

## **Performing Arts Industry**

Fall 2015

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

AAD 410 CRN 10058

AAD 510 CRN 10064

Monday/Wednesday 8:00 AM – 9:50 AM  
Pacific Hall Room 16

**Course Instructor: Darrel Kau**

Office hours by appointment.

Please email ([dkau@uoregon.edu](mailto:dkau@uoregon.edu)) or call 541-603-6081

Course Site: <http://blogs.uoregon.edu/aad510kau>

### **Description:**

The Performing Arts Industry course is designed for students who are interested in the business of presenting and promoting performing arts and cultural events. Course content includes negotiating artists' fees; contracting; determining copyright and royalty requirements; analyzing technical riders; budgeting event productions; creating revenue management strategies; understanding artists' relations; and exploring current industry trends.

This course consists of open-discussion lectures, topical discussions, and other in-class learning activities. Strategic analysis of case studies and scenarios will allow you to apply theory to practice in the class sessions. There will be several guest speakers throughout the term to allow you to interact with presenting and event professionals. Special attention will be focused on developing your critical thinking and analytical capacities. You will be expected to complete all 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.

### **Learning Objectives:**

Students will demonstrate understanding of the integral nature of presenting and booking performing arts events including recognized best practices in the arts and entertainment industry.

Students will develop understanding of artists' contracting, fee negotiation process, and technical rider requirements to produce performing artists and companies.

Students will create budgeting and revenue management strategies based on selected case studies deemed appropriate by the instructor.

Students will demonstrate understanding of artists' relations and the role of professional arts managers in presenting, curating, and promoting artists.

### **Instructor**

Darrel Kau, Non-Tenure Track Faculty member of the UO Arts and Administration Program, has academic degrees and professional experience in arts administration and marketing. He has over 18 years of experience in presenting, marketing and fundraising cultural events and nonprofit institutions.

## 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. All papers are to be submitted double-spaced and No late papers will be accepted. I follow AAD's strict Incomplete ("I" grade) policy; see me for details.

### 1) Arts Northwest Booking Conference

**20%**

We will virtually participate at a conference day on October 14<sup>th</sup> of the annual Arts NW Booking Conference which will be in Boise, ID Oct 12-15. Assignment information will be provided in class. Conference information at [www.artsnw.org](http://www.artsnw.org).

### 2) Contracting and Technical Rider Assignment

**20%**

You will be provided a series of contracts and technical riders to review with corresponding questions to answer. Upon completion of this assignment, you will have a thorough understanding of the various types of contracts and technical riders required by specific performing arts genres.

### 3) Budgeting and Revenue Management Assignment

**20%**

This exercise will require you to create a budget and develop appropriate revenue management strategies based on various case studies and presenting scenarios. Upon completion of this exercise, you will have demonstrated event related financial management skills. *Access to a laptop and Excel is required.*

### 4) Final Project (all course content)

**20%**

Your final project will include a variety of scenarios, contracts, riders, and budgets to analyze and make recommendations. The intent of the project is to integrate all of the course content and recap your learning objectives.

### 5) Class Participation

**20%**

Attendance and participation is critical. You will be required to report, discuss and contribute to group understanding from the perspective of your own personal experience and professional interest. This class is designed to be dynamic and requires your interaction, imagination, and inquiry.

### 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 undergraduates students 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.

### **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.

### **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. For further information regarding academic honesty, see <http://libweb/uoregon.edu/guides/plagiarism/students/>

### **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 *Course Website* set up for this class.

### **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.

### **Course Resources**

Barrell, M.K. (1991). *The Technical Production Handbook: A Guide for Performing Arts Presenting Organizations and Touring Companies*. Santa Fe, NM: Western States Arts Federation.

NOTE: All resources will be available in class and/or via the course blog site at <http://blogs.uoregon.edu/aad510kau>.

**Course Schedule of Topics**  
(Subject to Change)

**Week 1: Introduction to the Performing Arts Industry**

September 28:

Introduction to the Course  
Overview of the Course Structure and Content  
Discussion of Course Assignments and Requirements  
History of the Performing Arts Industry in the US

September 30:

Presenting Organizations  
Performing Arts Categories  
Artist Agencies and Presenting Associations

**Week 2: Contracts and Technical Riders**

October 5:

Reading: *Technical Production Handbook* pages 6-20 (Presenters and Performers)  
Booking Process  
Negotiation Process  
Contracts

October 7:

Reading: *Technical Production Handbook* pages 21- 42 (Disciplines and Terms)  
Technical Riders and Operational Requirements  
Event and Venue Operational Specifications  
Technical Personnel and Unions

**Week 3: Arts Northwest Booking Conference**

October 12:

Booking Conference Workshops & Panel Discussions  
Juried Showcases  
Exhibit Hall – Agents and Agencies

October 14:

Debrief Arts Northwest Booking Conference  
Evaluating Artists  
Promotional Materials for Artists  
Review for Contracting and Technical Rider Assignment:

#### **Week 4: Budget and Revenue Management**

October 19:

*Arts Northwest Booking Conference Assignment Due*  
Developing Event Budgets (*access to a laptop and Excel required*)

October 21:

Readings: *Dynamic Pricing Canadian Performing Arts: Pages 21-32*  
Revenue Management Strategies  
Review Budgeting and Revenue Management Assignment

#### **Week 5: Presenting Purpose, Roles and Relationships**

October 26:

Establishing Programming and Curatorial goals  
Equity Actors and Contracts  
Production Planning and Timeline  
Professional Guest Speaker TBA

October 28:

*Contracting and Technical Rider Assignment DUE*  
Tour Management and Presenter Contracts  
Role of Company and Production Managers  
Dancer Contracts and Requirements  
Professional Guest Speaker TBA

#### **Week 6: Regulations and Laws**

November 2:

Work Session on Excel Budget/Revenue Assignment

November 4:

*Budgeting and Revenue Management Assignment DUE*  
Pricing Development Strategies  
Creating Production Schedules  
Copyright/Royalty Laws & ASCAP/BMI Regulations

#### **Week 7: Artists' Relations**

November 9:

Legal Issues and Events  
Risk Management  
Example of Terms & Conditions in Contract  
Final Project Assignment Information

November 11:

Facility and Venue Tours TBA

**Week 8: Commissioning and Producing**

November 16:  
Professional Guest Speakers Panel TBA  
Festivals and International Artists

November 18:  
Presenting International Artists:  
Artists from Abroad  
Final Project Q & A

**Week 9: Ethics and Trends**

November 23:  
Commissioning Works  
Reading: APAP CODE OF ETHICS  
Artist Relations  
Industry Resources  
Simple Event Evaluation

November 25:  
No Class – Thanksgiving Holiday

**Week 10: Dead Week**

*November 30*  
*Final Project Review and Works Session*

December 2  
Instructor Office Hours

**Final Project Due: Wednesday, Dec. 9 by 5 PM.**