

Artistic Administration in Performing Arts

AAD 4/572, 4 credits, Spring Quarter 2015
Lawrence Hall 249, Tuesdays 2:00 – 4:50 p.m.

Program in Arts and Administration (AAD)
School of Architecture and Allied Arts
University of Oregon

Instructor: Patricia Lambert, Ph.D.

Office hours (Lawrence Hall 251C) are Mondays 12:00 to 2:00 p.m. and by appointment.
Please email (pdewey@uoregon.edu) or call 346-2050.

Course Description

This course focuses on developing leadership and management skills for professional non-profit performing arts administration (e.g., theatre, music, opera, dance). A combined undergraduate and graduate professional colloquium, this course will address the changing context in which the performing arts operate, strategic leadership in performing arts administration, and change management capacities required of emerging leaders in this field. Course sessions are framed by topics in artistic administration, programming, artist management, venue/facilities management, and operations/production management. This course is designed as a partner course to AAD 4/571 Performing Arts Management (winter 2015).

This course consists of open-discussion lectures (standard lecture format but with students encouraged to interrupt and ask questions), class discussions of the assigned readings, and other in-class learning activities, such as small group projects and role play. The course will include guest speakers and field trips. Special attention will be focused on developing students' critical thinking and analytical capacities. Students will be expected to complete all reading assignments prior to each class session and to actively participate in class discussions. Written assignments and class presentations should be prepared with attention to descriptive/factual content as well as to analytical clarity and careful presentation. This course is taught primarily at the graduate student level, but assignments and grading expectations have been modified to accommodate undergraduate students. This course is largely taught as an interactive professional seminar and workshop.

Instructor

Patricia Dewey Lambert, associate professor and director of the UO Arts and Administration Program, has academic degrees and professional experience in the United States and Europe in classical music, international business, arts management, and cultural policy. Her main research interest areas are in arts administration education, international cultural policy, arts in healthcare management, and cultural development.

Requirements

The final grade will be determined by successful completion of class requirements as indicated below. Further details/guidelines for all requirements will be provided in class and will be made available on blackboard. Unless otherwise noted, all papers are to be submitted double-spaced and in 12-point font. No late papers will be accepted. I follow AAD's strict Incomplete ("I" grade) policy; see me for details.

1) Programming Analysis (due class 2). Graded P/NP. 15%

Graduate students: you will select a non-profit, professional performing arts organization of interest to you and will prepare a concise 2-page analysis of the organization's artistic programming.

Undergraduate students: You will prepare a 1-page summary paper of the key points in the Morrison (2008) assigned reading from the first class session.

2) "Aesthetic Orientation" Paper (due class 4). Graded P/NP. 15%

Graduate Students: You will identify 7 comparably-sized arts organizations in a single performing arts sub-discipline (e.g., modern dance, Shakespeare theatre, regional opera). Research the websites of these organizations, focusing on a comparison of programming, aesthetics, and production values. In a 5-page double-spaced essay, critically analyze and discuss how contemporary aesthetics in the performing arts subdiscipline are being presented to the public.

Undergraduate Students: you will formulate a concise 1-page single-spaced essay on your aesthetic orientation to the performing arts.

3) Artist Interview | Performance Review (due class 9). Graded P/NP. 20%

Graduate Students: Attend a professional performing arts performance of your choice, and complete a review and performance critique. Select one or several of the performing artists (actor, musician, dancer, etc.). Research the artist(s) to better understand the current their career development. Consider why the artist sought to be cast in or hired for this production or performance opportunity, and how this role / piece may fit in with the artist's long-term career trajectory. You may interview the artist and/or artistic administration staff of the company for this assignment. Submit a 5-page analysis.

Undergraduate Students:

Option 1: You will select an established professional performing artist (anywhere in the world), contact that individual and conduct an interview in person or by telephone to learn about the artist's career development. Submit a 2-page summary of the interview.

Option 2: Pretend you are an arts journalist (a critic). Attend a professional performing arts performance of your choice. Submit a 2-page artistic review and performance critique.

4) Final Paper (due 12:00 noon on Monday, June 8, 2015). Graded Points. 30%

Graduate students will submit an 8-10 page final paper;
undergraduate students will submit a 4-5 page paper,
completing one of four options:

Option 1: A live case study of an arts organization's artistic administration structure and practice.

Option 2: An in-depth professional profile of an artistic administration professional, such as artistic director, artistic administrator, production manager, or stage manager.

- Option 3: A strategic plan for career development of an artist.
 Option 4: A research topic of the student's interest, with my approval.

5) Class Participation. Graded P/NP. 20%

Attendance at all class sessions, demonstrated preparation of required readings, and active and meaningful engagement in all class discussions (10%).
 Active engagement in the final class field trip to Portland (10%).

Grading Scale:

A = 94 -100	A- = 90-93	
B+ = 87-89	B = 84-86	B- = 80-83
C+ = 77-79	C = 74-76	C- = 70-73
D+ = 67-69	D = 64-66	D- = 60-63
F = 59 and below.		

For P/NP students: Please note that graduate students must achieve 80% and undergraduates must achieve 70% to receive a "P" for this course.

Policies

Attendance

Attendance in each full class session is required, and counts towards the "class participation" grade.

Course Conduct

By participating in this course, you agree to:

- Respect the dignity and essential worth of all class participants;
- Respect the privacy, property, and freedom of class participants;
- Comply with the rule that bigotry, discrimination, violence, and intimidation will not be tolerated;
- Practice personal and academic integrity.

Email

I try to keep everyone well-informed and I send assignment reminders via email and the *blackboard* site set up for this course. I will respond to your email questions and correspondence as quickly as I am able (usually within 48 hours) during the work week. I generally do not respond to email messages on the weekend. Please be mindful that email is business correspondence, and please respect my time by not sending me a question that you could easily find an answer to by yourself or by asking a classmate.

Participants with Disabilities

If you have a documented disability and anticipate needing accommodations in this course, please make an appointment with me during the first week of the term. Please request that the Counselor for Students with Disabilities send a letter verifying your disability. Disabilities may include (but are not limited to) neurological impairment; orthopedic impairment; traumatic brain injury; visual impairment; chronic medical conditions; emotional/psychological disabilities; hearing impairment; and learning disabilities.

Inclusion Statement

The School of Architecture and Allied Arts is a community that values inclusion. We are committed to equal opportunities for all faculty, staff and students to develop individually, professionally, and academically regardless of ethnicity, heritage, gender, sexual orientation, ability, socio-economic standing, cultural beliefs and traditions. We are dedicated to an environment that is inclusive and fosters awareness, understanding, and respect for diversity. If you feel excluded or threatened, please contact your instructor and/or department head. The University Bias Response Team is also a resource that can assist you. Find more information at their website at <http://bias.uoregon.edu/index.html> or by phoning 541-346-2037.

Academic Honesty

Plagiarism is a serious offense. Using the words or ideas of another and representing them as your own is plagiarism. When you use sources for your papers, you must credit them. Exact words must be put in quotation marks and another author of either words or ideas that you have paraphrased must be cited.

Grading Policy

If you are concerned about something pertaining to the course in general (or anything else), feel free to visit me during office hours or make an appointment to speak with me. If you have a specific concern about the way a paper or a particular answer on an exam was graded, here is the policy on how to respond: (1) You must wait 24 hours before responding; then (2) briefly outline your concerns in writing (i.e., explain why you think the grade is incorrect), and submit this and your exam to me for reconsideration. I will get back to you with my response, also in writing, as soon as possible. Please do not hesitate to do this; you have every right to look out for your own interests!

A grading rubric will be disseminated to the class. Please remember that it is easy to keep track of your grades, assignments, and other important information on the *blackboard* site set up for this class.

Course Materials

Required Books (available new or used via amazon.com – and make sure you get the free student delivery! You should have these on hand by the week of April 13.)

Micocci, T. (2008). *Booking performance tours*. New York: Allworth Press. (Let me know if you have problems getting this one – it seems it might be out of stock on Amazon.)

Fazio, L. (2000). *Stage manager: The professional experience*. Boston: Focal Press.

Stein, T. S., & Bathurst, J. (2008). *Performing arts management: A handbook of professional practices*. New York: Allworth Press.

Webb, D. (2004). *Running theaters: Best practices for leaders and managers*. New York: Allworth Press.

Additional Required Readings

Required readings will be made available to students as documents for download on the Blackboard site prepared for the class. It is expected that students read the assigned readings prior to each class session. Additional instructional materials will be provided in class.

Recommended Optional Reference Books for Your Library

Conte, D. M. & Langley, S. (2007). *Theatre management: producing and managing the performing arts*. Hollywood: EntertainmentPro.

Russo, Jr., F. E., Esckilsen, L. A., & Steart, R. J. (2009). *Public assembly facility management: Principles and practices., 2nd edition*. Coppell, TX: International Association of Assembly Managers.

Shagan, R. (1996). *Booking & tour management for the performing arts*. New York: Allworth Communications.

* -- the asterisk (*) indicates that the assigned readings are designated only for graduate students (i.e., not an undergraduate requirement).

Course Schedule of Topics, Required Readings, and Assignments

Class 1: Introduction to Artistic Administration

March 31

Students' and Instructor's Introductions
Overview of the Course Structure and Content
Discussion of Course Assignments and Requirements

Required Readings:

Mehta, Z. (2003). Managing the New York Philharmonic in today's world. *International Journal of Arts Management*, 5(3), 4-11.

Morrison, S. (2008). Performing arts programming. In G. Carpenter & D. Blandy (Eds.), *Arts and cultural programming* (pp. 199-216). Champaign, IL: Human Kinetics.

* Nopper, A., & Lapierre, L. (2005). Tony Hall and the Royal Opera House, Covent Garden. *International Journal of Arts Management*, 7(2), 66-78.

Class 2: Programming in the Performing Arts

April 7

DUE: Programming analysis paper

Required Readings:

Martin, D. J. (2003). The Pittsburgh ballet: Maintaining the mission during turbulent times. *International Journal of Arts Management*, 5 (3), 64-73.

* Auvinen, T. (2001). Why is it difficult to manage an opera house? The artistic-economic dichotomy and its manifestations in the organizational structures of five opera organizations. *The Journal of Arts Management, Law and Society*, 30 (4), 268-282.

* Castaner, X. (1997). The tension between artistic leaders and management in arts organizations: The case of the Barcelona Symphony Orchestra. In M. Fitzgibbon & A. Kelly (Eds.), *From maestro to manager: Critical issues in arts and culture management* (pp. 379-416). Dublin: Oak Tree Press.

Class 3: Artist Management, Artist Contracts, and Career Development for Performing Artists

April 14

Guest speaker: Michael Anderson, Interim Executive Director, Oregon Bach Festival

Required Readings:

* Jeffri, J. (2004). Research on the individual artist: Seeking the solitary singer. *The Journal of Arts Management, Law and Society*, 34(1), 9-22.

Galligan, A. M., & Alper, N. O. (2000). The career matrix: The pipeline for artists in the United States. In J. M. Cherbo & M. J. Wyszomirski (Eds.), *The public life of the arts in America* (pp. 171-201). New Brunswick, NJ: Rutgers University Press.

* Jeffri, J., & Throsby, D. (2006). Life after dance: Career transition of professional dancers. *International Journal of Arts Management*, 8(3), 54-63.

Stein, T. S., & Bathurst, J. (2008). *Performing arts management: A handbook of professional practices* (pp. 365-394). New York: Allworth Press. [Chapter 9]

Optional Readings – browse online for recent resources in career planning and development in the performing arts subdiscipline that interests you, for example:

The Savvy Musician: Building a Career, Earning a Living, & Making a Difference by David Cutler

Beyond Talent: Creating a Successful Career in Music by Angela Myles Beeching

The Musician's Journey: Crafting Your Career Vision and Plan by Jill Timmons

Class 4: Performing Arts Programming Workshop **April 21**
Guest speaker: Scott Freck, Executive Director, Eugene Symphony Orchestra
DUE: "Aesthetic orientation" paper

Additional details regarding this workshop will be provided in class.

Class 5: Touring and Presenting **April 28**
Guest speaker: Riley Grannan, Executive Director, Eugene Ballet Company (TBC)

Required Reading:

Micocci, T. (2008). *Booking performance tours*. New York: Allworth Press.

Stein, T. S., & Bathurst, J. (2008). *Performing arts management: A handbook of professional practices* (pp. 395-423). New York: Allworth Press. [Chapter 10]

Optional Reading:

Shagan, R. (1996). *Booking & tour management for the performing arts*. New York: Allworth Communications.

Class 6: International Artistic Administration **May 5**
in the Performing Arts

Readings TBA

Class 7: Introduction to Performing Arts Venue Management **May 12**

Required Reading:

Webb, D. (2004). *Running theaters: Best practices for leaders and managers*. New York: Allworth Press.

Stein, T. S., & Bathurst, J. (2008). *Performing arts management: A handbook of professional practices* (pp. 425-503). New York: Allworth Press. [Chapter 11]

Optional Readings:

Russo, Jr., F. E., Esckilsen, L. A., & Steart, R. J. (2009). *Public assembly facility management: Principles and practices*, 2nd edition. Coppell, TX: International Association of Assembly Managers.

Conte, D. M. & Langley, S. (2007). *Theatre management: producing and managing the performing arts*. Hollywood: EntertainmentPro.

Class 8: FIELD TRIP

May 19

Hult Center for the Performing Arts

Field trip focus: technical aspects of performing arts facilities.

Additional details will be provided in class.

Class 9: Stage Management

May 26

Featuring a Stage Management Workshop led by Erin Empey and Emily Payne

DUE: Artist Interview | Performance Review Paper

Required Reading:

Fazio, L. (2000). *Stage manager: The professional experience*. Boston: Focal Press.

Class 10: Portland's Centers for the Performing Arts

June 2

Additional details will be provided in class.

in Portland

FINAL PROJECT PAPER DUE BY 12:00 NOON ON MONDAY, JUNE 8

Please submit to me in my office, or in my AAD mailbox, or slide your paper under my office door.

You may also submit your paper to me via the administrative staff located across from my office.

You may also submit your paper prior to the due date.