive Director
Jeff Salmon, Trustee
Sue Baker, Program Director
Caroline Galloway, Public Relations, and Marketing
Julie Palkowski, Education Coordinator

Proposal Name

Engaging the Next Generation Audience for the Legacy Music Artist

Keywords

Branding, Education, Garage Band, Grammys, Innovation, Legacy, Les Paul, Marketing, Music, Music Catalogs, Music Supervisors, Pro Tools, Rock and Roll, Technology

Advisor

Scott Garner

Team

Chloe Hampton
Samantha (Sam) Hazlett
Amanda Molloy
Morgan Schabhuttl
Lee-Ann Shaw
Ruoyun Tang

Description of Client

The Les Paul Foundation is a nonprofit IRC 501(c) 3 organization that was founded by Les Paul in 1995 to perpetuate support of areas on which he focused his life. Its mission is to inspire innovative, and creative thinking by sharing his legacy through support of music education, recording, innovation, and medical research related to hearing. The small staff and Board of Trustees oversee its multiple projects and funding requests. To date, the Foundation has awarded over \$4,000,000 to nonprofit organizations.

In particular, the Les Paul Foundation awards grants to programs and projects that encourage innovation in music production and/or performance and to innovative STEM and STEAM programs for students and others in challenging situations. It provides grants for medical research related to curing tinnitus. The Foundation also seeks to inspire the public through support of museum (Grammy Museum, Rock and Roll Hall of Fame, Discovery World) and traveling exhibits ("Les Paul Through the Lens"), all of which present Les Paul's life and achievements.

Project Summary

Recorded music has existed for 165 years. Over its history, it has produced artists, engineers, studio technicians, and innovators, but not many who can be counted as true inventors. Les Paul literally invented the modern recording studio with effects like multi-track (sound on sound) recording, digital delay, reverb, echo, and others. If those contributions weren't enough, he is also responsible for inventing the electric pickup, which led to his creating the first solid body electric guitar. It is no exaggeration to say that without him, there wouldn't be a Sgt. Pepper's Lonely Hearts Club Band or Eddie Van Halen—or Pro Tools or Garage Band. He was, in fact, 20th century music's version of Steve Jobs and has been referred to as the Thomas Edison of music who impacted technology in a major way.

Along with his partner, Mary Ford, he had over 33 Top 20 hits in genres ranging from Jazz and Pop to Country and R&B. Even with his unmatched contribution to music and technology, many today remember him as a “legacy” artist who invented some amazing guitars.

There are only a few artists who are as recognized by their peers for their genius as Les Paul. Winner of multiple Grammys, a Lifetime Emmy Achievement Award, listed as the 18th best guitarist of all time by Rolling Stone magazine, and inducted into the National Inventor's Hall of Fame, accolades about his achievements abound. His Monday night jams at New York's Iridium (where he played for years and up to four months of his death) are the stuff of legend where guests who came by to pay homage and play with the maestro included the likes of Paul McCartney, Jimmy Page, Jeff Beck, Tony Bennett, Slash, Steve Miller, Chet Atkins, Olivia Newton John, Brian May, Billy Gibbons, Keith Richards—the list goes on in a veritable who's who of music. Yet, he is largely unknown by younger, digital music audiences. In this, he is arguably not alone. However, there are many artists who have transcended their musical eras and generated multi-generational fans. These include artists like Miles Davis, John Coltrane, Elvis Presley, and Jimi Hendrix.

The objective of this study is to develop an understanding of what methods and tactics successful legacy artists and their advocates have utilized to best translate their life and work to new audiences. For the purposes of this project, we are defining a legacy artist who has cultivated strong fandom and/or influence over multi-generations (ex. Johnny Cash, Aretha Franklin, Whitney Houston, Michael Jackson, John Lennon, Freddie Mercury, Prince). The client is interested in an overall strategic plan and perhaps best-case studies for building legacy music artists' brand with an appeal to a younger demographic. Team members will analyze, identify and outline what the non-entertainment public knows about the Les Paul Brand and suggest a strategy that the client can implement to connect and convert next generation fans.

Relationship of project to business

Music reflects history. Current musicians and the public constantly lean back to embrace those artists who came before them through sampling, placing legacy music in soundtracks (think Kate Bush in *Stranger Things*), and through foundations (Rock and Roll Hall of Fame). The client is interested in growing the Les Paul brand and creating initiatives that would be beneficial to new audiences as well as respecting the legacy of this talent.

Report Description

This report will include the following elements:

1. Existing Research: The team will compile existing second-hand press reports and articles, white papers, market research, and trade association reports on the success, stories, and challenges of engaging new audiences for the legacy artist today.
2. Industry Interviews: The Team will interview a variety of industry experts including music and entertainment executives, marketers, tech and social media executives, technology experts, journalists, and academics to gain actionable insights on what it takes to re-introduce a legacy artist.

3. Qualitative Consumer Research: The Team will design and conduct a survey to better identify how fans consume music today and view legacy artists including favored devices, social channels, music formats, genres, etc.

Objectives of the Project/Students are tasked with answering the following top level questions

1. What is the best strategy to introduce legacy music artist in an over-saturated media climate?
2. What are some case studies of legacy artists who have succeeded in garnering multi-generational audiences such as Bob Dylan, Miles Davis, John Coltrane, Elvis Presley, the Grateful Dead, and Jimi Hendrix?
3. What role has remastering legacy catalogues played in reaching new fans?
4. How can historic box sets be used in refreshing legacy artists' music (ex. Blondie, 2022)?
5. How have musical documentaries and other media properties supported growing awareness of artist catalogues and keeping audiences interested?
6. How has social media contributed to expanding fresh audiences for legacy performers? Which channels are most relevant to reaching these music fans?
7. How can digital music streaming services like Spotify be grown and leveraged to reach new listeners?
8. What are the keys to reigniting and inspiring the press' interest in legacy artists? Social context? Contemporary relevance?

Additional questions to consider

1. How can the use of music supervisors help exploit legacy catalogues?
2. What type of branded merchandise would Gen Z or Millennials be interested in as it relates to legacy artists?
3. How can music education programs be used to inform younger demographics about legacy artists?
4. What role can goodwill ambassadors play for legacy artist (e.g., Brandi Carlisle for Joni Mitchell, Taylor Swift to Carole King)



Omelet/ Cheat Code

<https://www.omelet.com>

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Capstone Contacts

Josh Smutko, Group Creative Director
Robert Cohen, Director of Data Strategy
Issa Suelto, Strategist
Krysta Brown, Strategist

Proposal Name

Authentic Representation in Gaming and Implications for Marketing

Keywords

Authentic Representation, Avatars, Brand Strategy, Culture, DEI, Diversity, eSports, Gaming, Inclusion, Game Developers, Marketing, Mobile Gaming, Prejudices, Trust, Twitch, Video Games

Advisor

Krysta Brown

Team members

Matt Fiacco
Siya Khanse
Anran (Charlotte) Liao
Xiaofu (Patro) Pan
Daniela (Dani) Restrepo

Description of Client

Omelet is an impact-driven, full service creative agency based in Culver City that provides clients with everything from strategy to creative campaign development, to digital experience and social marketing, to production. They've worked with clients across a variety of industries including Netflix, Dolby, Nickelodeon, Google, YouTube, AT&T, Walmart, Princess Cruises, and Asana, as well as gaming clients such as Google Play and Warner Bros. Interactive.

[Cheat Code](#) is a division of Omelet that focuses on those gaming clients, leveraging an expertise in gaming and in fueling fandoms. Their goal is to unlock breakthrough marketing for every kind of player, believing in a future of gaming where everyone can play. Cheat Code offers clients brand and go-to-market strategy development, full creative services, and scalable production oversight. A few examples of Cheat Code's work include the *Diablo Immortal* launch with Google Play, Google Stadia's launch campaign, *Pokemon's* Super Bowl campaign, and *Hitman's* episodic launch campaign for Square Enix.

Project Summary

The global gaming market is projected to reach \$256 billion by 2025 and today, over 2.5 billion people worldwide play games (Techjury, 2022). Yet, even with the popularity of the video game industry, the existing audience research that surrounds gaming is unfortunately archaic. There isn't a ton of segmentation, and the industry tends to speak to gamers as a monolith. But the reality is that gamers are a very diverse group of people with a variety of interests. With 60% of Americans playing video games daily, and women making up 45% of US gamers (Statista, 2022), the audience is far from monolithic.

Given the existing state of gaming research, it's no surprise that many of these gamers don't feel they are represented in either gaming or gaming marketing, not fitting the typical "gamer aesthetic." Even with increased visibility, people of color and female gamers are often subject to harassment, abuse, or doxing. The client is interested in getting a better picture of gamers that more accurately depicts the diversity of gaming audiences. Gamers have been bucketed for far too long, and the client is interested in knowing who this underrepresented group of gamers are so that the company can build out a proper segmentation and ultimately increase representation in gaming marketing. The company would like to speak to gamers authentically in a way that resonates.

The focus of this project will be to provide an approach on how the gaming industry can be more inclusive when building strategies around audiences. The client wants to be able to make strides in not only authentic representation but also authentic communication in the gaming industry.

Relationship of project to business

The growing popularity of games has been embraced by Wall Street and Main Street. More young people are interested in working in gaming, and many universities now offer degrees in game development (Guardian, 2017). However even as producers, developers, and fans often address the importance of fair, respectful representation of diverse identities and communities in the video game community, an unwelcoming environment can severely dampen potential growth of the global gaming business. Understanding the challenges gamers face within the gaming community itself can help inform key players in the industry what can be done to make gamers feel seen, heard, and uplifted. Future market growth depends on a keen understanding of not only who gamers are, but also what works and does not work in gaming. Addressing gaming inadequacies and built-in prejudices can benefit a publisher, developer, marketer, and fan's experience while supporting thoughtful calls to action.

Report Description - This report will include the following elements

This report will include the following elements:

1. Existing Research: The team will compile existing second-hand press reports and articles, white papers, market research, and trade association reports on the success, stories, and challenges of video games, developers, publishers and ethnic and gender participation and representation.
2. Industry Interviews: The team will conduct interviews with executives across the game and e-sports ecosystem including game development, team leadership, online streaming platform community managers, game and event marketing, and retail, as well as with journalists and academics who track this business sector.
3. Consumer Survey: The goal of the survey will be to paint a picture of the gaming consumer of today from a more human perspective and identify their views regarding diversity in gaming. Questions should include obtaining player's reaction to a more inclusive gaming community, as well as an assessment of their voice / visibility within this community. Working with the client, the survey will obtain gamer's personal viewpoint on diversity generally.

Initial Research Questions

1. Who are the gamers of today? What do they enjoy about gaming? What else do they like to do?
2. What's the most effective way to segment gamers so we get an accurate picture of who they are?
 - a. ie. game type, game genre, other motives gamers have?
3. Where do gamers feel they are authentically represented within the gaming industry? (ie. in games or in gaming marketing)
 - a. What about underrepresented groups in gaming (ie. women and LGBTQIA+ members)?
4. What else can be done to increase authentic representation in gaming?
5. Who are the stakeholders at game developer companies that have the power to make a change?
6. How can marketing agencies most effectively and authentically communicate with gamers?

7. What initiatives or organizations that attempt to shed light on the lack of representation in the gaming industry are gamers aware of? (ie. Gaming While Black)
 - a. Which of them do gamers follow and why?
8. If you were in the shoes of a leading gaming marketer, what's the first thing you would change in your marketing approach?

Additional questions to consider

1. How is the growth of spectator gaming, both online (e.g. Twitch) and at live events altered the perception of who is a gamer within the industry?
2. Has the popularity of online sharing apps (TikTok, Instagram, Twitch) contributed to more diversity and acceptance within the gaming community? Which audience is most welcoming? Which is not?
3. How has casual gaming (mobile) expanded the idea of who is a gamer?



Paramount

www.paramount.com

1575 N Gower St, Los Angeles, CA 90028

Capstone Contacts

Francois Vallerian, Vice President, Research & Insights, Paramount Global Distribution Group

Proposal Name

Horizon 2028: The future of global content licensing: Examining the balance between owned and licensed content

Keywords

Advertising Video on Demand (AVOD), Content distribution, Content Licensing, Content ownership, Over the Top (OTT), Streaming, Subscribers, Subscription Video on Demand (SVOD), Television

Advisor

Anna Andree

Team

Caitlyn Dour
Ethan Jones
Kailea Martin
Rachel McNamara
Sammie Paul
Victoria Sprowls

Description of Client

Paramount Global Content Distribution is the leading distributor of premium content across multiple media platforms throughout the global marketplace. The division's portfolio is comprised of some of the world's most recognized brands, including feature films and television programs from Paramount Pictures, Paramount Television Studios, CBS Studios, CBS Media Ventures, CBS News, SHOWTIME Networks, Nickelodeon, MTV Entertainment Studios, Miramax and third-party partners.

The division also has the largest distributed library of series and film titles, including global franchises such as "CSI: Crime Scene Investigation," NCIS, "Star Trek," "SpongeBob SquarePants," "Transformers," "Mission: Impossible" and more. In addition, the division licenses a diverse lineup of scripted and unscripted formats for local production and international co-productions. Paramount Global Content Distribution is a division of Paramount.

Project Summary

There is more video content available than ever before: in 2021-2022, there were over 800 seasons of scripted series launched on U.S. video platforms (linear and streaming), including over 500 produced in the U.S. In addition, thousands of already existing titles are available to watch for viewers through multiple means: Broadcast, Cable, Syndication, Streaming. The number of platforms offering content has exploded, and viewers are now turning to Streaming as their #1 destination for video consumption. According to a 2022 report, TV viewers watched more content on Streaming services (Netflix, Amazon Prime) than cable and Broadcast (Nielsen, 2022). By mid-summer, 2022, streaming accounted for 35% of

TV viewing, while Cable was 34% and Broadcast TV was 22% (ArsTechnica, 2022). At the same time, mega mergers (FOX/Disney, Viacom/CBS, Warner Bros./Discovery, Amazon/MGM...) are now the norm in the entertainment industry and could indicate an imminent concentration of video platforms, which would benefit consumers, but not necessarily content owners.

Consumers are now able to access thousands of hours of content, either old or new, through dozens of platforms on linear TV and Streaming (free ad-supported and pay). Large entertainment companies can own several streaming services while content travels throughout the TV and Streaming ecosystems, often regardless of the content owner: *Abbott Elementary* aired on ABC (Disney) and was available on Hulu (Disney/Comcast) during its first season, and that same first season is now available on HBO Max (Warner Bros. Discovery). The choice to license content to a competing company is linked to the revenues it generates. However, companies are sometimes choosing to retain content for their own platforms which changes the licensing business model (example: *Schitt's Creek* originally released on CBC in Canada and Pop TV in the US, was then licensed to Netflix and is now licensed to Hulu).

In 2015, FX Chief, John Langraf famously stated that with so much television, it's hard to find good shows and it's impossible to maintain quality (NPR, 2022). FX estimated that there were 559 scripted shows in 2021. There is a limit to how much content viewers can watch and how many platforms they can subscribe to. And if more mergers happen in the future, we expect a concentration of the market, with less platforms and channels available, and perhaps, less content eventually?

This capstone project will focus on future of global content licensing. What should be the balance between owned and licensed content for entertainment companies (who each own streaming services and TV channels, but also buy content from third party companies) in order to maximize revenues and satisfy viewers and subscribers.

Who will be the winners and losers in the next 5 years? How will content licensing mutate and adapt to continue bringing growing revenues between third party companies and owned streaming services? Is the right strategy for content owners to license their content to third party companies, or to keep it exclusively for their own platforms? Which platforms will disappear first? How will the U.S. entertainment business look like in 2028?

Relationship of project to business

Global content licensing has become increasingly complex for several reasons: The amount of content available, the increased demand of streaming content, fragmented viewing habits, overlapping availability windows, and changing business models. This project is forward-thinking and reflects the clients desire to stay ahead of the quickly evolving licensing conversations as it relates to television.

This report will include the following elements:

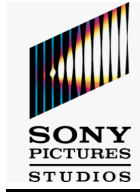
1. Existing Research: The Team will collect second-hand research compiled from press reports, industry research reports, academic papers, and other sources to understand long-form content will fare over the next decade.
2. Industry Interviews: The Team will interview entertainment executives, content creators, research executives, and academics to get a wide-ranging understanding of how global content licensing is changing the "business of television."
3. Consumer Survey: The Team will work with the client to create a survey to explore consumer viewing habits. Do consumers go to certain platforms specifically to get particular shows or do consumers pick a platform and accept whatever the platform has to offer? How important is the platform of choice and by extension, how important is the licensing agreement?

Objectives of the Project/Students are tasked with answering the following top level questions

1. How can entertainment companies strike the right balance between owned and licensed content in order to maximize revenues and satisfy subscribers?
2. How has the consolidation of entertainment companies affected the licensing landscape?
3. What does the future of global content licensing look like? Who will be the winners and losers in the next five years? What will the U.S. entertainment business look like in 2028?
4. How will content licensing mutate and adapt to continue to bring growing revenues from third party companies and owned streaming services? = Along with Q2
5. Is the right strategy for content owners to license their content to third party companies or keep it exclusively for their own platforms?

Additional questions to consider

1. Which companies are likely to merge in the near future?
2. Which platforms will have the most trouble surviving the surge of content offerings?
3. If there is less content, what type of content is likely to disappear: broad, niche, high budget, low budget...



Sony Pictures Entertainment
<https://www.sonypictures.com>
10202 West Washington Blvd; Culver City, CA 90232

Capstone Contacts

Alexander Andrews, Director, Production & Post-Production Sourcing
Kelsey Koncek, Manager, Production Sourcing
Brad Lawler, Manager, Post-Production / Production Technology
Donna Osiri, Chief Procurement Officer

Proposal Name

The Globalization of Virtual Production for Film & Television – A look at its impact on production, inflation, technology, and worldwide tax incentives

Keywords

Film, Graphics, International Production, Motion Picture, Pipeline Management, Post-Production, Pre-Visualization, Production, Tax Incentives, Television, Technology, Virtual Production,

Advisor

Alison Emilio

Team

Georgia (Geo) Calawerts
Anjana Kankanala
Kody Proctor
Carolina Quintana
Delaney Sears

Description of Client

Sony Pictures Entertainment (SPE) is a division of the Sony Corporation, a creative entertainment company built on a solid foundation of technology that produces, acquires, and distributes entertainment through multiple platforms to billions of people worldwide. The company includes Sony motion pictures, television production, and distribution units with sales reported to be over \$7 billion as of 2020. Sony has a library of more than 4,000 films including 12 Academy Award winners for Best Picture. In addition to film and television, Sony is well known for its Sony Music division (headquarters in NYC) and Sony Interactive Entertainment (located in San Mateo, CA) which created Sony PlayStation.

Project Summary

With content creation at the forefront of every studio's agenda, technology has played an important part in innovating how to produce that content. One successful advancement has been the increasing reliance of computer graphics for effects-driven content. From LED Soundstages, pre/post-visualization, 3D graphic and interactive technology, production and post-production is now being handled at a global level.

Virtual Production is being increasingly relied upon during the shooting of films, television shows, and video games which allows major cost saving as it relates to production budgets and smaller crews. According to Grand View Research, the global virtual production market grew to over \$1.6 billion in

2021 and will continue to grow over the next decade. Virtual production allows directors to visualize and “explore digital scenes such as realistic characters, three-dimensional graphics, and real-time virtual interactive background environments” (Grand View Research, 2022) without having to leave the confines of the studio. This allows filmmakers to preview motion-captured movements of real actors and virtual characters with live-action footage.

While it has become a major tool for Hollywood, there are questions about how the technology is quickly changing productions. Being able to change environments instantly is great for filmmakers but how will this affect studio budgets and what is the future of this technology.

This project will focus on the Globalization, Utilization and Cost/Benefit of Virtual Production. The team will be charged with understanding the global expansion and utilization of Virtual Production and examine the following top-line areas as it relates to Virtual Production:

- Identifying the studios/leaders in the industry who use the technology
- Categorizing emerging capabilities, innovations, and opportunities
- Examining how regional tax benefits steer virtual production and post-production
- Developing a strategy for SPE to implement new technologies into existing production processes
- Balancing emerging opportunities with existing cost restrictions
- An examination of international LED Screen Studios and the productions that utilize them (i.e. Bullet Train (Sony)/ The Mandalorian (Disney))

This report will include the following elements:

1. Existing Research: The Team will collect second-hand research compiled from press reports, industry research reports, academic papers, and other sources to understand virtual production over the next decade.
2. Industry Interviews: The Team will interview producers, technical artists, studio and corporate finance executives.
3. Consumer Survey: The Team will work with the client to create a survey about consumer awareness, thoughts about the use of virtual production and perhaps their fatigue level as it relates to effects-heavy production.

Relationship of project to business

Production and studio executives are consistently evaluating opportunities to streamline workflows and reduce costs. The recent COVID-19 pandemic and global inflation have only magnified this effort across all lines of studio’s businesses. The globalization and virtualization of production and post-production present significant areas of opportunity to maintain the client’s competitive edge as a technology-based entertainment enterprise.

Objectives of the Project/Students are tasked with answering the following top level questions

1. What are the main elements and process flows of virtual production? How does this differ from “traditional” production? What are the pros and cons of these differences?
2. Which areas in the production/post-production process are the easiest to accomplish virtually? Which are the hardest? What are the reasons behind this?
3. What content security issues arise in virtual production? How are those risks mitigated?
4. What are the drawbacks of LED screen studios? How many of these can be fixed in the near future as the technology continues to evolve? What are the greatest benefits?
5. What areas of virtual production have the most mature, “ready to use” technology? Which areas need additional development?
6. Which geographic areas present the best opportunities in terms of a) top-tier technology b) tax incentives c) world class talent? Which areas are not worth the time/financial investment?

7. What obstacles does virtual production present to artists? How can these be overcome to ensure the greatest content possible is being developed?
Why aren't people attracted to it?

Additional questions to consider

1. What major studios are leaders in LED screen usage, virtual production, global production, and/or outsourcing? How did they accomplish this and what benefits are they seeing? How can the client replicate these results?
2. How will these new technologies change traditional media & entertainment business models?
3. How is the technology helping or hurting story-telling? Is there more attention on the production elements and less on story? Clarify how this technology is changing the story-telling available to filmmakers.
4. What is the actors' perspective on the convergence of the two businesses, and how have they adapted to these new technologies? For actors, what are the changes and challenges to delivering performances using this technology?



XRM Media

www.xrmmedia.com/

2525 N Naomi St., Burbank, CA 91504, USA

Capstone Clients

Bonnie Buckner, Head of Studio / Executive Producer

Michael Chow, CEO

Eric Leibman, Director of Strategic Partnerships/Studio Production/E.P.

Proposal Name

The Independent Studio of the Future: Controlling the Media Value Chain

Keywords

AR/LED Walls, Experiential and Immersive Entertainment, Data, Development, Distribution, Equity Financing, Independent Studios Intellectual Property, Motion Capture, New Media Production, Tax Incentives, Technology, Virtual production, VR, Web 3.0.

Advisor

Kevin Stein

Team

Aarushi Jain

Tom Kalnas

Sydney Roberts

Kopal Srivastava

Feiyu Su

Linshuang (Lynn) Wu

Description of Company

Headquartered in Burbank, CA with strategic partnerships and venture capital investments in over 26 countries, XRM Media is an entertainment and media technology entity, with state-of-the art production facilities and is dedicated to combining compelling storytelling with ingenious distribution. In addition to multiple sound stages and broadcast and live streaming control rooms, the company has a LED wall that is combined with an Unreal Game Engine and Mo-Sys camera tracking to offer real-time, immersive and interactive environments providing full virtual production capabilities. They use these facilities and their partnerships to create multiple touch points in the creative process.

The company's interests vary across all stages of the development, production, and distribution processes, including but not limited to equity financing, co-financing, financial modeling, and fund management. They work on narrative films, documentaries, docu-series, TV/digital and interactive episodic series, podcasts, and publishing. The company places itself at the intersection where content and technology are seamlessly weaved together. Their team of engineers, development executives, producers, and editors give XRM the ability to turnkey a production or support a co-production seamlessly.

Summary

As more global streaming companies have increased demand for more content, the consolidation of independent production companies has only increased. In the last 24 months, Warner Media and Discovery merged (\$85B), Amazon bought MGM (\$8.45B), Blackstone bought Hello Sunshine (\$900M), CAA acquired ICMPartners (\$750M), and South Korean CJ Entertainment (*Parasite*) acquired an 80% stake of Endeavor Content (\$775M). Even with the relative optimism of movie exhibitors in 2022, due in large part by the success of *Top Gun: Maverick*, the entertainment business is not back to its glory days prior to the pandemic. In fact, a recent Bloomberg headline simply stated that the movie business “Has a supply-chain problem,” (July, 2022). The industry continues to need content and independent studios are an important part of the development, production, and distribution process.

Though the major studios and conglomerates receive most of the press, there are hundreds of independent studios or production companies that create content that continually feeds the appetite of an ever-growing entertainment viewer who has more content options than ever before. Yet, independent studios have their own challenges as they strive to be relevant in an over-crowded landscape. Technology is changing monthly (if not weekly). To be viable, independent studios must lean into new technology while making traditional content yet must still embrace non-traditional methods of distribution, finance, and marketing. They must also be on top of changing generational and demographic shifts in media consumption.

This is a company which is at the intersection of content and technology. As such and with its scores of portfolio companies ranging from streaming services and media production to display technology and AI, the company can be viewed as also moving at the intersection of advent tech solutions and production. With one foot in the future of entertainment and media technology, it is uniquely positioned to take advantage of the emergent value chain that will support Web 3.0.

The focus of this Capstone will be an examination on how private, independent studios are better able to thrive as it relates to a) business focus b) content development c) finance d) production e) distribution and f) marketing.

Relationship of project to business

The client has strategic partnerships and capital investments in numerous Web 3.0 and other media and technology companies. While not one of the big studios, the company strategy is focused on investing, creating and producing content for multiple distribution touch points. This work will inform the client on future relationships when it comes to equity financing, fund management, and producing to meet changing audience tastes, behaviors and trends.

Report Description

This report will include the following elements:

1. Existing Research: The Team will compile existing second-hand press reports, white papers, market research, and trade association reports on independent studios, current distribution models, Web 3.0, and tax incentives
2. Industry Interviews: The Team will interview a variety of industry experts including entertainment executives, marketers, tech and social media executives, technology experts, journalists, and academics to gain actionable insights.
3. Consumer Survey: The Team will develop a survey with the client to better understand consumer viewing habits, interest, and transition to Web 3.0 and its impact on content production.

Objectives of the Project/Students are tasked with answering the following top level questions

1. What does the medium size studio need in order to be viable in the new tech landscape? Is there a roadmap for success? Distinct marketing strategy? Other major considerations?
2. As traditional content production is becoming a thing of the past, how much should independent studios lean into new media and technology?
3. Who is competitive in the private studio space? What are these studios doing well?
4. How are new studios being built out with technical considerations: Virtual production, AR, VR, motion capture? What are the “must-have” technologies that studios will need to be competitive?
5. What does distribution look like for the independent producer or studio? Where is the best place to take content in this new paradigm? Are streamers the default?
6. Should independent studios own their own distribution platforms (e.g. the Argo platform)? What are the advantages or disadvantages?
7. As consumers increasingly embrace Web3 and Blockchain, this also means that creators are able to collect data and self-monetize across platforms. What content focus is most relevant to Web 3.0 and Blockchain consumers and how does it get distributed in the new landscape?
8. How fast are the Web 3.0 and Metaverse markets growing?
9. What “satellite” businesses aggregated by the company represent near term revenue prospects vs. long term?

Additional questions to consider

1. Is short form content still a good area to focus on? All of the Quibi research said it was, yet that company failed. What are significant examples where creators are successfully monetizing short-form content?
2. How does developing “trust” between a company and a consumer expand profitability?
3. Why are some brands going straight to independents for their production needs? Is there too much red tape in the growing corporate studio set-up? Lack of advent technology solutions at majors?

MILESTONE SCHEDULE

Listed below is the expected timeline for completion. These are the ‘hard’ dates. These dates should be included as a “Deliverables Schedule” in the team’s Proposal and supplemented as appropriate for the individual project. In other words, there may be additional “hit” dates as the team sees fit. The client may have additional requirements, and the schedule may be altered based on those needs.

CAPSTONE MILESTONE SCHEDULE (Subject to Change)

**** means all students at same time**

<u>October, 2022</u>	<u>Due Date</u>
Capstone Orientation Session **	Friday, October 7 @ 10:00am
Student Client Preference Vote	Saturday, October 8 @ 2:00pm
Capstone Teams Announced	Wednesday, October 12 by 10:00pm
First Meeting with Advisor	TBD by Advisor and Dan
First Meeting with Client	Friday Oct 14 (some 1-hour meetings already scheduled on this day – some a later)
Survey and Research workshop with Ji Young Denick (MineMR)	Friday, October 28 @ 2:30pm (on Zoom)
Present Sketch Pitch (second meeting with client at their site)	Approximately two weeks after the first meeting with the client. This timing will depend on team member, client, and advisor availability.
<u>November, 2022</u>	
Mandatory November Advisor Check in (could be phone call, Google Group Chat, etc.)	On or before – Sat. Nov 5 (but before Sunday, Nov 6 when the Project Proposal is due)
Project Proposal	Sunday, November 6 by 6:00pm
Additional team Meetings with Advisors	Scheduled per Team Leader/Advisors
Initial research work (interviews, data)	On-going
Thanksgiving Break	Wed. Nov. 23-27, 2023

<u>December, 2022</u>	
Capstone Review Day: Fall Semester w/ all students and advisors ** - Spring team lead announced	Friday, December 2 10:00am
Team self-critique 1) MEIM Program Peer Evaluation	Friday, December 2 1:30pm
Revised Project Proposal and research/interview sources. Should include Survey Questions	Monday, December 5 8:00pm
Mandatory December Advisor Check in (could be phone call, Google Group Chat, etc.)	On or before – Fri Dec 9 (before end of semester)
Team-Lead/Advisor Email Update	Friday, December 9, 2022
Last day of Fall, 2022 Final Exams	Friday, December 9, 2022
<u>January, 2023</u>	
First day of Spring, 2023 classes	Tuesday, January 17, 2023
Client meetings to make changes, ask questions, make suggestions	If applicable per team need/availability
Client meetings to make changes, ask questions, make suggestions	If applicable per team need/availability
Sundance Film Festival	Thursday, January 19 – Monday, Jan 23, 2023
Initial drafting	On-going per team
<u>February, 2023</u>	
Review any deliverables with client	If applicable
Research work (interviews, data, etc.)	On-going
Work on first draft	On-going
Mandatory February Advisor Check in (could be phone call, Google Group Chat, in-person meeting, etc.)	On or before – Sat. February 4, 2023
<u>Chapter 1 of First Draft: Background/ Topic statement/ Objectives of study/ Hypothesis or Thesis Statement, Literature support (Not all may be needed) Approximately 3-5 pages.</u> <u>Chapter 2 of First Draft - This chapter sets the stage for the actual data analysis and results. This chapter will be approximately 3-5 pages and should include Previous work in the field, Language and background foundation, and an overview of the world you are investigating. (details later in syllabus)</u>	Sunday, February 5, 2023 at 4:00pm
Team-Lead/Advisor Email Update	Saturday, Feb 25, 2023 by 6:00pm

<u>March, 2023</u>	
Submission of First Draft (add back Chapter 1 and 2)	Sunday, March 5, 2023 at 4:00pm
Spring Break	Mon March 6 – Mon March 11, 2023
Work on notes from Advisors from first draft	On-going
Research work (interviews, data, etc.)	On-going
Team-Lead/Advisor Email Update	Friday, March 24, 2023
Mandatory March Advisor Check in (could be phone call, Google Group Chat, in-person meeting, etc.)	On or before – Saturday, March 25 by 6:00pm
<u>April, 2023</u>	
Work on notes from Advisors from first draft	On-going
First Presentation Run Through for advisors	Friday, March 31 & Saturday, April 1 (time dependent on MEIM class schedule) to be confirmed as we get closer
Submission of Second Draft incorporating notes from first draft and Turnitin Report	Friday, April 7 at 8:00pm (though the earlier in the week would be preferred)
Mandatory April Advisor Check in	Saturday, April 8 at 8:00pm
Team-Lead/Advisor Email Update	Saturday, April 22 by 6:00pm (last update of the year)
Capstone client presentation –Each team will schedule individually (if client comes to MEIM, you don't need a separate presentation)	Between Mon. April 17 – Thursday May 11: Schedule and present to clients. Some clients will show up at MEIM presentation.
<u>May, 2023</u>	
Final Rehearsal with Advisor Present**	Thursday, May 4, 2023 (May change due to Pgh. administration travel plans)
Capstone Final Presentation Two – In front of MEIM faculty, Advisory Board, client (if applicable) and invited guests **	Friday, May 5, 2023 (May change due to Pgh. administration travel plans)
Peer Evaluations Due	Friday, May 5, 2023
Delivery of Final Draft and (incorporating notes from second draft, presentation, and client)	Tuesday, May 9, 2023 at 10:30 AM

Project Sketch (Approximately two weeks after first meeting)

After each team has had its first meeting with the client, the group will have approximately two weeks to develop a Project Sketch to pitch back to the client.

The focus of the Sketch is to confirm and amend the topic statement that the client proposed, discuss the scope of the project, and lay out the work plan ahead.

This will be a verbal pitch, supported by a written bullet point outline, which will serve as a leave-behind. This pitch should be rehearsed prior to the meeting and each member of the team should cover a section of the presentation (as applicable). MEIM leadership and/or the advisor will also be at this meeting, so keep that in mind when it comes to scheduling. Also, keep in mind that this meeting may have to be during internship hours, so each student will be responsible for getting this time off from his or her internship. The meetings are typically 30-60 minutes long.

Sketch requirements:

- Outline of that day's conversation (mandatory – send to advisors at least 3 days prior to meeting)
- Confirmation (i.e. re-statement/distillation) of client proposal
- Discussion of the scope of the project which can include the deliverable if not outlined in the syllabus
- Work plan discussion (may include type of survey and hopeful industry pros to interview)
- Other suggested areas to study/investigate

Project Proposal

Project Proposal, Sunday, November 6, 2022 by 6:00pm

Revised Project Proposal, Monday, December 5, 2022 by 8:00pm

Following the presentation of the Project Sketch, each team will submit a project Proposal to the MEIM Program Director and the team advisor. The team should discuss the Proposal contents – and prepare multiple drafts of the Proposal as necessary, prior to its submission.

The balance of the team's work on the project will follow the MILESTONE SCHEDULE (see section above). Please note that this schedule includes meeting dates with MEIM leadership. Should the team need additional or regularly scheduled meetings to further assist their progress, or to solve specific problems, the Team Leader should make arrangements with the Program Director/Advisor. Additionally, note that a Revised Project Proposal is scheduled for delivery in December, 2022. This is an opportunity for the team to update the Proposal with more specific information than included in the original Proposal, serving as a preview of what will be included in the team's First Draft.

Project Proposal Outline

The project proposal should be in the following form. Most proposals are anywhere from 7-10 pages in length.

1. Cover/Approval Sheet

See attached document.

2. Description of the client (1 paragraph)

Include a one paragraph description of the client. If available, feel free to include examples of any produced work the client has been involved with in the past. You are allowed to use the syllabus description but acknowledge/cite if you do. If you pull information from the company website, please use a citation.

3. Introduction and background (1-2 pages)

This is the longest and perhaps most important section as it sets the stage for the work the team will do. The team must respond to the client's proposed topic statement, incorporating the parameters of the approved Project Sketch, and outlining in more detail what they hope to accomplish in their project, including, if known at this time, the overall thesis statement for the project. This section can include an outline or overview of what has already been done on the project topic (if applicable), and can also describe any anticipated limitations or constraints that the team may have to address in undertaking the project. This section may include:

- Response to the client's proposed topic statement incorporating the parameters project sketch
- Why this topic is important from the client's point of view.
- Where does this topic fit in to the overall business trends that are currently going on in the entertainment business?
- The scope of project/ Focus Area One/ Focus Area Two/ etc.
- Outline or overview of what has already been done on the project topic (if applicable),
- Any anticipated limitations/constraints or concerns that the team may have

4. *Data Sources (1/2 – 1 pages)*

The team will describe its intended hard data strategy, including books, periodicals, audio-visual sources and other bibliographical reference that it plans to use. Additionally, the team will explain the studies, surveys, budgets, or other data that the client may share. Add links if available.

5. *Survey (1 to 1.5 pages)*

For your original survey, state the focus of the survey. If you already have survey questions completed, **include them at this point** (though you may not have them by the first proposal).

The following information regarding surveys should be included. If you do not know the answers to the following questions, just list TBD. You can always clarify in the revised Dec. Project Proposal.

- How will you conduct the survey?
- Will the company be helping you distribute the survey? If not, how do you plan to distribute?
- How will you compile the data?
- What will be your ideal sample size?
- Include at least 5 survey questions (other than demographic questions) knowing that you can always change them later if needed.

6. *Interview Sources (1/2 – 1 page)*

The team will need to complete at least four (4) first-person interviews as part of the course work involved for the project. If appropriate, more interviews on the team's topic should be included. These interviews should be with an expert in the field of study under consideration, who has several years of industry experience and/or senior leadership status and "gravitas" within the industry. The interviews, as "primary sources," will constitute a core component of the Capstone project. In preparation for each interview, the team must draft a protocol (a set of questions that relate directly to the topic), with all team members signing off on this list. In choosing interview subjects, the team should consider candidates that represent different, perhaps divergent points of view. Interviewing the client or an employee of the client's company may be acceptable for one of the interviews, but this should be cleared and approved by the client.

There are two main deliverables related to interviews: 1) potential interviewees 2) interview questions.

Although the team may not have secured interview candidates in time to include them in the Proposal, a wish-list of candidates should be included which will include their a) name, b) company, and c) title. It's best if you could include a 1-2 sentence bio of each person. You can usually get this information off of their LinkedIn page. In addition, if it's not clear, state the justification for interviewing the candidate, and the methodology the team will use to contact them.

Finally, include at least 5 sample interview questions (you can include more) of what you might be asking the interviewees, keeping in mind you can change them later if needed.

7. *Other related work to be done*

The team will describe any other research or work to be done. This may include items not already mentioned. Additionally, the team will include any surveys, budgets, papers, or other data that the

client may share related to the topic. In addition, if you will be doing a case study, please include that information if you know at this point.

8. *Proposed Team Schedule (1/2 - 1 page)*

Using the Milestone Schedule as a guide, the team will plot out their proposed schedule for the winter break and spring semester. What will be occurring in each month (include the major dates from the Milestone Schedule)? It's best to use the Milestone Schedule and add interior dates that reflect the team's work schedules and best practices. Past teams have included a breakdown of who is doing what tasks (especially over winter break). Do not create a separate document for the team schedule (such as a separate Gant Chart).

9. *Writing Style (1 sentence)*

All Capstone drafts will use the writing style of the American Psychological Association (APA). There are several APA resources located on-line. Note that APA is double-spaced. Do not be surprised if you are sent a draft back by not following what you wrote in the project proposal. For section 8, just write that you acknowledge that the drafts will be written in APA.

Project Report

- Chapter One and Two/ Final Research Questions - Sunday, February 5, 2023 at 4:00pm
- First Draft - Sunday, March 5, 2023 at 4:00pm
- Second Draft - Friday, April 7 at 8:00pm (though the earlier in the week would be preferred)
- Final Draft - Tuesday, May 9, 2023 at 10:30 AM

The main deliverable of the Capstone will vary depending on the input of the client. Generally, teams will be expected to follow the chapter outline below.

Final project reports typically include the following components. The Chapter page count is a suggestion – **however the final page count is not (more info below)**. We are more interested in you digging deep into a subject with excellent interviews and research to back up your claim, rather than being broad and trying to capture every nuance of a topic. There is great value in embracing the process of the research, but concise, economical writing is also important. Note that we are asking for a minimum of at least four (4) infographics, charts or tables within the 30 pages of the main body.

1. **Title Page** - A sample page will be sent at a later date
2. **Optional: Special Thanks** - can be placed before Abstract (don't number the page)
3. **Table of Contents** – This will be page 2 – An index with chapter headings and page numbers. We suggest that teams include the information below, but each case may be different. Consult your advisor if you deviate from the outline below.

You will be asked to articulate in the Table of Contents who is main or secondary authors of each chapter or section for the first and second draft. You can have more than one author for each section and you are allowed to collaborate with other members of your team on a chapter or section (but not non-team members). Some team members may be more focused on research or interviews and not writing. That is acceptable, but needs to be noted in the Table of Contents. The final Table of Contents will not include these notations.

4. **Abstract** – Abstracts can differ according to the requirements of various academic departments. For the MEIM abstract we are asking for the following:

The abstract will be on a separate page, probably page three. The length should be approximately 150 -250 words and will preferably be a single paragraph. The first line of the abstract should not be indented five spaces (like typical APA writing). This will tell the reader what information the Project Report will contain.

The abstract should summarize the major aspects of the report which includes: 1) Purpose: What is the overall purpose of the study? Why is this research important? 2) Problem: The research problem(s) you investigated. What problem does this work attempt to solve? What is the scope of the project? 3) Results: What are major findings or trends found as a result of your research. This is only a sentence or two. 4) Implications: What changes should be implemented as a result of your findings? Just give a brief summary of your conclusion. You don't have to address every question above but the main items should be highlighted.

5. **Executive Summary** (1–1.5 pages)

Approximately one to two pages, most likely pages 4 – 5. This will be a summary of the report. It should contain enough information for the reader to understand what the full document is about without reading it. The goal of the executive summary is to give a complete picture of the report in an abbreviated form. If someone were to only read the executive summary, they would still get the full gist of the overall report

It should contain the background information, the types of research completed, and the major conclusions. The reader should get a strong idea of the major points of the Project Report without getting overloaded with too many details. The executive summary is a condensed version of the most important information you will offer. This should be a thorough but succinct piece of writing. Do not skip the Executive Summary in Draft One. The advisors use this as a reference to see the momentum and it should be well written and thorough.

6. **Chapter 1** (3-5 pages)

- 6.1 Background/Introduction (3/4 -1 page)

Assume you are writing this to others (not just the client or your advisors). Make sure you describe the client in your own words or cite from their website.

- 6.2 Importance of the study (1/2-1 page)

Describe concisely what the research is trying to achieve. It's a good idea to mention why this research (or the research topic) is important to study. For some of your topics, acknowledging what is happening in relation to Covid-19 would be acceptable. This will most likely include:

- 6.3 Research Questions (RQ) - Questions that the project sets out to answer for the client (1/2-3/4 page)

List your research questions in a numbered or bulleted list.

- 6.4 Data Gathering/Introduction of Methodology (1/2 -1 page)

You have the two following areas to mention: A) First hand research – Interviews and Survey. B) Second-hand research – Published reports, white papers, articles, books, etc.

- 6.5 Limitations of the study (if there are any) (1/4 – 1/2 page)

List (briefly) and acknowledge any items which the researchers had no control or that might be perceived as a weakness of the study

- 6.6 Definition of Terms (1/4 – 1/2 page)

Define terms and areas that will be used in the paper.

- 6.7 Summary (1/4 page)

Brief summary paragraph of Chapter one as you introduce Chapter 2. This could be just a paragraph long.

7. **Chapter 2** (3-5 pages)

This chapter sets the stage for the actual data analysis and results which will be offered in chapter 3. This chapter should be approximately 3-5 pages. Items to include (if appropriate) include:

- 7.1 Previous work in the field (other studies you're building on, other work you are using or at least acknowledging). Keep in mind this may not apply to every project.
- 7.2 Background Foundation/Current state of the industry or concern in the industry: This is different then just using the definition of Terms as you did in Chapter One. Here you should define any necessary information for the reader. In the past, some groups have used this chapter to define something to make sure the reader is understanding a concept or area. Past examples include: a) the relationship between brands and influencers b) how a company measures success c) a breakdown of the differences between Gen X and Gen Y d) the current use of VR in advertising. You can use chapter two to clarify and build upon chapter one and the information you set out there.
- 7.3 An overview of the world you are investigating. Some of this might already be in Chapter 1 but this is an opportunity to go into more detail about the problem within the industry or your thinking about why this is of importance.

8. **Chapter 3** (5-7 pages)

This Chapter should be focused on Survey results, Data Analysis, and expert/interviewee information. The chapter gets to the results of the survey and/or interviews as you lay out hard information for the client and reader. The client may be especially interested in reading chapters 3 and 4. This chapter is approximately 5-7 pages and may include the following:

- 8.1 Review of research methodology. This may include key facts and/or statistics about your topic. A brief explanation of the consumer or industry survey. What was the sample size? How was it launched? How did you identify the desired population? What were the limitations on the survey? For example: "We only used sets in our social media, so we skewed to college-educated respondents". There can be a short paragraph summarizing the work. For example:

PART 1: MOVIEGOER SURVEY

We conducted an online survey to measure habits and preferences surrounding the moviegoing experience. The survey was open for a total of 30 days starting on February 1, 2021 and closing on March 1, 2021. Regular moviegoers, defined as persons who have attended at least 1 movie in a theater in the past 3 months, were recruited to take the survey. Participants who did not see a minimum of 1 movie in a theater in the past 3 months were filtered out of our survey before we compiled our results or conducted any analysis.

PARTICIPANT SUMMARY

Our survey had a total of 517 responses. Of these respondents, 284 were women and 233 were men (Figure 1.1). The ages of the respondents ranged from 17-years old to over 70 years old, with the overall average age being 32-years old.

Once this is established, you can go into the results and analysis of the data. We want to encourage you to use data visualization when possible. We'd rather see graphs and

appropriate charts then just text. However, keep in mind that charts and graphs should help tell your story rather than simply presenting data for data's sake.

8.2 Industry Interviews. You can share the thought process of why you were seeking certain types of industry experts you were interested in interviewing. You may want to include some specific questions that you asked. Using anonymous sources is acceptable but try to include their company or position if possible. You will also want to use specific quotes or paraphrase your interviewees as appropriate. You do not need to drop the entire interview list here. It can also be placed in the Appendix. The majority of your focus should be on what the experts shared and weaving this information in with the survey results. Note that some teams in the past have used opposing quotes from industry experts to great results. It's okay your interviewees do not all agree. In the end, you and your teammates will make some conclusions based on your work in the field and your survey results (as appropriate). Your interviewees can be quoted/cited in any chapter but at the very least they should be used in Chapter 3.

9. **Chapter 4 (5-10 pages)**

Final Analysis / Suggestions for future / Research and Investigation/ Final Analysis / Suggestions for future / Conclusions or Recommendations. Approximately 5-10 pages.

This (along with chapter 3) is perhaps the chapter of most interest to the client. You've laid out the research and shared interview information and now you will tell the client what to focus on next. (Remember that we are asking for a minimum of at least four (4) infographics, charts or tables within the 30 pages of the main body)

This chapter may include the following:

9.1 Final Analysis – While everything in chapter 3 has been laid out, in chapter 4 you might make some sweeping declarations about what the survey means. What is your analysis? Remember, even if you didn't find anything new in the survey, you can claim that your results confirm established or current thoughts about the problem.

9.2 Suggestions and recommendations for the future – What should the client do? We appreciate when students make bold statements here (all backed up by interviews, secondary data, and survey results).

9.3 Conclusion – We're at the end of the paper so what do you want the reader/client to remember from your study? This is a final summary and an opportunity to make an encouraging statement about the future of this issue, or to identify or propose a prediction or two about how future trends on your topic will play out.

10. **Bibliography (in APA)**

11. **Appendix A: Interview List**

The names, titles, company names and website URL of your interviewees in alphabetical order by last name – A description of their company (mandatory) to provide context on why this person was chosen.

12. Appendix B: Survey Questions

Survey Questions (if not in main document), Survey Data (raw or summary), Supporting Data (If applicable)

13. Appendix C: (Other items of importance)

Page Count of Body

In past years, some first drafts have been unwieldy and unreadable. Teams are using Google Docs and not adequately editing and proofing what they are submitting. This occurs because some teams are not sure of their direction and have thrown everything into the draft which has resulted in unnecessary editing and wasted time. **All drafts should not exceed a page count of 30 pages (not counting the Abstract, Executive Summary, Appendix, Interview List, or Bibliography).** Advisors will not read past page 30 and your grade will suffer unless permission has been granted as it pertains to page count.

Also, you may want to use Grammarly to help avoid grammar and syntax errors.

**CAPSTONE FIRST GRADING RUBRIC FOR
FIRST DRAFT, SECOND DRAFT AND FINAL DRAFT**

The following rubric will be used when grading the written drafts. Advisors will hand in an overall number that is averaged for each draft. The numeric will be used to convert to a letter grade using the Heinz policy for grading below.

CONTENT	LOGIC AND ORGANIZATION	CLARITY AND TONE	GRAMMAR AND MECHANICS
<p>The extent to which the document demonstrates knowledge of the subject matter and objective.</p> <ul style="list-style-type: none"> • Communicates a clear purpose • Conveys a relevant, thorough understanding of the subject matter. 	<p>The extent to which the document demonstrates a coherent structure and flow.</p> <ul style="list-style-type: none"> • Contains clear subject, topic, thesis, arguments, point of view, and conclusion; • Uses paragraphing to separate and contain discrete ideas and/or arguments; • Includes appropriate and effective transitional devices; • Maintains logical sequencing and categorization; • Provides context as necessary to maintain subject matter focus. 	<p>The extent to which the document demonstrates the ability to communicate clearly and to use an appropriate tone.</p> <ul style="list-style-type: none"> • Uses precise words • Writes concisely • Writes in active voice • Uses professional language 	<p>The extent to which the document demonstrates the conventions of English, including correct:</p> <ul style="list-style-type: none"> • Grammar • Syntax • Punctuation • Capitalization • Spelling • Citations • Format
40 Possible Points	30 Possible Points	15 Possible Points	15 Possible Points

Grading Guidelines

The Heinz policy for grading is as follows:

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%	Minimum Passing
C-	71.0-73.9%	Failing

Fall 2022 Capstone will consist of the following grades:

<u>Assignment</u>	<u>Date</u>	<u>Grade Weight</u>
Proposal Grade	Sunday, November 6, 2022	10%
Revised Proposal	Monday, December 5, 2022	40%
Advisor Grade	Friday, December 9, 2022	25%
MEIM Leadership Grade	Friday, December 9, 2022	25 %

Spring 2023 Capstone Grading will consist of the following grades:

<u>Assignment</u>	<u>Date</u>	<u>Grade Weight</u>
First & Second Chapter	Sun, February 5, 2023 (or earlier)	10%
First Written Draft	Sun. March 5, 2023	20%
Second Written Draft	Fri. April 7, 2023	20%
Presentation Grade	Fri. May 5, 2023	25%
Advisor Grade	Tues. May 9, 2023	15%
Final Draft	Tues. May 9, 2023	10%

Project Presentation

There will be at least 3 presentations regarding the Capstone (and possibly 4).

Capstone Advisor Only Presentation One – Capstone Advisor(s) Friday, March 31 & Saturday, April 1, 2023 (time dependent on MEIM class schedule)

The first presentation will be in front of the MEIM Program Director and the team advisor (though all advisors will be invited and encouraged to attend). The use of presentation slides is required. You will get feedback on your presentation style, the clarity of your presentation and the visual support you offer. All members of the team should participate. More details on this presentation will be offered as we get closer.

Capstone Final Presentation Rehearsal Two – MEIM Final Capstone Rehearsal – Capstone Advisor(s) Thursday, May 4, 2023 This will be a final rehearsal with all team members present.

Capstone Final Presentation – MEIM Capstone Project Committee Friday, May 5, 2023

The third presentation will be more formal than Presentation One. The teams will deliver an oral presentation of the Project to the MEIM Capstone Project Committee - MEIM Program Chair, MEIM Program Director, Capstone Advisors, and (potentially) Clients. Others may be invited at the discretion of the committee, which may include other faculty, students and advisory board members. The presentation is limited to 15 minutes with an additional 15 minutes reserved for questions and discussion. All team members are to participate in the presentation. The teams are expected to distill the key points of the Project into a compelling, complete but succinct presentation. The use of presentation slides is required.

Note: This is the version of the Presentation that the Team will be encouraged to present to the Client at the Client's offices. However, it should be noted that at times, the client presentation may be more detailed and longer than the presentation to the MEIM Capstone Project Committee.

Capstone Presentation Four - Client Presentation: Individually scheduled within each team

While each Capstone client will be invited to the formal presentation at the end of the academic year, not all clients show up. Each team should plan on doing a client presentation. The presentation will be similar to the Capstone Presentation Three (above), though if the team feels it would be better to focus on one particular area over another for the clients, those changes should certainly be made. For example, the client may not need or want to know about the methodology of the project, but would prefer you to focus on recommendations. This presentation is limited to 15 minutes with an additional 15 minutes reserved for questions and discussion, but the client will most likely specify their needs before the team presents. All team members are to participate in the presentation. The use of presentation slides is required. Ideally, this should be presented the week before or the week of the final Capstone presentation.

ASSESSMENT RUBRIC: COMMUNICATION/ CAPSTONE PRESENTATION
Course Number: 93.889 Fall 2022 (3 units) & 93.890 Spring 2023 (9 Units) / Section: L

The following rubric is adapted from the Eberly Center at Carnegie Mellon University. The evaluation rubric is divided into four levels of achievement—sophisticated, competent, not yet competent, and unsatisfactory. The highest grade in any of the 4 levels of proficiency (Content, Logic and Organization, Clarity and Tone, Grammar and Mechanics) is 25 points. The highest team total score for the presentation will be 100. The rubric will be given to invited guests to complete during the final presentations on May 5, 2023. Those in attendance will include faculty, advisory committee members, invited guests, etc. All scores will be averaged to come up with a final grade based on the Heinz policy on page 34.

LEVELS OF PROFICIENCY	CONTENT	LOGIC AND ORGANIZATION	CLARITY AND TONE	GRAMMAR AND MECHANICS
	<p>The extent to which the document demonstrates knowledge of the subject matter and objective.</p> <ul style="list-style-type: none"> Communicates a clear purpose Conveys relevant, thorough understanding of the subject matter. 	<p>The extent to which the document demonstrates a coherent structure and flow.</p> <ul style="list-style-type: none"> Contains clear subject, topic, thesis, arguments, point of view, and conclusion.; Uses paragraphing to separate and contain discrete ideas and/or arguments; Includes appropriate and effective transitional devices; Maintains logical sequencing and categorization; Provides context as necessary to maintain subject matter focus. 	<p>The extent to which the document demonstrates the ability to communicate clearly and to use an appropriate tone.</p> <ul style="list-style-type: none"> Uses precise words Writes concisely Writes in active voice Uses professional language 	<p>The extent to which the document (power-point/ Presentation) demonstrates the conventions of English, including correct:</p> <ul style="list-style-type: none"> Grammar Syntax Punctuation Capitalization Spelling Citations Format
<p>Rate team from 20 - 25 points if you feel their work was:</p> <p>Sophisticated</p>	Demonstrates advanced knowledge of the subject matter and objective.	Demonstrates an advanced, cohesive structure, effectively and completely conveying the subject matter and intent.	Demonstrates advanced word choice that creates clarity and produces a professional tone.	Demonstrates advanced control and usage of grammar and mechanics.
<p>Rate team from 15 - 19 points if you feel their work was</p> <p>Competent</p>	Demonstrates acceptable knowledge of the subject matter and objective; however, revisions are recommended to improve effectiveness.	Demonstrates an acceptable structure; however, revisions are recommended to improve organization and/or flow.	Demonstrates acceptable word choice; however, revisions to phrasing are recommended to improve clarity and/or for a professional tone.	Demonstrates acceptable control of grammar and mechanics; however, corrections are recommended to improve language skills and/or professionalism.

Rate team from 10 - 14 points if you feel their work was Not Yet Competent	Demonstrates limited knowledge of the subject matter and/or objective. More relevant and/or thorough content is needed for effectiveness.	Demonstrates a limited control of structure. Revisions in organization are needed for a coherent structure and/or flow.	Demonstrates limited control of word choice. Revisions are needed for clarity and/or for a professional tone.	Demonstrates limited control of grammar and mechanics. Corrections are needed for suitable language skills and/or professionalism.
Rate team from 5 - 9 points if you feel their work was Unsatisfactory Does not meet course requirements	Does not meet the minimum course requirements for “Content”	Does not meet the minimum course requirements for “Logic and Organization”	Does not meet the minimum course requirements for “Clarity and Tone”	Does not meet the minimum course requirements for “Grammar and Mechanics”
Score				

COURSE POLICIES

Team Selection

Students will select their preference via a Qualtrics poll that Mary Ryan will email out. Please rank ALL of your choices with 1 – being your top choice, 2 – your second choice, etc. Please rate all 7 Capstone projects by Saturday, October 8 at 2:00pm

1. Project A: Can a brand be your friend? Examining Authenticity in Gen Z Social
2. Project B: The Future of Regional Sports Networks.
3. Project C: Engaging the Next Generation Audience for the Legacy Music Artist
4. Project D: Authentic Representation in Gaming and Implications for Marketing
5. Project E: Horizon 2028: The future of global content licensing: Examining the balance between owned and licensed content
6. Project F: The Globalization of Virtual Production for Film & Television – A look at its impact on production, inflation, technology, and worldwide tax incentives
7. Project G: The Independent Studio of the Future: Controlling the Media Value Chain

Authorship/ Ownership

Each student team is creating a unique document and the authorship will be attributed to that team. Clients may require students to sign a non-disclosure agreement (“NDA”) regarding confidential and/or proprietary material and information that the client may provide to the students, but it is the intention of this process that the final work product be original to the team.

Authorship is a precise manner of acknowledging responsibility and giving credit for intellectual work. The practices students adhere to should reflect the hard work they put into this project. It is important that students express their own ideas in their own words. In any presentation, creative, artistic, or research project, it is the ethical responsibility of each student and/or student team to identify the actual sources of third-party ideas, concepts, research, data or opinions incorporated into the submitted work. Failure to do so is dishonest and is the basis for a charge of cheating or plagiarism, which is subject to disciplinary action (see *Cheating & Plagiarism* below).

On the first and second draft, we are going to ask that you state, what each team member is doing. For example, if 1 person writes chapter 1 and 2 (overall), please state that. Also, if one person is not writing but instead doing the research or interviews, just state that. In the Capstone projects, you are allowed to collaborate with each other, but you must not plagiarize any of the work. You must also use correct citations. Even if you are just defining a term in an appendix or footnote, proper citations are required.

Please see this quick link (less than 2 minutes) from CMU libraries in regards to the importance of citations: <http://guides.library.cmu.edu/CitationManagement>

Arts, Management & Technology Laboratory (AMT Lab)

A few of the Capstones may be selected to be edited and reprinted for publication on-line at the Arts, Management & Technology Laboratory (AMT Lab) at Carnegie Mellon University. The work within the Capstone class acknowledges that though not all projects will be able to be used, AMT Lab leadership in conjunction with MEIM leadership may select some of the projects for publication. The AMT Lab serves as an exchange, a catalyst for innovative ideas, and a conduit for knowledge circulating at the intersection of arts, management, and technology. AMT Lab provides current and future technologists and researchers with existing best practices and emerging technologies that allow for a direct impact on their work and their organization. Through online and off-line engagement, AMT Lab is a resource that leads

to innovative, effective and efficient integration of technology in the cultural and creative enterprise space.

Cheating and Plagiarism

Cheating, plagiarism and other forms of academic misrepresentation are viewed as extremely serious matters that violate the integrity of a student's basic agreement with their academic institution, and undermine and invalidate their academic work, doing often irreparable harm to their academic record, their academic career, and their post-academic reputation.

Punishment for cheating and plagiarism offenses can include expulsion from the MEIM Program and Heinz College.

Cheating is defined as including (but not limited to):

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

The above definitions apply to all exams and assignments, whether required or optional, and whether they are undertaken in-class, or at home.

Plagiarism is defined as the misrepresentation of another party's original work as one's own (including ideas, language, graphics/artwork, scientific or mathematical proofs, whether published in print or electronically, or unpublished, copyrighted or un-copyrighted). To avoid committing plagiarism, all third party work must be referenced and cited using established academic protocols and formats, including the use of quotation marks, footnotes and bibliographies.

Cheating and/or plagiarism on any assignment will result in a failing grade (0 points) for that assignment. The assignment on which the cheating and/or plagiarism occurred will be included in the offending student's grade calculations, and the zero (0) points for that assignment will be factored into the student's grade for the applicable course.

Furthermore, the violating student's final grade in the applicable course will be reduced one full letter grade as a further penalty for the infraction, thus impacting the student's overall grade point average.

In addition, cases of cheating and plagiarism will be submitted to and reviewed by the Dean's Office, and more severe penalties may be imposed, up to and including expulsion from Heinz College.

CMU Library Resources

The Carnegie Mellon Library <https://www.library.cmu.edu/services> offers a variety of services designed to make student learning and research more effective. This includes the following:

- Connecting from off-campus Learn about [connecting from off campus](#)
- Borrowing from another institution
- Secure and backup data
- Dissertation and thesis resources
- Workshops and Training
- Video Tutorials

Other areas which might help you on your Capstone research are listed below:

Data Services and Digital Scholarship Consultations

Book a consultation for help with data visualization, research data management, data analysis, R and Python coding, data processing, academic publishing, copyright, data sharing and archiving, and research reproducibility.

[Online Consultation Booking Form](#)

[In-Person Consultation Booking Form](#)

Data Office Hours

Every Wednesday in the Sorrells Library Den, located on the fourth floor of Wean Hall from 12-3pm. [Data office hours](#) provide drop-in consultations with library experts for help across the research data lifecycle. This includes data curation, data management, data analysis, coding in R and Python, and data sharing. **Virtual appointments are also available.**

Self-paced courses and training resources

The Libraries and CMU offers many asynchronous, self-paced training and online courses to learn more about programming, statistical analysis and many software tools.

- [SAGE Campus](#): Online courses on introductory skills and research methods including critical thinking, data literacy, research design, R and Python, statistical methods and more.
- [CARMA](#) (Consortium for the Advancement of Research Methods and Analysis): CMU's Center for Behavioral and Decision Research sponsors a university membership to CARMA (the Consortium for the Advancement of Research Methods and Analysis). CARMA provides webinars from leading industry methodologists in the social and organizational sciences.

Survey Resource Center <https://www.cmu.edu/ira/SurveyResourceCenter/>

As many of you may be developing surveys for your Capstone projects, a valuable resource will be the Survey Resource Center, which is part of Carnegie Mellon's Institutional Research and Analysis Department. The Survey Resource Center provides survey research and design support for graduate students.

Although their preference is to have students engage in a thorough research process, they will work with students wherever they are in the process, for example:

- discuss how to clarify their research questions
- help students construct survey items to answer their research questions, giving attention to instructions, item wording, measurement properties of response sets, and item order; or review an existing survey instrument, including instructions, item wording, measurement properties of response sets, and item order
- explain how to test survey items and revise them when necessary

- share best practices for survey administration and maintaining respondent confidentiality
- provide guidance for analyzing collected data
- show examples of reporting results and findings

The Survey Resource Center could be particularly valuable for students who have not had instruction on how to measure attitudes, perceptions, behaviors, etc.; how to create good instruments; or how to test survey items.

Though no appointment is needed, they would appreciate if you could send them an email ahead of time to coordinate with one of their staff members and send any survey material prior to your phone meeting. See their website for more details: <https://www.cmu.edu/ira/SurveyResourceCenter/index.html>

Capstone Best Practices

- 1) A Capstone is the equivalent of a thesis project; please treat it with the seriousness it deserves.
- 2) Respectful and effective communication with the client, advisor, and the MEIM leadership is essential.
- 3) Any knowledge not possessed by the group should be obtained through research and by consulting with University and community experts.

There is a vast universe of intellectual resources within the Carnegie Mellon community. Discovering what information is lacking, where to find it, how to ask for it and how to use it is another critical learning opportunity of Capstone; project teams should not expect information, resources or assistance to be handed to them.

- 4) Capstone students are expected to put in a minimum of 6 - 10 hours of work per week on the project in the Spring.

It is to your advantage to procrastinate. The level of success a team achieves depends, to a significant extent, on the quantity of and the quality of time that the team invests. At times, students are surprised at getting a C or B on a particular aspect of Capstone, but advisors will be critical of rushed work that is not supported by outside sources. In addition, use your internships and network to gather research and interview opportunities.

- 5) It is every student's responsibility to know what each team member is doing within the group and within the project.

In the entertainment industry, each member of the crew must be aware of and in sync with what others are doing. The same is true with Capstone projects. For example, it may be easier to meet on a Sunday afternoon, than to schedule an 11:00 pm meeting during the week at MEIM if you know your team member lives in Santa Monica

- 6) You succeed as a group; you fail as a group.

It is in a student's own best interest to be selfless in assisting others on the project team. However, in the past, we have discovered that some members obviously work harder than others and the grades will reflect this. You are not given team final grades, but individual final grades. We evaluate student's progress based on input from clients, advisors, other team members, interaction with MEIM leadership, as well as the work itself.

- 7) Capstone students are expected to treat each other with respect; gossip is not a productive way of dealing with conflict.

All conflict should be handled within the group. Individuals must try to work out problems between themselves. If necessary, MEIM leadership should become involved as mediators, not judges.

8) Capstone students should understand the importance of fulfilling their responsibilities in a timely, professional and respectful manner.

Respect for the project is a student's duty as a member of the team. Following through on commitments in a timely manner, sharing information fully but succinctly, providing timely responses to inquiries, and having regular and effective communication with the team leadership are the critical student responsibilities that epitomize respect for the project.

9) The role of the team contact is to structure the agenda, keep meetings moving in an organized and expeditious fashion, and to mediate internal disputes.

The contact's key role in meetings is to help the process be inclusive and move forward. The contact will encourage participation from team members who are not engaged, as well as discourage disruption, digression and obfuscation.

MEIM Capstone Teams 2022-23
Fall 2022 - Course # 93.889 and Spring 2023 Course 93.890
Instructor of Record: Dan Green

<p><u>Ayzenberg</u> Can a Brand be your Friend? Examining Authenticity in Gen Z Social Course # 93.889 & 93.890 Section LA</p> <p>Advisor: Heather Cohen</p> <ol style="list-style-type: none"> 1. Alyssa Eblen* 2. Samantha (Sam) Ketter # 3. Shambhavi Mishra 4. Enhui (Grace) Su 5. Yuxin Zhou 	<p><u>Bally Sports Networks/Sinclair Broadcast Group</u> The Future of Regional Sports Networks. Course # 93.889 & 93.890 Section LE</p> <p>Advisor: Tom Meredith</p> <ol style="list-style-type: none"> 1. Kaylynd Brown* 2. Walter Garay 3. Gabby Lossia # 4. Luke Ressler 5. Micah Tokiwa
<p><u>The Les Paul Foundation</u> Engaging the Next Generation Audience for the Legacy Music Artist Course # 93.889 & 93.890 Section LG</p> <p>Advisor: Scott Garner</p> <ol style="list-style-type: none"> 1. Chloe Hampton 2. Samantha (Sam) Hazlett* 3. Amanda Molloy 4. Morgan Schabhuttl # 5. Lee-Ann Shaw 6. Ruoyun Tang 	<p><u>Omelet/ Cheat Code</u> Authentic Representation in Gaming and Implications for Marketing Course # 93.889 & 93.890 Section LB</p> <p>Advisor: Krysta Brown</p> <ol style="list-style-type: none"> 1. Matt Fiacco* 2. Siya Khanse # 3. Anran (Charlotte) Liao 4. Xiaofo (Patro) Pan 5. Daniela (Dani) Restrepo
<p><u>Paramount</u> Horizon 2028: The future of global content licensing: Examining the balance between owned and licensed content Course # 93.889 & 93.890 Section LD</p> <p>Advisor: Anna Andree</p> <ol style="list-style-type: none"> 1. Caitlyn Dour 2. Ethan Jones # 3. Kailea Martin 4. Rachel McNamara 5. Sammie Paul* 6. Victoria Sprowls 	<p><u>Sony Studios</u> The Globalization of Virtual Production for Film & Television – A look at its impact on production, inflation, technology, and worldwide tax incentives Course # 93.889 & 93.890 Section LC</p> <p>Advisor: Alison Emilio</p> <ol style="list-style-type: none"> 1. Georgia (Geo) Calawerts 2. Anjana Kankanala # 3. Kody Proctor* 4. Carolina Quintana 5. Delaney Sears
<p><u>XRM Media</u> The Independent Studio of the Future: Controlling the Media Value Chain Course # 93.889 & 93.890 Section LF</p> <p>Advisor: Kevin Stein</p> <ol style="list-style-type: none"> 1. Aarushi Jain 2. Tom Kalnas 3. Sydney Roberts 4. Kopal Srivastava 5. Feiyu Su # 6. Linshuang (Lynn) Wu* 	