

**Carnegie Mellon University Master of Arts Management Program**  
**SYLLABUS: Presenting Performing Arts & Festivals – Spring 2024**  
**Instructor: Randal P. Miller**

**Course number:** 93-812 A4 (6 units)  
**Times/Location:** Tuesdays 6:30-9:20 pm, Hamburg Hall 2008  
**Office location:** N/A  
**Office hours:** By appointment  
**Contact:** miller@trustarts.org / 610-844-6341 (mobile)

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**COURSE DESCRIPTION**

Presenters are cultural entities that facilitate exchange between audiences and artists through performance opportunities and educational experiences. Festivals are key components of this industry, offering unique operational opportunities and demanding specific challenges within the field of arts management. This course will cover the fundamental aspects of the performing arts presenting and festival industry in the U.S and abroad. By the end of the course, students will understand the fundamental aspects of the presenting and festival industry, including but not limited to booking/programming a season, artist management, visa/taxes and international presenting, contracts and negotiation, cultural exchange and diplomacy, labor relations, accessibility and inclusion in programming, industry resources and other topics unique to the arts presenting ecosystem.

**LEARNING OBJECTIVES**

By the end of this class, students will be able to:

- Describe the presenting field within the arts management ecosystem
- Articulate the organizational challenges and opportunities specific to the presenting and festival industries
- Evaluate and understand the importance of environmental context in all decisions
- Curate a diverse and balanced performance season or festival that accounts for ideologic and logistic factors
- Effectively communicate the vision, intent and value of programming choices
- Develop show budgets and understand the variables that impact revenue and expenses
- Create offer memos and negotiate performance agreements

**REQUIRED READING**

The assigned readings are mandatory. Skipping the readings will not only affect your grade but will greatly affect your learning outcomes. By choosing not to read the assignments, you are choosing not to learn. Remember why you are in graduate school in the first place -- do not cheat yourself.

- **Book:**
  - Foster, Kenneth. *Performing Arts Presenting: From Theory to Practice*. Washington DC: Association of Performing Arts Presenters, 2007. (Posted to Canvas: **DO NOT BUY**)
  - Malhotra, Deepak & Bazerman, Max. *Negotiation Genius*. Harvard Business School, 2007.
- **Other chapter excerpts:** (to be available on Canvas)
  - Allen, Johnny. *Festival & Special Event Management*. Milton, Qld: Wiley, 2011.
  - Carpenter, Gaylene and Blandy, Doug. *Arts and Cultural Programming: A Leisure Perspective*. Champaign, IL: Human Kinetics, 2008.
  - deLisle, Lee. *Creating Special Events*. Champaign, IL: Sagamore, 2009.
  - Klaic, Dragan. *Festivals in Focus*. Budapest: The Budapest Observatory, 2014.
  - Shagan, Rena. *Booking & Tour Management for the Performing Arts*. New York: Allworth Press, 2001.
  - Yeoman, Ian et al. *Festival and Events Management: An International Arts and Culture Perspective*. Oxford, UK: Butterworth-Heinemann, 2009.

- **Additional selected articles and research:**

- Stepansky, Jake "Proactive Presenting" Inside Arts. Fall 2018: Page(s) 29-32. Print.
- Canada Council for the Arts: [The Value of Presenting: A Study of Performing Arts Presentation in Canada](#)
- Cultural Human Resources Council: *Presenters – Training Gaps Analysis*. 2007.
- Hager, Mark and Pollok, Thomas. *The Capacity of Performing Arts Presenting Organizations*. Washington DC: The Urban Institute, 2002.
- Silber, Bohne and Rosenstein, Carole. *Live From Your Neighborhood: A National Study of Outdoor Festivals*. Washington, DC: National Endowment for the Arts Research Report #51, 2010.
- National Endowment for the Arts: *Celebration! A Look at the Art of the Festival*. NEA Arts Number 3, 2011.

## ATTENDANCE AND PARTICIPATION

This course consists of lectures, guest speakers, discussions, and individual assignments. With the exception of circumstances excused in advance, the attendance and participation grade will be lowered for lateness, absence, and lack of participation. Attendance is not participation. 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. It is expected that you thoroughly research each guest speaker in advance (their background/bio, organization, projects, and other relevant information) and come prepared with a list of questions.

## SUBMISSION OF ASSIGNMENTS

Unless otherwise instructed, all completed assignments must be completed via Canvas 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 (example: MillerR\_EnvironmentalAnalysis.pdf).

## QUIZZES

There will be three short in-class quizzes in this course in order to assess your learning of the reading assignments and in-class lectures. Quizzes will be open note, however only paper notes will be permitted – laptops are not permitted.

## EVALUATION

The semester grade will be based on the following (1000 points total):

- Class participation, engagement and attendance – (30%) – 300 points
- Quizzes (3) (10%) – 100 points
- Environmental analysis (group) (10%)– 100 points
- Artists under consideration (10%)– 100 points
- Season budget (10%) – 100 points
- Negotiation memos (10%) – 100 points
- Final season overview (15%) – 150 points
- Season announcement (5%) – 50 points

### Grading Scale:

A	94-100%
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. Written assignments, quizzes, and final project assignment deadlines will not change.

Date	Topics	Required Reading + Assignment Due (for class)
Tuesday, March 12	<b><i>Class overview/ expectations</i></b>  <b><i>Course Project Overview</i></b>  <b><i>Overview of presenting</i></b> – types, roles  <b><i>Event Planning Exercise</i></b>  <b><i>*Environmental analysis assigned</i></b>	<u>Reading:</u> Allen. <i>Festival &amp; Special Event Management</i> Chapters 14 – 15  Foster. <i>Performing Arts Presenting: From Theory to Practice</i> – Chapter 5  <u>Optional:</u> Canada Council for the Arts: <a href="#">The Value of Presenting: A Study of Performing Arts Presentation in Canada</a>  Foster. <i>Performing Arts Presenting: From Theory to Practice</i> – Chapter 1-4  <u>Assignment:</u> <i>Environmental analysis</i>
Tuesday, March 19	<b><i>Environmental analysis review</i></b>  <b><i>Event Planning Overview</i></b>  <b><i>Quiz</i></b>  <b><i>Programming Ideology/Curation</i></b>  <b><i>Programming Logistics</i></b>  <b><i>* Artists under consideration assigned</i></b>	<u>Reading:</u> Foster. <i>Performing Arts Presenting: From Theory to Practice</i> – Chapter 6 – 9  <u>Assignment Due:</u> Environmental Analysis Due
Tuesday, March 26	<b><i>Guest speaker: TBC</i></b>  <b><i>Community Engagement</i></b>  <b><i>Tour Building</i></b>	<u>Assignment Due:</u> Artists under consideration report

	<b><i>Programming Pitch Session</i></b>  <b><i>Booking Conference</i></b>	
Tuesday, April 2	<b><i>Notes on Artists Under Consideration</i></b>  <b><i>Budgeting w/ in class activity</i></b>  <b><i>Quiz</i></b>  <b><i>Negotiation</i></b>  <b><i>Developing and submitting offers</i></b>  <b><i>*Full season budget assigned</i></b>	<u>Assignment Due:</u> N/A  <u>Reading:</u> Malhotra, Deepak & Bazerman, Max. <i>Negotiation Genius</i> – Chapters 1-3
Tuesday, April 9	<b><i>Guest speaker:</i></b> Margaret Selby, Selby Artist Management  <b><i>Agents</i></b>  <b><i>Trends in the presenting industry</i></b>  <b><i>Contracts / LOA / Deal Memos</i></b>  <b><i>Visa Application – Intl. Presenting</i></b>  <b><i>*Negotiation memo assigned</i></b>	<u>Assignments Due:</u> Two questions for Margaret Selby relating to her role as an agent, industry trends, international touring, or other industry related topics  Full season budget with notes  <u>Reading:</u> Shagan Ch.2: <i>Booking – An Overview</i>  Shagan Ch.12: <i>What Presenters Need from Artists</i>  <i>Artists from Abroad: The Complete Guide to Immigration and Tax Requirements for Foreign Guest Artists</i>  Urban Institute: <i>Capacity of Performing Arts Presenting Organizations</i>  <u>Optional:</u> Pittsburgh Cultural Trust Sample Contract

Tuesday, April 16	<p><b>Guest speaker:</b> Sarah Aziz, Pittsburgh Cultural Trust</p> <p><b><i>Negotiation memo review</i></b></p> <p><b><i>Festivals</i></b></p> <p><b>Season Announcement discussion</b></p> <p><b>*Season announcement assigned</b></p>	<p><u>Assignment Due:</u> Two festival related questions for Sarah Aziz</p> <p>Negotiation memos</p> <p><u>Reading:</u> Klaic. <i>Festivals in Focus</i>.</p> <p>Yeoman: <i>Festival and Events Management: An International Arts and Culture Perspective</i></p> <p>National Endowment for the Arts: <i>Celebration! A Look at the Art of the Festival</i>.</p> <p><i>Live From Your Neighborhood: A National Study of Outdoor</i></p> <p>Carpenter and Blandy. <i>Arts and Cultural Programming: A Leisure Perspective</i>.</p> <p><u>Optional:</u> <i>Fyre – Netflix Documentary</i></p>
Tuesday, April 23	<p><b><i>Quiz</i></b></p> <p><b><i>Tour and presentation issue troubleshooting</i></b></p> <p><b><i>Open forum</i></b></p>	
Tuesday, May 7 (Exam Week)	<b>N/A</b>	Due: Final Presentations and Final Course Project

*Class schedule and assignments are subject to change.*