

SYLLABUS

93.811 Performing Arts Operations

Fall 2024, MINI 2, Tuesdays and Thursdays, 11:00 – 12:20p

Location HBH 1208

Contact Information

Instructor: Dr. Brett Ashley Crawford (she/her), 301.802.6016 (cell)

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Office Hours scheduler: calendly.com/dr-brett-cmu; or Google chat @bcrawfor (DrBrett) for quick questions. Office hours are Mon - Wed afternoons with Sunday afternoons as needed (schedule using the link above)

Course Materials:

- Required Texts
 - Michael Kaiser, *The Cycle*
 - Jim Collins, *From Good to Great for the Social Sector – DO NOT BUY, provided in Canvas*
 - Tobie Stein, *Performing Arts Management* — provided excerpts
- Excerpts provided on Canvas include but are not limited to
 - Additional aterials from Foundations, Consultants and relevant Articles on Management
 - Materials from industry service organizations
 - Theatre Communications Group: <https://tcg.org/>
 - League of American Orchestras: <https://americanorchestras.org/>
 - Opera America: <https://www.operaamerica.org/>
 - Dance USA: [Dance/USA - The national service organization for professional dance.](https://www.danceusa.org/)
 - Association of Performing Arts Professionals: <https://apap365.org/about/who-we-are/>
 - Others as an fyi: Chorus America, Early Music America, etc.
- Thought Leaders to Watch/Follow:
 - Aaron Dworkin’s Arts Engines <https://www.aarondworkin.com/arts-engines>

Course Description

The performing arts industry has had a varied and lively history in the United States for the last 175 years (essentially once train travel allowed for broad distribution of artists across the nation) with pivotal transformation beginning in 2020 – 2021 due to social upheaval and the global pandemic. While the field is divided into for – profit and non-profit models with the need to pay the bills a recurring, common - denominator.

This course focuses on the performing arts set within a (mostly) nonprofit landscape in which organizations produce and/or present works *to transform audiences and serve their community* via one or several intersecting art forms. Producing or presenting a *successful season* entails selection (planning) and implementation (managing) of programs, something that is neither easy nor consistent. Driving and complicating the situation is the common bifurcated management structure. Managers must find a way to implement the vision of an Artistic Director or other titled Artistic leader – an individual with an aesthetic and social framework that shapes an institution and its artistic offerings. Arts managers enable this artistic vision within the context of the physical, geographical, financial, and human constraints of a specific company. Combining and mixing these forces is frequently messy and always an adventure. Organizational history, indeed the history of the art form itself, often provides vexing constraints and practices to the process that must be dismantled to meet the demands of a socially just, 21st-century model. If a career of ‘doing the same thing’ is the goal, then a different field might be recommended.

This course will examine approaches to producing a performing arts season of programming with an emphasis on ***the nonprofit season structure that meets the demands of a post-Covid-19 pandemic, digital-forward, anti-racist reality***. Over 7 short weeks, we will attempt to answer the following question:

How do artistic and managerial leaders move an organization and its mission through an equitable artistic vision set across a selection of programs while maintaining or creating a holistic system to manage the process and evaluate artistic success, community impact, and mission-centric strategic goals? All this while balancing the technological realities of contemporary existence.

The course is a seminar. It is designed to engage your critical thinking. Reading material, watching videos, and attending performances are required. Readings will include books, excerpts, workbooks and articles on planning, management models, and styles. The frameworks for the unique qualities of the panoply of performing arts programs (season planning, education programs, etc) are our topic but within the setting and requirements of individual disciplines. The course will focus on Greater Pittsburgh (Allegheny County) – as a case study and playground but the USA offers useful examples for you to bring to the course as well.

It is worthwhile noting that a life of experience is key to success. An artistic leader must know the artists in the field – at the margin and the center. Management must be adept at shepherding resources (earned or contributed) to support artistic programs. Frequent experience of the performing arts is critical to successfully planning and managing performing arts programs. There are constraints to these models, just like any other production system, most often related to union agreements and the local ecosystem (artists, audience, resources). Wise managers have clear understanding that all constraints are movable, the question is the cost to make the change.

Course Objectives:

During the course, students will gain or refine their understanding of and facility with:

- Mission, strategy, and planning as it influences and drives programming across an institution
- Management Systems and Models
 - Fundamental management techniques
 - Fundamental program development techniques
 - Emerging planning & management models, from design thinking to agile
- Artistic, institutional, and budgetary frameworks or constraints that focus organization program decision-making
- The process of negotiating and contracting an individual program's intersecting parts (rights, royalties, talent, etc.).
- The unique forces professional union contracts impart on the structure of a season, from the collective bargaining processes to the day-to-day contract requirements.
- The impact of space and facilities on business choices
- Investigating income opportunities beyond a simple season of shows
 - The possibilities for extended life (and income) to an organization's intellectual property.
 - Digital interventions of various sources
 - The role education departments and community engagement take in an organization's program planning.
 - Rentals (space, things)

By the conclusion of the course, students will be able to:

- Recognize the link (or break) between mission, vision, and programming (a season and other offerings) for a defined audience or community
- Understand the complexities and often conflicting forces within the design of a performing art season.
- Analyze an organization's season and work against both Kaiser & Collins models described in class.
- Evaluate a season against the financial, space, and union constraints of an organization.
- Identify resources, individuals, and better practices for creating a digital-forward, anti-racist operations and programs
- Discern the conflicting economics of making something versus presenting something and the financial structures necessary to price offerings for institutional MISSION versus FINANCIAL success.

Key terms*:

Producing: To make something or bring something into existence

Presenting: To bring or place a thing before a person

Programming: The planning, scheduling, and managing of a program

Program: A group of activities of things to be achieved

*OED source

Course Expectations & Requirements**Engagement**

At the graduate level, engagement is assumed, except in extraordinary circumstances. Class time will follow a seminar structure with a discussion of assigned readings/videos/podcasts, in-class projects, shareouts, and ideation. There are almost no lectures as part of the class with an emphasis on active engagement. The class will offer opportunities to learn in an active and synergistic manner. Attendance is required to accommodate active engagement. One in-class absence is assumed. *Each additional absence decreases the final grade by 5%.*

Canvas: Due to the depth of the content and the limited in-class time together, this course utilizes the online teaching system, [Canvas](#). Canvas provides a venue for course announcements, a relay of course documents and assignments, a portal for submitting assignments, and an area for class discussion. We will also use Google Workspace aka Drive for both in-class and out-of-class work..

Assignments/Homeworks:

(rubrics shared separately on Canvas)

Course Content Creates in-class Curation Students will be expected to complete a question bank connected to preparation materials at the beginning of each class (Google slides- linked and provided). We meet 13 times with 12 classes that are content-rich. You are permitted one excused absence from class AND from this assignment. 10 weekly contributions earn up to 20 points towards your final grade. NOTE: we are meeting the Tuesday before Thanksgiving and have an Asynchronous class on the Tuesday of the first full week of November.

The Question bank should consist of 1 - 2 evidence-driven questions that you would like to discuss together during class. Each question/thought should be grounded in the preparatory materials with direct quotes and clear references are best practices for clarity with citations. While you are **encouraged** to include linked findings from external resources, the material should always link back to our shared materials. The rubric is attached to the syllabus and available on Canvas.

The discussion in class that day is then curated from the question bank. We will take time at the beginning of class to "like" / "link" questions. This FUELS the in-class work, hence deadlines are due prior to the start of class.

SAMPLE QUESTION BANK SLIDE (but on the lengthy side): *Something that stuck out to me in the interview with Eric Reis as well as our conversation in class, is this idea of productive failures. It's incredibly important to make sure that we are learning from our past mistakes in order to discover how we can grow. However, we barely hinted on this in class, but even more important than this I believe, is productive successes. Often times in the arts, it tempting to find success in a program or a particular show, celebrate that, and then simply continue on assuming that you are doing everything right. **In reality, I believe it's equally as important as productive failure, to take that success as an opportunity to collect data and feedback on what it is that you did right in that moment and tangible ways that you can continue to grow upon that success. What would it look like for an orchestra to move from a full season model to a one or two-weekend festival model? Would they be able to retain audience members in the same way?***

HOMEWORKS:

- 1) Analyze an organization's **unique value position (USP)** within its community relative to its mission, vision, and programming. (non-Pittsburgh). Analyze in a spreadsheet its programs for the last 2 years and the year before the shutdown.
- 2) Prompted analysis of a provided **union contract**; (PARTNER GOOGLE DRIVE PROJECT)
- 3) Complete the [2 Performing Arts Attendance requirements](#). Tied to these are prompted responses in a Google survey format that examines the actual program attended, their place within the organization's season, and the overall strategy used by the organization in the construction of its programs (Kaiser / Collins). At least one picture of you at the event (if not more) is required.
 - a. PRESENTING
 - b. PRODUCING
- 4) Case Study: **Listen to an interview on Aaron Dworkin's Youtube. Analyze** the nonprofit organization whose leader was interviewed. What is the organizations mission, programs, and resources (facility, union obligations as evident, and financial situation across the last 2 years of 990s). What are their operational opportunities and constraints? What are their strategies (eg Tentpoles, hedgehogs, what are they doing)? How are the meeting the demands of our current world (environmental sustainability, social justice, digitally-forward, other)?

Final Project: PITCH a 2026-2027 Concept Season OR a solution to one of the problems facing the industry detailed in class. This is due during finals week. We will have an assigned final exam meeting time (TBD)

Grading

Class Discussion Curation	20
Homeworks	60
Season or Solution Pitch	20

Late Work (see individual assignment rubrics for specifics)

All assignments are due on the date assigned, *just as a grant is due on the day it is due*. That being said, life & school present unusual circumstances with sometimes conflicting due dates. Those who plan ahead and request a formal extension more than 48 hours **prior to the due date** will be granted up to one week. Without an approved extension,

work received after the due date loses 5% for every 12 hours late. **This does NOT include class curations which receive a zero if late.**

Grading Scale

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

Course Policies and Expectations

Cell Phones: Please turn off your cell phone and put it away during class. A class is like a performance. At times, I am the performer, and you are the audience. At other times, you will be the performer and the rest of the class and I will be your audience. *Respect is simple.*

Computers: Similarly, computers are useful but distracting tools. Education science has a preponderance of evidence that reveals how computer use during class diminishes comprehension and retention. While you will need your computer for in-class work at times, when not required you should **leave your computer in your bag**. When used for in-class work, be mindful of their use and utilize **focus features** to decrease their distractions. Tablets for note-taking are allowed and encouraged.

Recording Class Sessions. Classes will not be recorded unless due to COVID protocols by CMU or a student's prolonged absence due to an acute health situation. Should the campus pivot to Zoom, we will also be following a shared set of Digital Agreements for Zoom protocols (reviewed should the situation arrive).

Food/Drink. You are permitted to eat and drink in class as long as you do not disrupt others in the class and, of course, clean up and dispose of any trash after class and abide by whatever is in effect for CMU food and any protocols that are required by the college or university.

Intellectual and Professional Integrity

This course is an integral part of your graduate education, an education that is designed to provide you with the tools for a successful, professional career. Assumed within is a high standard of ethics and integrity. You are expected to have read and understood the [CMU](#), [Heinz College](#) and [MAM Student Handbooks](#). Plagiarism and other forms of academic misrepresentation are viewed as extremely serious matters. Misrepresentation of another's work as one's own is widely recognized as among the most serious violations. Cases of cheating and plagiarism will follow the requirements as described in the handbook. Each and every case will be submitted to and reviewed by the Office of Community Standards and Integrity where more severe penalties may be imposed, *up to and including expulsion from the university*. Any assignment that involves cheating or plagiarism will receive a 'zero' for the assignment. Two confirmed cases of cheating or plagiarism will result in an 'R' for the course.

In addition to the guidelines concerning work materials, you are expected to behave in a supportive and professional

manner towards your colleagues/classmates; this includes sharing resources for mutual benefit, protecting information told in confidence, and helping to create a general classroom climate of honesty and respect.

Collaboration is expected IN CLASS and any partner work. All work submitted in this class must be your own. Use of AI or other online assistance on homework or organization analyses is strongly cautioned against, if you use such a tool, you must report it via citation of your process and how you used the results. Ultimately your work must reflect your own understanding.

Any student found to be in violation of these policies will incur academic disciplinary actions consistent with University policies noted above.

Use of Artificial Intelligence

Generative AI Tools can be powerful tools for learning and other productive pursuits, including completing some assignments in less time, helping you generate new ideas, or serving as a personalized learning tool.

However, your responsibilities as a student remain the same. **You must follow the academic integrity guidelines of the university and this class.** If you use one of these generative AI tools to develop content for an assignment, **you are required to cite the tool's contribution to your work. In practice, cutting and pasting content from any source without citation is plagiarism. Likewise, paraphrasing content from a generative AI without citation is plagiarism.** Similarly, using any generative AI tool without appropriate acknowledgment will be treated as plagiarism. The [university's policy on plagiarism](#) applies to all uncited or improperly cited use of work, whether that work is created by human beings alone or in collaboration with a generative AI.

You may use generative AI programs to:

- Brainstorm new ideas
- Develop example outlines or approaches to your work
- Research topics, or generate different ways to talk about a problem

You may not use generative AI programs to:

- Generate content that you cut and paste into an assignment with a written component without quotations and a citation
- Generate content that is not adequately paraphrased without a citation
- Generate bibliographies for topics that you haven't researched yourself
- Generate other content (images, video, others) unless expressly permitted and following provided guidance
- Otherwise, use or present generative AI content that you pass off as your own work, when really it is not

Here is a citation model for GenAI

<https://www.chicagomanualofstyle.org/ganda/data/faq/topics/Documentation/faq0422.html>

Finally, it is important that you recognize that large language models frequently provide users with incorrect information, create professional-looking citations that are not real, generate contradictory statements, incorporate copyrighted material without appropriate attribution, and sometimes integrate biased concepts. Code generation models may produce inaccurate outputs. Image generation models may create misleading or offensive content.

While you may use these tools in the work you create for this class, it is essential to note that you understand **you are ultimately responsible for the content that you submit.** Work that is inaccurate, biased, unethical, offensive, plagiarized, or incorrect will be penalized.

Respect and Support

In addition to the guidelines concerning work materials, you are expected to behave in a supportive and professional manner towards your colleagues/classmates; this includes sharing resources for mutual benefit, protecting information told in confidence, and helping to create a general classroom climate of honesty and respect.

It is my intent that students from all diverse backgrounds, identities, and perspectives be well served by this course, that students' learning needs be addressed both in and out of class, and that the diversity that students bring to this class be viewed as a resource, strength, and benefit. Your suggestions are encouraged and appreciated. Please let me know ways to improve the effectiveness of the course for you personally or for other students or student groups. In addition, if any of our class meetings conflict with your religious events, please let me know so that we can make arrangements for you.

All people have the right to be addressed and referred to in accordance with their personal identity. In this class, we will have the chance to indicate the name that we prefer to be called and the pronouns by which should be used to refer to us. I will do my best to address and refer to all students accordingly and support classmates in doing so as well.

During the first day of class, we will review the course's inclusive behavior agreements and edit to meet the course expectations.

Special Needs and Interests

My goal is to provide the most effective educational atmosphere for all students. Please let me know, in confidence, early in the semester if you have any special needs (broadly defined). Also note that the university provides significant support should you find yourself struggling with writing the Communications Center and Office for Student Success are both available to you) or with work/life balance (CaPS).

Take care of yourself. Do your best to maintain a healthy lifestyle this semester by eating well, exercising, avoiding drugs and alcohol, getting enough sleep and taking some time to relax. This will help you achieve your goals and cope with stress.

All of us benefit from support during times of struggle. You are not alone. There are many helpful resources available on campus and an important part of a professional education experience is learning how to ask for help. Asking for support sooner rather than later is often helpful.

If you or anyone you know experiences any academic stress, difficult life events, or feelings like anxiety or depression, we strongly encourage you to seek support. Counseling and Psychological Services (CaPS) is here to help: call 412-268-2922 and visit their website at <http://www.cmu.edu/counseling/>. Consider reaching out to a friend, faculty or family member you trust for help getting connected to the support that can help

How to succeed in this course:

The key to success in this course is Preparation and Showing Up – by reading/viewing / listening to the day's learning materials PRIOR to class you will be best situated to ENGAGE with your peers and in-class activities. The class assignments build on the knowledge gained during class and in preparation materials. By gaining proficiency throughout, success in larger assignments is smoother.

Additionally, keeping in communication with your TA and professor along the way is critical to success. If you have questions – ask them. If you need support, we are here for you.

Finally, time management allows for the preparation, work, and when necessary, request for extensions. If you are struggling with time-management please let us know and reach out to the Student Success Center.

Overall Approach to Grading for the class:

Grading rubrics for each individual assignment above are provided with the Assignment and available on Canvas. The overarching framework for evaluation for the course is as follows:

- Exemplary work (100%) indicates the student has achieved a sophisticated command of the subject and engages at a mature level with her/his peers. Readings/viewings are completed prior to class with questions and ideas ready to contribute. When in a group setting, the student often leads and is gracious and supportive of all. Online or in class the student contributes every period.
 - Proficient work (85%) indicates the student has achieved a competent understanding of the material while at times offering little to the classroom's engagement with the subject. While the readings have been completed, little thought has been brought to the classroom. When in a group setting the student engages but has difficulty leading or pulling together the thoughts of his/her peers. Online or in class the student contributes $\frac{3}{4}$ of the class periods.
 - Needs Work (70%) indicates that the student has not yet achieved competency with the material and is at times gets stuck in early development of concepts. Readings are frequently incomplete and no questions or ideas are offered. Within a group this student spends most of his/her time absorbing, listening or working on other projects rather than contributing. Basic terms are grasped but core concepts are not demonstrated. Online or in class the student contributes only $\frac{3}{5}$ of the class periods.
 - Unacceptable work (50%) indicates the student is working at an unacceptable level. Participation is avoided or, at times, responds in an argumentative fashion. Course terms and concepts are avoided.
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CLASS SCHEDULE (subject to change due to unforeseen circumstances)

INTRODUCTION

WEEK 1 October 22/24

Class #1 Tuesday -- The world and how it turns (and changes)

PRIOR TO CLASS:

- Introduce yourself on the Discussion Board (prompted)
- Read:
 - Nonprofit Arts Closings: Duh (it's about impact)
<https://www.artsjournal.com/scenechange/2023/07/11/not-critics-not-foundations-not-government-not-donors-not-audiences-not-them-you/>
 - A time of reinvention:
<https://www.mellon.org/voices/the-state-of-nonprofit-theater-with-stephanie-ybarra>
 - Are orchestras like museums? Are orchestras the same everywhere?
<https://www.gramophone.co.uk/features/article/how-the-lpo-is-programming-its-seasons-for-a-modern-audience>
 - Festivals are so 20-teens: <https://www.operaphila.org/festival/festival-o/>
- For those new to the performing arts, feel free to read this introduction to the performing organization types from "Performing Arts Management" by Stein
- Bring in 2 questions / thoughts from the 3 items to be built out on a Google doc.

DUE: HOMEWORK #3 OPTION ANALYSIS PSO RAVEL & STOMP

DURING CLASS:

- Syllabus Review, Agreements, Look at Canvas
- Curated discussion from what you watched & read
- Define producing v presenting and create the 'boundaries' of the performing arts ecosystem

AFTER CLASS:

Look at your peers work on discussion board (if you haven't already) and comment on at least one.

Class #2 Thursday – Mission, Vision, Leadership, Programs and Location

- Read 3 mini-case studies in Managing Rural Organizations (handout)
- Complete class curation question google doc

DURING CLASS:

- Discussion
 - Review Mission, Vision, and Leadership for Impact and apply to cases
 - Discuss seasons, other programs, assumptions, and constraints
 - Consider the organization's definition of art and impact (structures, goals, measures, if any)
 - Marketplace and Inventory reminders

DUE: Homework #1 Prompted Analysis of a Non-Pittsburgh Arts Organization

WEEK 2 Oct 29/31

Class #3 Location impacts our work as do our buildings (or lack thereof)

PRIOR TO CLASS:

- Read Stein's Facilities Chapter on Canvas
- Complete class curation question google doc

DURING CLASS:

- Discuss the impact and importance of space on the performing arts
- Analyze how it impacts the art that is made, the relationship between the audience and the art, and the business opportunities available

DUE: HOMEWORK 3 OPTION PROMPTED ANALYSIS OF PBT PETER PAN ANALYSIS & OPTION PROMPTED ANALYSIS OF PSO HARRY POTTER

Class #4 Strategy: Hedgehogs and Flywheels

PRIOR TO CLASS:

- Read Jim Collin's "Good to Great for the Social Sectors" on Canvas
- Complete class curation question google doc

DURING CLASS:

- Discuss 5th level leadership
- The creation of an organization's hedgehog and connection to it's UVP
- The management and maximization of the flywheel and where it get's stuck

WEEK 3 November 5/7

ASYNCHRONOUS Class #5 Tuesday -- THE CYCLE

PRIOR TO CLASS:

- Read Kaiser's *The Cycle* 1, A Season Model and start chapter 6

DURING CLASS on Discussion Board:

- Discuss Kaiser's assumptions, Impact of Size, Approach Strengths & Weaknesses
- Pros and cons of 'Tent poles' across a 5 year plan
- Look at your Homework #1 – do you see any adherence to this concept?
- How does it align with your Flywheel / Hedgehog? What is different about it?

DUE: HOMEWORK #3 PROMPTED ANALYSIS OF KS HEAVY IS THE CROWN & PCT & JULIET

Class #6 Thursday -- INFRASTRUCTURE and FINANCES

PRIOR TO CLASS:

- Read Kaiser's *The Cycle* finish 6, read 7
- Watch: Kaiser's pivot in 2020 <https://www.youtube.com/watch?v=bbEn63G9VQI>
- Complete class curation question google doc

DURING CLASS:

- Discuss
 - connections across chapters,
 - unintended consequences and
 - structural requirements for success in the CYCLE model
 - Breakpoints in the model for 2021 and beyond

Week 4 November 12/14 UNIONS**Class #7 Tuesday:****PRIOR TO CLASS**

- Read the chapter on Labor Relations and HR from Stein provided on Canvas
- Complete class curation question google doc

DURING CLASS

- Discuss the history, role, and impact of unions on the field
- Bring to class via class curation current or impending / recently resolved strikes for in class analysis

DUE: HOMEWORK #3 OPTION PROMPTED ANALYSIS PPT *THE HOBBIT* & ANALYSIS OF KST *JESSE FACTOR PIECES***Class #8 Thursday****PRIOR TO CLASS**

- Read / skim through one of the union contracts provided on Canvas
- Complete class curation question google doc

DURING CLASS

- Discuss and compare union obligations
- Identify recognition of #metoo, #blm and other social justice concerns
- Investigate the impact on operations – from rehearsal to performance to touring to HR (hiring/firing)
- Identify key differences between the disciplines
- Build out (small interdisciplinary groups) Mind Map or Venn Diagram of similarities and differences.

Week 5 November 19/21 Touring**Class #9 Tuesday:****PRIOR TO CLASS:**

- Read the Touring Chapter from Stein
- Complete class curation question google doc

DURING CLASS:

- Discuss the operational issues of creating a piece to tour comparing across disciplines
- Discuss impacts of touring – human and climate

DUE: HOMEWORK #3 OPTION PROMPTED ANALYSIS OF PO'S *CAVALLERIA RUSTICANA*/ *PAGLIACCI*

Class #10 Thursday – Touring realities GUEST SPEAKER

PRIOR TO CLASS:

- Look at the touring clauses of the union contracts
- Analyze the recent tours of a Broadway Across America show (eg where does a show go before and after Pittsburgh) and the Pittsburgh Symphony's summer tour 2024
- Complete class curation question google doc

DURING CLASS:

- Consider the impacts as a presenter (how do you HOST and PRESENT a tour?)
- Consider the management and operational impacts (how do you MANAGE a tour)

Week 6 November 26 / Thanksgiving**Class # 11 New Work – Commission, Co-Pros, and Advances - Guest Speaker**

PRIOR TO CLASS:

- Read how a new work comes to be in Opera
- Investigate NAMT and New Play Exchange
- Read about new work initiatives on your industry's service association website/socials
- Complete class curation question google doc

DURING CLASS

- James McNeel will present an example of commissioning versus co-production for developing new work
- Discuss the work-arounds and approaches in different disciplines

Week 7: December 3/5**Class # 12 TUESDAY: Extending the stage digital AND other opportunities**

PRIOR TO CLASS

- Read the chapter from Dr. Crawford's book on Canvas
- Complete class curation question google doc

DURING CLASS

- Discuss the opportunities, obstacles, and costs associated with digital distribution of the performing arts
- Meet with Mark Fleischer from the Pittsburgh CLO to consider other means of extending IP (education opportunities, etc)

Class #13 Thursday: TODAY AND TOMORROW

PRIOR TO CLASS

- Listen to an interview on Aaron Dworkin's youtube channel
- Post final questions and any issues facing the performing arts that we haven't addressed
- Complete class curation question google doc

DURING CLASS

- Discuss the future of the field / work on final project

DUE Thursday by 11:00am Homework #5

December ?????

Pitch presentation time and room TBD