

Combined Example Syllabus

SAMPLE SYLLABUS. Enrolled students will receive the finalized syllabus prior to the start of the institute.

COURSE #, FTV 188A: Producing Live Sports and Entertainment

QUARTER/YEAR

INSTRUCTOR:

Example Syllabus. *The syllabi posted are general syllabi for students and alumni who wish to find out the topics generally covered in these courses*

COURSE DESCRIPTION & GOALS:

- 1) This course is intended to serve as an introduction and broad overview to producing event-type programming, especially live sports, but also events like music and awards shows, for television, streaming, and wide social media distribution.
- 2) The goal of the course is to give interested students who want to pursue a career in sports and entertainment all the basic terms, processes, history and knowledge to function at an intelligent level in their first such job and beyond. It also is intended to give all students who will enter other aspects of live entertainment a deeper appreciation and understanding of this genre and craft of the business side. The idea is for students to not just know “your craft” but “know your industry”, its history, technology, and trends, thereby offering a better chance for long term employment success. Perspective will be offered for the human, economic and ethical side of this industry as well.
- 3) The weekly schedule will be a combination of topic-based lectures with an additional practical discussion with a veteran guest from the industry. These guests will be live, in class whose work experience complement or accent the material that week. Students will know the name of the guest prior and expected to be prepared to participate in this discussion. If students listen, participate and are engaged in the class, it is expected that students will obtain a compounding effect of deep understanding and mastering this growing and vibrant live production world.

SUGGESTED (NOT REQUIRED) TEXTBOOKS

Live Sports Media: The What, How and Why of Sports Broadcasting 2nd Edition

by Dennis Deninger. Dennis is a legend from ESPN and teaches at Syracuse.

Television Production - 17th Edition by Jim Owens. Or **Television Sports**

Production 6th Edition Jim literally wrote the best books on how to produce television, from events, series, sports and more. Earlier editions only have technology and trends updates. Fundamentals are the same.

The Unofficial Guide to NDI: IP Video for OBS, vMix, Wirecast (Open Broadcaster Software Guidebook Series) by Paul Richards. A fairly current overview of the digital/computer based live production tools establishing in the social media world.

Money Games: Profiting from the Convergence of Sports and Entertainment

by David Carter

There might also be supplemental videos and/or articles given via email week-to-week.

FOR FURTHER (NOT REQUIRED) READING / CONTEMPLATION

Life is Not an Accident by Jay Williams (ESPN and Duke) I know Jay and he is smart, articulate, and kind. Worth a read in general.

All Out Events Guide to Sport Event Production by Kristin Tara Horowitz. Non traditional live event production, such as live adventure races.

They Shoot... They Score!: Lessons in Leadership, Innovation and Strategy from the Business of Sports By Patrick Rishe 50 interviews with 50 sports executives ranging from team owners, team/company executives, facility designers, and analytics experts.

WEEKLY COURSE SCHEDULE

Class 1

Introduction and Live Sports Production Fundamentals (1/2)

- Discussion of course and expectations of students
- Overview of Live Sports Production
- Key Roles in Live Sports Production Teams
- Control Room, Production Work Flow and Budgets

GUEST:

Class 2

Introduction and Live Sports Production Fundamentals (2/2)

and Critical Moments of history of Live Televised Sports

- Evolution of Live Television, Why It Matters How We got Here
- Transition from Traditional TV to Streaming Platforms
- Key Moments in the History of Live Broadcasting that matter today

GUEST:

Class 3

Sports Leagues, Teams, Athletes and Markets, part 1

- Global Sports Market Size and Growth
- Sports Media Rights Value Chain
- Power of Leagues and Athletes
- Growth Areas: Women's Sports
- Key Moments in the History of Live Broadcasting that matter today

GUEST:

Class 4

Sports Leagues, Teams, Athletes and Markets, Part 2: NFL and ESPN

- Pro Football (US) + Television = Media Heaven!

- ESPN Changes Everything (Still!)
- Production Issues

GUEST:

Class 5

Live Sports In-Arena Producing

- Elements of Producing a Live Game for Fans
- Graphics and Half-time Entertainment Needs
- Clippers Game ROS or Rundown review

GUEST:

Class 6

Live Music, Awards and Televised Event Producing

- Characteristics of Live Music Production
- Challenges and Considerations for Awards Shows
- ESPYs and NFL Honors Show Rundown

GUEST:

Class 7

Social Media: Podcast/Vodcast and Live Streaming

- Introduction to Social Media Streaming and Self-Distribution
- Growing importance of Athlete/Talent-based Podcast+Vodcast
- Strategies for Engaging Audiences on Social Media: Marketing/Promotion

GUEST:

Class 8

The Talent Game: Hosts, Athletes, and Others

- The Greatness of Good Talent
- Working with Hosts, Athletes, and Celebrity Guests
- Nurturing Strong Relationships with Talent

GUEST:

Class 9

Producing Live Global Sports

- Identifying and Selecting On-Screen Talent
- Working with Hosts, Athletes, and Celebrity Guests
- Nurturing Strong Relationships with Talent

GUEST:

Class 10

The Fundamentals of Storytelling: Story is King

- Elements of Compelling Storytelling
- Sports Specific Storytelling Devices and Tricks: How They Get You to Care

GUEST:

Class 11

The Brand Sponsors and the Sports Advertising Game

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- The Unequaled Value of Being Live
- Why Brands Love Sports, Especially the Super Bowl
- The Rise of Sports Betting

GUEST:

Class 12

Sports Power in Social and Politics

- The Six Power Players of Sports
- The Strange Connection of Sports and Politics
- Sport as Hope.

GUEST: None

FINAL PROJECTS PRESENTED, LIVE!

STATEMENT ON GRADING:

Grading will be based on the following criteria:

- 40% Regular participation in weekly class discussions (including attendance)
- 40% Assigned weekly write-ups/presentations
- 20% Final

Weekly participation in class discussions This class will be taught as a topic-driven discussion based on the readings in the syllabus and any weekly additions. While information, history, and knowledge will be imparted by the instructor, students will be counted on to offer thoughtful opinions, ideas, and solutions. Students are also expected to be prepared with regard to weekly guest speakers with questions and discussion participation.

Weekly write-ups/presentations Students will be given regular reading or viewing assignments and must prepare short papers on such.

Final Project Pitch a Show: Create a live (or “as live”) show-series idea in sports or entertainment genre. What is the show and why should it be live? How will it be produced? Flesh out idea and series production from beginning to end. 2 page minimum treatment, 6 slides minimum deck, 1-2 page Production Plan (including camera plot) studios

UNDERGRADUATE STUDENTS:

A+ = Extraordinary

A = Superior

B = Good

C = Fair

D = Poor

F = Failure

P = Passed (achievement at grade C level or better)

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NP = Not Passed

I = Incomplete

IP = In Progress (for multiple-quarter courses)

DR = Deferred Report

GRADUATE STUDENTS:

A = Superior Achievement

B = Satisfactorily demonstrates potential for professional achievement

C = Passed but work does not indicate potential for professional achievement

F = Failure

S = Satisfactory (achievement at grade B level or better)

U = Unsatisfactory

I = Incomplete

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For all students, the grades A, B, C, and D may be modified by a plus (+) or minus (-) suffix, to raise or lower the student's grade point average.

The one exception is the A+ grade, which will not raise a student's grade point average because it carries the same number of grade points as the A grade. **The A+ grade should be used very sparingly. It should only be conferred on students who are truly exceptional. Otherwise it loses its significance.** An F grade yields no unit or course credit.

For graduate students, the grades A, B, and S denote satisfactory progress toward an advanced degree, but a C grade must be offset by higher grades in the same term for a student to remain in good academic standing.

Faculty members may assign an "I" grade when a student's work is of passing quality but is incomplete for a good reason, such as illness. **Instructors cannot not assign an "I" without a request from the student.**

UCLA statement of Academic Integrity:

With its status as a world-class research institution, it is critical that the University uphold the highest standards of integrity both inside and outside the classroom. As a student and member of the UCLA community, you are expected to demonstrate integrity in all of your academic endeavors. Accordingly, when accusations of academic dishonesty occur, The Office of the Dean of Students is charged with investigating and adjudicating suspected violations. Academic dishonesty, includes, but is not limited to, cheating, fabrication, plagiarism, multiple submissions or facilitating academic misconduct. Plagiarism is a serious offense. It is the presentation of another author's words or ideas as if they were your own. If you have any questions about documentation, quotations, and related matters, please do not hesitate to ask your instructor before submitting your work.

Equity, Diversity, and Inclusion:

The diversity of the people of California has been the source of innovative ideas and creative accomplishments throughout the state's history into the present. Diversity – a defining feature of California's past, present, and future – refers to the variety of personal experiences, values, and worldviews that arise from differences of culture and circumstance. Such differences include race, ethnicity, gender, age, religion, language, abilities/disabilities, sexual orientation, socioeconomic status, and geographic region, and more.

Because the core mission of the University of California is to serve the interests of the State of California, it must seek to achieve diversity among its student bodies and among its employees. The State of California has a compelling interest in making sure that people from all backgrounds perceive that access to the University is possible for talented students, staff, and faculty from all groups. The knowledge that the University of California is open to qualified students from all groups, and thus serves all parts of the community equitably, helps sustain the social fabric of the State.

Diversity should also be integral to the University's achievement of excellence. Diversity can enhance the ability of the University to accomplish its academic mission. Diversity aims to broaden and deepen both the educational experience and the scholarly environment, as students and faculty learn to interact effectively with each other, preparing them to participate in an increasingly complex and pluralistic society. Ideas, and practices based on those ideas, can be made richer by the process of being born and nurtured in a diverse community. The pluralistic university can model a process of proposing and testing ideas through respectful, civil communication. Educational excellence that truly incorporates diversity thus can promote mutual respect and make possible the full, effective use of the talents and abilities of all to foster innovation and train future leadership.

Therefore, the University of California renews its commitment to the full realization of its historic promise to recognize and nurture merit, talent, and achievement by supporting diversity and equal opportunity in its education, services, and administration, as well as research and creative activity. The University particularly acknowledges the acute need to remove barriers to the recruitment, retention, and advancement of talented students, faculty, and staff from historically excluded populations who are currently underrepresented.

Accessible Education:

In compliance with federal and state laws and University policy, UCLA is committed to ensuring that students with disabilities have full access to all aspects of the university experience that are available to all students. Academic accommodations are designed to provide that access. The Center for Accessible Education (CAE) has been designated as the campus entity that determines a student's eligibility for accommodations and services on the basis of disability.

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www.caps.ucla.edu
- * Ashe Student Health & Wellness Center
Ashe Center Main Line: 310-825-4073
Ashe COVID Hotline: 310-206-6217
COVID case reporting: exposuremanagementteam@ashe.ucla.edu
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- * Academics in the Commons at Covell Commons: (310) 825-9315 free workshops on a wide variety of issues relating to academic & personal success
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<https://www.cae.ucla.edu/>
- * Dashew Center for International Students and Scholars
106 Bradley Hall: (310) 825-1681
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- * Student Legal Services
A239 Murphy Hall: (310) 825-9894
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- * Dean of Students Office
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STATEMENT OF PURPOSE

Live is the last authentic entertainment world left to us. This is why sports and entertainment have converged in the last 10-15 years as the more lucrative, most powerful, and most dominant forms of entertainment sectors today. We love sports. We crave authenticity. And we lean toward big, communal entertainment. Live ensures all three of these basic desires exist purely and profitably.

In addition, one can argue that live sports and entertainment is becoming essential to offering the last glimpse of the world as it is, rather than what it is being relentlessly presented to us by an exploding world of data, computer and algorithmically controlled content.

If one can master live sports and entertainment event producing, one can be a forever player in this world and enjoy a constant stream of fulfilling work, non-boring jobs, and a life full of colorful stories and experiences.

Live is life. What better way to live-out your profession!

“The communication and media landscape has undergone a radical transformation, moving from centralized control to a decentralized paradigm. The rise of social media platforms, independent content creators, and peer-to-peer networks has empowered individuals to share information globally. User-generated content, blogs, podcasts, and live streaming have become influential, diminishing the dominance of traditional media outlets. This decentralization has democratized information flow, allowing diverse voices to be heard, challenging established narratives, and reshaping the way society consumes and disseminates news and entertainment.

But this world is overly ripe with lies, misinformation and disinformation. Echo chambers, evil players, manipulative algorithms and just plain digital fatigue can not just overrun our minds, but make us disengage, lose trust, and withdraw from human interaction.

Live events, like sports, music and other entertainment is critical to maintaining authentic human connection and fosters a positive impact on our lives.” - Atlantic Magazine

FTV 194 – Internship Seminar

Example Syllabus. *The syllabi posted are general syllabi for students and alumni who wish to find out the topics generally covered in these courses*

Instructor:

In Person Seminar Meetings:

Thursdays/Fridays

9:00AM - 12:00pm PDT

Online Office hours: By Appointment

COURSE SYLLABUS

1. Course Description and Goals:

This course offers an introduction to the world of sports media and serves as a forum to prepare for careers in the sports industry. The course is designed to expand students' knowledge of common business practices, and critical understanding of the industry at large. It blends sports industry analysis with practical application and is structured to guide and facilitate the development of students' sports entertainment properties.

Through in-person seminar sessions and moderated sessions with sports industry guests, the course provides an overview of development and production strategies in the U.S. sports industries. The seminar is designed to increase students' skillsets to successfully participate in and create projects for this industry, and to prepare students for current or future sports industry internships and careers in the sports industry.

2. Course Requirements:

The coursework consists of weekly in-person seminar meetings, readings and questions regarding the readings, the development of a personal project suitable for presentation to a sports team of the student's choosing, and the development of effective pitch materials for presenting the project to these entities, as well as a pitch deck to potentially present to their respective internship advisors.

Written assignments are due by the date and time specified for each assignment below. All assignments should be submitted on time through Turnitin (via My.UCLA.edu).

Attendance is encouraged for all class sessions, as the class follows an interactive live format.

3. Assignments:

a) Five "10 Questions" Assignments

For these assignments, please read the assigned materials for the week the assignments are due and submit 10 questions regarding the readings.

The five "10 Questions" assignments are due on the following Mondays before 10pm on Turnitin

b) Personal Project

For your personal project, please develop your own concept for a 2026 sports team look you are interested in pursuing.

a) Create two one sheets: a creative look poster, and a one sheet, featuring the team, a team slogan, and a short synopsis of the various elements of the look.

b) Write about your strategy for setting up this project on 1 to 2 pages.

The materials for the Personal Project are due on Friday on Turnitin.

c) Final Assignment

For the Final Assignment please create a look book with 10 to 15 slides for a look associated with your respective internship.

If you get a chance to pitch the any of your ideas to your internship company by the deadline of the final assignment, please also write about the feedback you received.

The Final Assignment is due by 10pm on Turnitin.

Optional: Pitch Deck drafts for feedback by instructor and industry guests in final seminar session are due by 10pm on Turnitin.

d) Assignment for Extra Credit:

Should you decide to do the extra credit assignment, please write a 2-page paper summary on a new position you learned about through your internship you would like to explore in the future and why. Include information on experts in that field who have been successful in that position and their journeys.

The Extra Credit Assignment is due by 10 pm on Turnitin.

5. Required Reading:

Materials on Course Website

6. Useful Research Tools:

espn.com
cbssports.com
nbcsports.com
bleacherreport.com
si.com (sports illustrated)

7. Recommended Additional Reading:

ESPN The Company: The Story and Lessons Behind the Most Fanatical Brand in Sports – Anthony Smith and Keith Holihan

Money Games: Profiting from the Convergence of Sports and Entertainment – David Carter

5. Grading:

Grading breaks down as follows:

40%--Final Assignment
20%--Personal Project
20%--Five "10 Questions" Assignments
20%--Online Attendance and Participation in Class

100%--Final Grade

2.5% - Extra Credit Assignment (Screenplay – first 3 pages or 3 storyboard pages)

6. Academic Integrity

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<http://www.deanofstudents.ucla.edu/Student-Conduct>

7. Title IX Resources

UCLA prohibits gender discrimination, including sexual harassment, domestic and dating violence, sexual assault, and stalking. If you have experienced sexual harassment or sexual violence, there are a variety of resources to assist you.

CONFIDENTIAL RESOURCES:

You can receive confidential support and advocacy at the CARE Advocacy Office for Sexual and Gender-Based Violence, 1st Floor Wooden Center West, CAREadvocate@careprogram.ucla.edu, (310) 206-2465.

Counseling and Psychological Services (CAPS) also provides confidential counseling to all students and can be reached 24/7 at (310) 825-0768.

NON-CONFIDENTIAL RESOURCES:

You can also report sexual violence or sexual harassment directly to the University's Title IX Coordinator, 2241 Murphy Hall, titleix@conet.ucla.edu, (310) 206-3417. Reports to law enforcement can be made to UCPD at (310) 825-1491. These offices may be required to pursue an official investigation.

10. Equity, Diversity, and Inclusion

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The department of FTVDM shares UCLA's commitment to diversity, equity, and inclusion.

WEEKLY CLASS SCHEDULE

(The seminar sequence and topics are subject to change based on industry guest availability. Please check for weekly syllabus updates on the course website)

WEEK 1 – COURSE INTRODUCTION, INTERNSHIP STRATEGY, AND SPORTS INDUSTRY OVERVIEW

Course Overview

- Introductions
- Syllabus
- Sports Entertainment Industry Overview – What Jobs Are Out There for You?
- How does the makeup of the U.S. sports industry shape creative development strategies and practices?
- Diversity in the Sports Industry: Current Status and Outlook

Internship Strategies

WEEK 2 – FUNDAMENTALS OF SPORTS ENTERTAINMENT – AT DODGER STADIUM IF AVAILABLE

Dodger Stadium Tour – Class Held in Dodger Stadium Control Room

Part 1: Storytelling Fundamentals

- Traditional and non-traditional ways of structuring sports entertainment
- How marketing plays an important role in sports storytelling
- The Press Team
- The Broadcast Team
- In House Sports VS Broadcast
- Impact of social media on development strategies and practices
- Sports for the international market

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Part 2: The Development Process

- Overview of a sports team development practices
- From The Owners to Control Room – How We All Work Together
- Learn What is in a Control Room and How it Works

Readings:

Articles on course website

Assignments due:

“Ten Questions” Assignment 1. Covering Week 2 readings,
due Monday, June 28 by 10 pm on Turnitin

WEEK 3 – BREAKING DOWN A SCRIPT / EMERGING FUTURES OF SPORTS ENTERTAINMENT

Date TBD

Let's Break down a Script from Start to Finish

- How to Put a Show Together – Who Are the Players?
- How a Show is Called -In Stadium and Broadcast Truck

The rapidly changing Content Development Landscape

- How social media has become an integral part of sports entertainment and what that means for teams and networks
- Storytelling is coming back
- Constant Technology changes and how to keep up in a control room

Virtual Roundtable with Industry guests: TBA

Assignment due:

“Ten Questions” Assignment 2, covering Week 3 readings,
due by 10 pm on Turnitin.

Personal Project materials due by 10 pm on Turnitin.

WEEK 4 – PERSONAL PROJECTS – VIRTUAL WORKSHOP, DIFFERENT TYPES OF SPORTS ENTERTAINMENT

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Date TBD

Part 1: Personal Projects Workshop

- Check Ins
- Slogan Pitching

Part 2: Different Types of Sports Entertainment A Team, Broadcast Sports, Sports Company, Freelance Work, On-Air and In-Stadium Talent

- Production
- The Talent
- The Players

Readings:

Articles on course website.

Assignments due:

“Ten Questions” Assignment 4, covering Week 5 readings, due by 10 pm on Turnitin

WEEK 5 – DIVERSITY, EQUITY, AND INCLUSION IN SPORTS MEDIA – DIVERSITY PANEL

Workforce Barriers

- Brief History of Diversity, Equity, and Inclusion in Sports Media
- Current Stats
- Current Struggles

Diversity Panel – Guests TBD

Assignment due:

“Ten Questions” Assignment 4, covering Week 5 readings, due by 10 pm on Turnitin

WEEK 6 – INDUSTRY PANEL AND PROJECT ROUNDTABLE

Industry Panel and Project Roundtable

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- Panel Discussion: Current and Future Entertainment Industry Trends
- How do I get a Job?
- Brief presentations of projects developed in class and industry feedback session

Assignments due:

Optional Pitch Deck drafts for final assignment for presentation and feedback from instructor and industry guests are due by 10pm on Turnitin.

The Final Assignment is due by 10pm on Turnitin. The Extra Credit Assignment is due by 10 pm on Turnitin.

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www.caps.ucla.edu

* Ashe Student Health & Wellness Center

Ashe Center Main Line: 310-825-4073

Ashe COVID Hotline: 310-206-6217

COVID case reporting: exposuremanagementteam@ashe.ucla.edu

* Letters & Science Counseling Service

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*Academics in the Commons at Covell Commons: (310) 825-9315 free workshops on a wide variety of issues relating to academic & personal success
www.orl.ucla.edu (click on “academics”)

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