Carnegie Mellon University Master of Arts Management Program
Instructor: janera solomon

Course number: 93-812 A4 (6 units)
Times/Location: Thursdays 6:00PM – 8:50 PM, Hamburg Hall 1511
Office location: HBH 1118
Office hours: By appointment
Contact: / 412-268-8930

COURSE DESCRIPTION
The role of the arts in contemporary society is undergoing sweeping change. Presenters facilitate exchange between communities and artists through wide-ranging performance, and increasingly (hybrid art forms) and educational experiences.

This course takes a look at changing world of presenting with a key focus on festivals as locus of activity in communities. This course will cover the fundamental aspects of the performing arts presenting and festival activity in the U.S and abroad. By the end of the course, students will understand fundamental aspects of presenting and producing, including but not limited to: curating performance and programming a season; artist needs, negotiations and contracts; cultural exchange and diplomacy; accessibility and inclusion; and other topics unique to understanding the changing world of arts presenting.

LEARNING OBJECTIVES
- By the end of this class, students will be able to:
  - Demonstrate a deeper understanding of trends affecting arts presenting regardless around the world
  - Analyze and articulate the organizational challenges and opportunities specific to the presenting business
  - Identify the role of festivals in building audiences, communities and economic development
  - Identify presenter networks and approaches to effective partnerships

READINGS
Updated reading assignments will be posted to Blackboard.

Book:

Other chapter excerpts: (to be available on Blackboard)
- Stein, Tobie and Bathurst, Jessica. Performing Arts Management: A Handbook of Professional
GUEST SPEAKERS
Guest speakers are practitioners in the field who will participate in this course to present their experiences for student inquiry, critique and understanding.

READINGS AND DISCUSSIONS
This course consists of lectures, guest speakers, discussions, and individual assignments. The majority of our time will be spent in lively discussion. It includes being an active contributor to class discussions, engaging with our guest speakers, sharing relevant news items, as well as preparation for and meaningful involvement in class and online activities. There will be multiple guest speakers in this course.

The intention is to allow you the opportunity to discuss what you are reading, or the information shared by the guest speakers, with each other in order to deepen your understanding of the nature of the current environment for arts presenting. Your enthusiastic and thoughtful participation in the discussion is expected.

ENGAGING CONTEMPORARY ISSUES IN THE ARTS
There are now proliferations of websites/blogs available that examine many of the important issues affecting arts presenting today.

Research and then subscribe to a blog that is engaged with the arts and the contemporary world and regularly follow it. Let me know by January 25 which one you are following. You must write at least one response to a conversation on the blog you are following that you find interesting and relevant. This is due no later than February 1.

We will discuss them in class. Some possibilities:

a. Howlround (http://www.howlround.com)
b. Createquity (http://www.createquity.com)
c. Jumper (http://www.artsjournal.com/jumper)
d. Museum 2.0 (http://www.museumtwo.blogspot.com)
e. Engaging Matters (http://www.artsjournal.com/engage)
f. Nonprofits with Balls (http://www.nonprofitwithballs.com)
g. Arts Professionals (http://www.artsprofessional.co.uk)
h. The Clyde Fitch Report (http://www.clydefitchreport.com)
i. Hyperallergic (http://hyperallergic.com/)
PRESENTATIONS
Public Speaking and presenting ideas verbally and concisely to an audience is a key aspect of arts presenting. Each class member will be asked to prepare a presentation that presents insights or research on presenting.

SUBMISSION OF ASSIGNMENTS
Unless otherwise instructed, all completed assignments must be completed via Blackboard by the noted deadline. When uploading a document, files are required to be submitted in Portable Document Format (PDF) and named in this manner: LastnameFirstInitial_NameOfAssignment.pdf

EVALUATION
The semester grade will be based on the following (1000 points total):
- Class participation, engagement and attendance – Rubric available on Blackboard (30%) – 300 points
- Engaging Contemporary Issues in the Arts Assignment (15%) – 150 points
- Festival/event audit (10%)– 100 points
- Presenter audit (10%)– 100 points
- Final Presentation (15%) – 150 points
- Final Report (20%) – 200 points

GRADING
A+ 98-100%, A 94-97%, A- 90-93%
B+ 88 - 89.9, B 84-87%, B- 80-83%
C+ 78-79.9%, C 74-77%, C- 70-73%
R 69.9% and below

ACADEMIC CONDUCT
Students are subject to Carnegie Mellon University’s policies on academic integrity. Plagiarism is a serious offense and can result in failing the course and other disciplinary action. Plagiarism includes, but is not limited to:
• Presenting another writer’s work as your own;
• Cutting and pasting content verbatim without using quotation marks to indicate a direct quote or paraphrasing content without citing the source in-text using parenthetical references, footnotes, or endnotes in addition to listing each source on the Works Cited, References, or Notes page in a manner consistent with the format detailed in an approved style guide;
• Providing incomplete or incorrect information about the source cited.

Failure to comply with our academic integrity policies will result in a failed grade for the assignment, and the violation will be reported on your university academic record.

SCHEDULE OF CLASSES & ASSIGNMENTS – Subject to change
Please be sure to consult the online version of the syllabus (not the printed version distributed in class), as guest speaker schedules and reading assignments may change. Reading assignments will be considered “final” one week prior to due date.
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<th>Date</th>
<th>Topic</th>
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| January 19, 2017 | **Course Overview:** Artists/Art & Presenting  
**Guest Speakers:** Meet Visiting Artists: Igor Urzelai and Moreno Solinas | [http://igorandmoreno.com/works/idiot-syncrasy/](http://igorandmoreno.com/works/idiot-syncrasy/) |
| January 26, 2017 | **Overview of presenting** – Types, roles, approaches  
· Foster Ch.1: *Understanding Presenting*  
· Foster Ch.5: *Understanding the Presenter*  
· Foster Ch. 2: *Creating the Performance Experience* |                                                              |
| February 2, 2017 | **Issues impacting Presenting**  
**Today:** arts in contemporary world discussion; discussion of blog post assignment. | Foster, *Thriving in an Uncertain World* |
| February 9, 2017 | **Festivals** – attributes, types, historical context, key festival findings, events overview  
Pittsburgh Context:  
Guest Speakers: International Festival of Firsts Curator 2018; Pittsburgh Fringe Festival / Fringe University | Klaic: *Facets of Festivals*  
Celebration: A Look at the Art of the Festival  
Yeoman:: *Festivals, Events and the Destination* |
| February 16, 2017 | **Presenters & Communities**  
--Presenter Audit Assigned-- | *Live From Your Neighborhood (NEA Study)*  
*Live From Your Neighborhood Case Studies* |
February 23, 2017

**Artist Management, Booking Agents and Contracts**

*Guest speaker:* To be confirmed.

- Shagan Ch.2: *Booking – An Overview*
- Shagan Ch.12: *What Presenters Need from Artists*
- Stein Ch.10: *Booking the Tour*
- Recorded Webinars: Artist Negotiations and Contracting 101 and 200
- Optional:
  - National Performance Network Sample Contract

March 2, 2017

**Trends in the presenting industry**

*Guest speaker:* TBC.

- Foster Ch.5: *Understanding the Presenter*
- Foster Ch.4: *Redefining Presenting*
- Urban Institute: *Capacity of Performing Arts Presenting Organizations*
- Arts Presenters (APAP) documents
- Think Tank Report
- Annual Report
- *Inside Arts Magazine – fall 2015*
- Culture and Conflict Forum Report