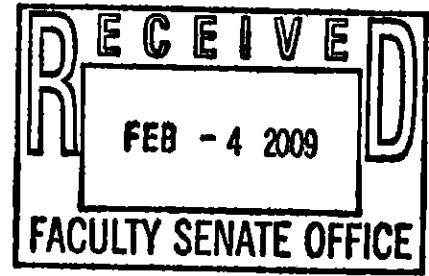




MEMORANDUM



To: Donna E. Shalala
President

From: Stephen Sapp
Chair, Faculty Senate

A handwritten signature in black ink that reads "Stephen Sapp".

Date: January 29, 2009

Subject: Faculty Senate Legislation #2008-17(B) – Frost School of Music Establishment of a
New Graduate Degree Program for the Master of Music in Arts Presenting

The Faculty Senate, at its January 28, 2009, meeting, voted unanimously to approve the Frost School of Music establishment of a new graduate degree program for the Master of Music in Arts Presenting, as presented by Professor Edward Asmus.

The proposal is enclosed for your reference.

This legislation is now forwarded to you for your action.

SS/rh


Enclosure

cc: Thomas LeBlanc, Executive Vice President and Provost
David J. Birnbach, Vice Provost for University Administration and Faculty Affairs
Shelton Berg, Dean, Frost School of Music
Edward Asmus, Professor, Frost School of Music
Aileen Ugalde, Vice President, General Counsel, and Secretary of the University Board
of Trustees

Faculty Senate
1252 Memorial Drive, 325 Ashe Admin. Bldg.
Coral Gables, Florida 33146
Phone: (305) 284-3721 • Fax: (305) 284-5515
<http://www.miami.edu/FacultySenate>
email: facsen@miami.edu

Faculty Senate Legislation #2008-17(B) – Frost School of Music Establishment of a New Graduate Degree Program for the Master of Music in Arts Presenting

PRESIDENT’S RESPONSE

APPROVED:  DATE: 2/2/09
(President’s Signature)

OFFICE OR INDIVIDUAL TO IMPLEMENT: DEAN Shelton Berg

EFFECTIVE DATE OF LEGISLATION: _____
(if other than June 1 next following)

NOT APPROVED AND REFERRED TO: _____

REMARKS (IF NOT APPROVED): _____

Master of Music in Arts Presenting Proposal for a New Graduate Degree Program

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Master of Music in Arts Presenting *Proposal for a New Graduate Degree Program*

1. Rationale

a. Exact Title

Master of Music in Arts Presenting

b. Mission Statement

The Master of Music in Arts Presenting will be the only available program to meet the professional preparation needs of the 7,000 performing arts presenters in the United States. Collectively these individuals design, contract, market, and produce concerts, exhibitions, performances, and events for a total annual audience of 316 million with a collective earned income that exceeds \$8 billion. This curriculum incorporates advanced studies in event production, event marketing, event contracts, arts finance, and risk management. In today's world, the revenue generated through arts presenting is increasing while revenue generated through recordings is declining. This program will meet these needs.

c. Market Analysis

There is currently no degree program with this focus available anywhere that serves the needs of those individuals currently in or about to embark in Arts Presenting. The arts presenting industry has seen a huge resurgence over the past decade with the public pursuing ever greater involvement with live music, arts exhibits, festivals, and the like. In music, there has been a precipitous drop in the sale of recorded music while attendance at live music events has increased. This situation can be found also in dance, theatre, and visual arts.

The program will focus its recruitment on a national level audience. In 2002 the Doris Duke Charitable Foundation, the Association of Performing Arts Presenters, and the Urban Institute commissioned a survey of performing arts presenting organizations. The resulting report, *The Capacity of Performing Arts Presenting Organizations*, indicated that there are nearly 7000 arts presenting organizations in the country.

d. Relationship to Cognate Fields

Two graduate courses will be taken in the School of Business. There has been discussion with Business Professor Thor Bruce on the feasibility of designing one of these courses to focus specifically on the financial aspects of an arts presenting organization.

(i) Potential Interactions

Aside from the obvious interaction with the School of Business indicated above, the program is designed to serve individuals from all arts areas, dance, theatre, music,

and visual arts, so interaction is possible within these areas. In addition, there is also the possibility of courses in the School of Communication to be relevant to the students in the program.

e. Relationship to Undergraduate and Professional Programs

The closest programmatic match with other programs on this campus is the Bachelor of Music and the Master of Music in Music Business. On other campuses, there are masters degrees offered in Arts Administration. The program being proposed is significantly different from these other programs in its scope and purpose. The Arts Presenting program focuses on the logistical planning and execution of arts presenting. Not in how to administer an organization or operate a music business in the broader sense of music business.

2. Physical Resources

a. Library Resources

The Library Resources report was produced by Nancy Zovac, Head, Music Library, Marta and Austin Weeks Music Library & Technology Center.

The library owns books, journals, e-books, and DVDs under the keywords: EVENTS PLANNING, SPECIAL EVENTS, PERFORMING ARTS MANAGEMENT. A list of relevant titles is supplied below. At the end of the list is a list of titles to be acquired for the "ARTS PRESENTING" degree.

IBISWEB ENCORE SEARCH KEYWORDS: EVENTS PLANNING resulted in 63 books, 6 e-books, 3 web sources, 1 UM thesis and 1 DVD. The most relevant titles:

AUTHOR	Wolf, Paulette.
TITLE	Event planning made easy : 7 simple steps to making your business or private event a huge success / from the industry's top event planners, Paulette Wolf, Jodi Wolf with Donelle Levine.
IMPRINT	New York : McGraw-Hill, c2005.
CALL #	GT3405 .W64 2005.
AUTHOR	Sonder, Mark.
TITLE	Event entertainment and production / Mark Sonder.
IMPRINT	Hoboken, N.J. : J. Wiley & Sons, c2004.
CALL #	GV1471 .S66 2004.
AUTHOR	Silvers, Julia Rutherford.
TITLE	Professional event coordination / Julia Rutherford Silvers.
IMPRINT	Hoboken, N.J. : John Wiley, c2004.
CALL #	GT3405 .S55 2004.
TITLE	Essential tips for organizing conferences & events / Fiona Campbell ... [et al.]
IMPRINT	London ; Sterling, VA : Kogan Page, 2003.
CALL #	GT3405 .E87 2003.

- AUTHOR Allen, Judy, 1952-
TITLE Event planning : ethics and etiquette / Judy Allen.
IMPRINT Etobicoke, ON : Wiley, 2003.
CALL # GT3405 .A56 2003.
- AUTHOR Allen, Judy, 1952-
TITLE The business of event planning : behind-the-scenes secrets of
successful special events / Judy Allen.
IMPRINT Toronto : J. Wiley & Sons, 2002.
CALL # GT3405 .A54 2002.
- AUTHOR Allen, Judy, 1952-
TITLE Time management for event planners : expert techniques and time-
saving tips for organizing your workload, prioritizing your
day, and taking control of your schedule / Judy Allen.
IMPRINT Mississauga, Ont. : J. Wiley & Sons Canada, c2005.
DESCRIPT xx, 209 p. : ill. ; 24 cm.
1 > Richter 6th Flr Stac GT3405 .A59 2005
- TITLE The international dictionary of event management : over 3500
administration, coordination, marketing, and risk management
terms from around the world / Joe Goldblatt, Kathleen S.
Nelson, editors.
IMPRINT New York : Wiley, c2001.
CALL # GT3404 .I57 2001.
- AUTHOR Boehme, Ann J.
TITLE Planning successful meetings and events [electronic resource] : a
take-charge assistant book / Ann J. Boehme.
IMPRINT New York : AMACOM, c1999.
CALL # HF5734.5 INTERNET.
- TITLE Its easy being green! : a guide for planning and conducting
environmentally aware meetings and events [electronic resource]
IMPRINT [Washington, D.C.? : U.S. Environmental Protection Agency, 1996]
CALL # EP 1.2:97016372. GOVT DOCS
- AUTHOR Freedman, Harry A.
TITLE Black tie optional : the ultimate guide to planning and producing
successful special events / Harry A. Freedman with Karen
Feldman Smith.
IMPRINT Rockville, Md. : Fund Raising Institute, c1991.
CALL # HV41.9.U5 F74 1991.
- TITLE Managing major public events [electronic resource] : a planning
guide for municipal officials, law enforcement, community
leaders, organizers, and promoters.
IMPRINT [Washington, D.C. : U.S. Dept. of Justice, Community Relations
Service, 2000]
CALL # J 23.2:2001005174.
CALL # INTERNET.

- AUTHOR Click, Karen Ann.
TITLE Planning to perform: the application of project management principles to recital preparation.
IMPRINT Coral Gables, Fla. University Libraries, University of Miami, 2007.
CALL # Thesis 2007 INTERNET.
- AUTHOR Saget, Allison.
TITLE The event marketing handbook [electronic resource] : beyond logistics and planning / Allison Saget.
IMPRINT Chicago, Ill. : Dearborn Trade Pub., a Kaplan Professional Company, 2006.
CALL # GT3405 INTERNET.
- AUTHOR Allen, Judy, 1952-
TITLE Marketing your event planning business : a creative approach to gaining the competitive edge / Judy Allen.
IMPRINT Mississauga, Ont. : Wiley, c2004. CALL # GT3405 .A58 2004.

ENCORE SEARCH TERMS: SPECIAL EVENTS resulted in 141 print sources, 48 DVDs, 16 electronic books, and 5 web sources. Most highly relevant titles are as follows:

- AUTHOR Top Design Studio (Los Angeles, Calif.)
TITLE Design for special events : 500 of the best logos, invitations, and graphics / Top Design.
IMPRINT Beverly, Mass. : Rockport Publishers, c2008.
CALL # NC997 .T67 2008.
- AUTHOR Carson, Jodi L. (Jodi Louise)
TITLE Transportation planning and management for special events / Consultants: Jodi L. Carson and Ryan G. Bylsma.
IMPRINT Washington, D.C. : National Academy Press, 2003.
CALL # HE355.3.C64 C37 2003.
- AUTHOR Goldblatt, Joe Jeff, 1952-
TITLE Special events : twenty-first century global event management / Joe Goldblatt ; Julia Schiptsova, contributing editor.
IMPRINT New York : Wiley, c2002.
CALL # GT3405 .G65 2002.
- AUTHOR Latina, Raena Alexis.
TITLE Criteria for successful special events / by Raena Alexis Latina.
IMPRINT 1995.
CALL # Thesis 1995 L357c.
- TITLE Special events magazine [electronic resource]
IMPRINT Malibu, CA : Miramar Communications,
CALL # TX901 INTERNET.
- AUTHOR United States. General Accounting Office.
TITLE Library of Congress [electronic resource] : special events gift fund operations and accountability.

IMPRINT [Washington, D.C.] : U.S. General Accounting Office, [2003]
CALL # GA 1.13:GAO-03-312 R.
CALL # INTERNET.

AUTHOR Saget, Allison.
TITLE The event marketing handbook [electronic resource] : beyond
logistics and planning / Allison Saget.
IMPRINT Chicago, Ill. : Dearborn Trade Pub., a Kaplan Professional
Company, 2006.
CALL # GT3405 INTERNET.

AUTHOR Wolf, Paulette.
TITLE Event planning made easy : 7 simple steps to making your business
or private event a huge success / from the industry's top event
planners, Paulette Wolf, Jodi Wolf with Donielle Levine.
IMPRINT New York : McGraw-Hill, c2005.
CALL # GT3405 .W64 2005.

**ENCORE SEARCH USING KEYWORDS: PERFORMING ARTS MANAGEMENT:
resulted in 31 print sources, 3 web sources, 2 journals and 1
e-book. Most highly relevant titles are as follows:**

AUTHOR Shagan, Rena.
TITLE Booking & tour management for the performing arts / Rena Shagan.
IMPRINT New York : Allworth Press, c1996.
DESCRIPT 270 p. : ill., forms ; 23 cm.
Richter 5th Flr Stac PN1584 .S5 1996

AUTHOR Allen, Paul.
TITLE Artist management for the music business / Paul Allen.
IMPRINT Amsterdam ; Boston : Elsevier/Focal Press, c2007.
DESCRIPT xiv, 274 p. : ill. ; 24 cm.
BIBLIOG. Includes bibliographical references (p. 267-268) and index.
Music Library Books ML3790 .A45 2007 AVAILABLE

AUTHOR Hardy, Hugh, 1932-
TITLE Building type basics for performing arts facilities / Hugh
Hardy ; with chapters by Auerbach Pollock Friedlander ... [et
al.].
IMPRINT Hoboken, N.J. : John Wiley, c2006.
DESCRIPT xi, 195 p., [16] p. of plates : ill. (some col.) ; 25 cm.
SERIES Building type basics series.
BIBLIOG. Includes bibliographical references (p. 177-181) and index.
Richter 5th Flr Stac NA6821 .H227 2006 AVAILABLE

AUTHOR Fitzgibbon, Marian.
TITLE Managing innovation in the arts : making art work / Marian
Fitzgibbon.
IMPRINT Westport, Conn. : Quorum Books, 2001.
DESCRIPT viii, 221 p. : ill. ; 24 cm.
BIBLIOG. Includes bibliographical references (p. [211]-218) and Index.
SUBJECT Arts -- Management.
SUBJECT Performing arts -- Ireland -- History -- 20th century.

Richter 5th Flr Stac NX760 .F58 2001 AVAILABLE

LOCATIONS INTERNET
AUTHOR Fitzgibbon, Marian.
TITLE Managing Innovation In the arts [electronic resource] : making art work / Marian Fitzgibbon.
IMPRINT Westport, Conn. : Quorum Books, 2001.
DESCRIPT viii, 221 p. : ill. ; 24 cm.
BIBLIOG. Includes bibliographical references (p. [211]-218) and index.
> INTERNET NX760 INTERNET INTERNET
HREF="https://libproxy.library.miami.edu/login?url=http://site.ebrary.com/lib/univmia/mi/Doc?id=10020860" TARGET="_blank">Online version
 Access restricted to authorized UM users

AUTHOR Marcone, Stephen.
TITLE Managing your band : artist management : the ultimate responsibility / by Stephen Marcone.
IMPRINT [Wayne, NJ : HiMarks Publishing,] c1995.
DESCRIPT xi, 302 p. : ill. ; 29 cm.
BIBLIOG. Includes bibliographical references and index.
Music Library Books ML3795 .M156 1995 AVAILABLE

AUTHOR Frascogna, Xavier M., 1946-
TITLE Successful artist management / Xavier M. Frascogna, Jr., and H. Lee Hetherington.
EDITION Rev. and enl. ed.
IMPRINT New York : Billboard Books, 1990.
DESCRIPT viii, 280 p. : ill. ; 23 cm.
BIBLIOG. Includes bibliographical references (p. 278)
SUBJECT Performing arts -- Vocational guidance.
ALT AUTHOR Hetherington, H. Lee, 1948-
Richter 5th Flr Stac PN1580 .F7 1990 AVAILABLE
Richter 5th Flr Stac PN1580 .F7 1990 c.2 AVAILABLE

TITLE The journal of arts management, law, and society [electronic resource]
IMPRINT Washington, DC : Heldref Publications.
FREQUENCY Quarterly.
PUB DATE Print began with v. 22, no. 1 (spring 1992)
CONTINUES Journal of arts management and law.
INTERNET PN2000 INTERNET INTERNET

DATABASES AVAILABLE THROUGH THE UM LIBRARIES USEFUL FOR SEARCHING "ARTS PRESENTING, SPECIAL EVENTS, EVENT PLANNING, ARTS MANAGEMENT" are as follows:

ABI/INFORM
ACADEMIC ONEFILE
BUSINESS RESOURCE CENTER
ECONOMICS LITERATURE
* HUMANITIES FULL TEXT
PROQUEST RESEARCH LIBRARY
WEB OF KNOWLEDGE

Books to be purchased: (and other titles to be identified by James Progris & Music Librarian, Nancy Zavac):

Bernstein, Joanne Scheff. Arts marketing insights : the dynamics of building and retaining performing arts audiences / Wiley, 2007

Goldblatt, Joe. Special events: The roots and wings of celebration. 5th ed. Wiley, 2007.

Pynes, Joan E. Resources Management for Public and Nonprofit Organizations. 3rd Wiley, 2009.

Skinner , Bruce E. Event Sponsorship. Wiley, 2002. \$65.00

Sonder, Mark. The complete guide to event entertainment and production / New York ; Chichester : Wiley, 2004.

b. Laboratory Equipment and Facilities

(i) Cost and Equipment on Hand

The Multimedia Instructional Learning Lab is located in the Weeks Technology Center and is open 40 hours per week for student use. The lab contains 16 iMac Computers with attached MIDI keyboards. Each computer contains a broad range of software including MS Office, music editing, and multi-media software. The lab also contains a high-speed networked printer. The printer is capable of printing 11 x 17 inch paper required for musical scores. The laboratory uses one of the computer stations as a teaching station. The cost of the laboratory equipment, software, and associated furniture is \$200,000.00.

Software that will be specifically applicable to the Master of Music in Arts Presenting will cost approximately \$2,000.00.

(ii) Needs for Succeeding Years

The Multimedia Instructional Learning Laboratory has an annual budget of \$40,000.00 to update software and replace hardware. Software upgrades specifically for the Master of Music in Arts Presenting will be approximately \$1,000.00 per year.

c. Adequacy of Existing Space

The lab space is adequate to accommodate the Arts Presenting students.

d. Physical Resources Required

The office that will be used to support the Arts Presenting Program contains the following equipment.

- 1 fax machine
- 1 printer
- 1 photocopier/printer
- 2 Dell Optiplex 745 PCs
- 2 Telephones

In addition, the office space is completely furnished with desks, conference table and two vertical filing cabinets.

3. Curriculum

a. Major Division Where Graduate Work Will Be Offered

The program will be offered in the Department of Music Media and Industry of the Frost School of Music.

b. Adequacy of Present Undergraduate and Graduate Curricular Structure

No modifications are required to any existing program. This is because the program being proposed here is unique on two levels: (1) it has never been offered before anywhere and (2) all the course work will be in new courses.

c. Changes in Current Curricular Structure

None.

d. Cooperative or Interdisciplinary Work

Two required three credit courses in the School of Business.

e. Description of Proposed Program

(i) Program Requirements

MM-Arts Presenting (MAP)

Major Area

- | | |
|-----------|---|
| 3 credits | MMI622 Entertainment and Event Production Industry |
| 3 credits | MMI626 Performing Arts Centers Management |
| 3 credits | MMI630 Marketing and Promoting Arts Presenting Programs and Organizations |
| 3 credits | MMI634 Event Sponsorship and Community Outreach Programs |
| 3 credits | MMI636 Financial and Risk Aspects of the Arts Presenting Industry |
| 2 credits | MMI638 Legal Aspects of the Arts Presenting Industry |
| 2 credits | MMI640 Arts Presenting Project |
| 2 credits | MMI642 Grant Proposal Writing |
| 3 credits | MMI682 Industry Internship |

Electives in Business

6 credits Industry Related Business Courses

(ii) Sample Track for Degree

Semester I

MMI622 Entertainment and Event Production Industry (3 credits)
MMI626 Performing Arts Centers Management (3 credits)
XXXXXX Industry Related Business Course (3 credits)

Semester II

MMI630 Marketing and Promoting Arts Presenting Programs and
Organizations (3 credits)
MMI634 Event Sponsorship and Community Outreach Programs (3 credits)
XXXXXX Industry Related Business Course (3)

Semester III

MMI636 Financial and Risk Aspects of the Arts Presenting Industry (3
credits)
MMI638 Legal Aspects of the Arts Presenting Industry (2 credits)
MMI640 Arts Presenting Project (2 credits)
MMI642 Grant Proposal Writing (2 credits)

Semester IV

MMI682 Industry Internship (3 credits)

(iii) Course Descriptions and Syllabi

See Attachment 1: Course Change Forms and Syllabi.

(iv) Proposed Schedule of Course Offerings

Fall 2009 (10/1)

MMI622 Entertainment and Event Production Industry (3 credits) Progris
MMI626 Performing Arts Centers Management (3 credits) Progris

Spring 2010 (10/2)

MMI630 Marketing and Promoting Arts Presenting Programs and Organizations (3 credits)
Progris
MMI634 Event Sponsorship and Community Outreach Programs (3 credits) Progris

Fall 2010 (11/1)

MMI622 Entertainment and Event Production Industry (3 credits) Progris
MMI626 Performing Arts Centers Management (3 credits) Progris
MMI636 Financial and Risk Aspects of the Arts Presenting Industry (3 credits) TBA
MMI638 Legal Aspects of the Arts Presenting Industry (2 credits) Elton
MMI640 Arts Presenting Project (2 credits) Progris
MMI642 Grant Proposal Writing (2 credits) TBA

Spring 2010 (11/2)

MMI622 Entertainment and Event Production Industry (3 credits) TBA
MMI626 Performing Arts Centers Management (3 credits) TBA
MMI630 Marketing and Promoting Arts Presenting Programs and Organizations (3 credits)
Progris
MMI634 Event Sponsorship and Community Outreach Programs (3 credits) Progris
MMI682 Industry Internship (3 credits) Progris

Fall 2011 (12/1)

- MMI622 Entertainment and Event Production Industry (3 credits) Progris
- MMI626 Performing Arts Centers Management (3 credits) Progris
- MMI636 Financial and Risk Aspects of the Arts Presenting Industry (3 credits) TBA
- MMI638 Legal Aspects of the Arts Presenting Industry (2 credits) Elton
- MMI640 Arts Presenting Project (2 credits) Progris
- MMI642 Grant Proposal Writing (2 credits) TBA

Spring 2011 (12/1)

- MMI622 Entertainment and Event Production Industry (3 credits) TBA
- MMI626 Performing Arts Centers Management (3 credits) TBA
- MMI630 Marketing and Promoting Arts Presenting Programs and Organizations (3 credits) Progris
- MMI634 Event Sponsorship and Community Outreach Programs (3 credits) Progris
- MMI682 Industry Internship (3 credits) Progris

f. Teaching

(i) Type of Teaching

Eighty-four percent of the program will consist of lectures and seminars. Sixteen percent will be clinical. Students will participate in a practicum during their time on campus and will complete the program with a capstone internship in a major arts presenting organization during the final term of the program.

g. Distribution of Graduate Students Among Advisors

In the first year of the program there will be one advisor. This is workable since it is anticipated there will be 10 majors. In the second year of the program an associated faculty member will be contracted who will share the advising responsibility.

h. Describe Associated Program Events

Students will attend a weekly forum that will bring in guest speakers from the entertainment and arts presenting industry. The students will also be encouraged to attend the Association of Performing Arts Presenters annual conference and tradeshow. The several thousand attendees include executives from arts presenting organizations, agents, managers and representatives from arts, cultural, policy service organizations and networks. In addition 300+ artists showcase their performance abilities. It is a place to network with professionals in every aspect of the industry.

4. Faculty

a. Vitae

See Attachment 2: Vitae.

b. Need for Additional Faculty

(i) Specialization Desired

In the second year of the program one additional faculty member with expertise in arts presenting will be required. The position has already been negotiated between Dean Shelly Berg of the Frost School and the Provost.

(ii) Degree of Experience Desired

Professional industry experience is an absolute requirement. The person will be hired at the assistant professor level.

(iii) Anticipated Salary

\$65,000.00

c. Interaction With Other Graduate Programs

The Arts Presenting program will be integrally involved with Festival Miami through practicums during the second and third terms of the program. In addition, liaisons with organizations such as the Adrienne Arscht Performing Arts Center and the Broward Center for the Performing Arts will be pursued.

5. Students

a. Number of Students and Recruitment Pool

It is estimated that there will be approximately 20 students in the program with 10 being admitted each year. Students will be accepted from a broad array of undergraduate programs; however, the majority of applicants will probably come from undergraduate music, dance, theater, or visual arts programs.

b. Requirements for Admission and Retention

Required for entrance into the Master of Music in Arts Presenting is an undergraduate degree, a minimum 3.0 GPA, a minimum combined verbal and quantitative GRE score of 1000, and a minimum GRE analytical writing score of 4.5.

c. Need and Use of Teaching Assistants

This program is conceived as a revenue generating degree program and will not use teaching assistants.

6. Administration

a. Administrative Increments

(i) Secretarial Help

The current secretarial pool can accommodate the needs of the program.

(ii) Additional Office Equipment and Supplies

No additional office equipment will be required. An additional budget for supplies of \$2,500.00 will be necessary with another increase of \$2,500.00 for the second year bringing the total to \$5,000.00 a year for the second and following years.

(iii) Additional Travel and Other Funds

An annual travel budget for \$5,000 will be required to attend annual conferences and trade shows for the two-fold purpose of interacting with industry professionals and continuing education in the industry.

b. Administration and Academic Direction

(i) Day-to-Day Administration

The program Director, James Progris, will be responsible for the day-to-day administration of the program.

(ii) Academic Policy Making

Members of the program's faculty will bring all academic policies forward to the Department of Music Media and Industry. Policies are then taken to the Graduate Committee of the Frost School of Music. Major academic policy additions and changes are then taken to the Department Chairs of the Frost School and then to the Frost School Council.

7. 3 Year Budget

Year One

Income		Expenditures	
Item	Amount	Item	Amount
Tuition	\$256,320.00	Faculty Salaries	\$115,000.00
		Library Additions	\$1,000.00
		Organization Dues	\$800.00
		Travel	\$5,000.00
		Supplies	\$2,500.00
		Marketing	\$15,000.00
		Lab Software	\$2,000.00
<i>Total</i>	\$256,320.00	<i>Total</i>	\$141,300.00

Year Two

Income		Expenditures	
Item	Amount	Item	Amount
Tuition	\$512,640.00	Faculty Salaries	\$182,000.00
		Library Additions	\$500.00
		Organization Dues	\$800.00
		Travel	\$10,000.00
		Supplies	\$5,000.00
		Marketing	\$15,000.00
		Lab Software Updates	\$1,000.00
<i>Total</i>	\$512,640.00	<i>Total</i>	\$214,300.00

Year Three

Income		Expenditures	
Item	Amount	Item	Amount
Tuition	\$512,640.00	Faculty Salaries	\$191,100.00
		Library Additions	\$500.00
		Organization Dues	\$800.00
		Travel	\$10,000.00
		Supplies	\$5,000.00
		Marketing	\$3,000.00
		Lab Software Updates	\$1,000.00
<i>Total</i>	\$512,640.00	<i>Total</i>	\$211,400.00

CURRICULUM COMMITTEE FORM for COURSE CHANGES

DEPARTMENT: MUSIC MEDIA AND INDUSTRY

SCHOOL OR COLLEGE: FROST SCHOOL OF MUSIC

Type of change:

- Addition
- Deletion

Change of:

- Course Number
- Change of Course Title
- Frequency of offering (semester)
- Credits
- Description
- Prerequisite

Course as it appears in current Bulletin(s):

Course as you wish it to appear in subsequent Bulletin(s):

NOTE: If minor change, fill in item(s) being changed ONLY:

COURSE NUMBER: MMI 622

COURSE TITLE: ENTERTAINMENT AND EVENT PRODUCTION INDUSTRY

SEMESTER: Fall 2009

CREDITS: 3

DESCRIPTION: An introductory course designed to give the students an overview of the entertainment and event production industry. ~~Special attention is given to arts presenting organizations and their role in the industry regionally, nationally and internationally.~~ Students participate in the production of an arts presentation program.

PREREQUISITE(S): NONE

REASON FOR CHANGE:

If approved, this curriculum change will become effective:

August
(Month)

2009
(Year)

Conflict, if any, with other course offerings:

Instructor will be: JAMES A. PROGRIS

APPROVED:

Department Chairman:

Date:

Dean of School or College:

Date:

Dean of the Graduate School:

Date:

Chairman, University
Curriculum Committee:

Date:

**DEPARTMENT OF MUSIC MEDIA AND INDUSTRY
ARTS PRESENTING PROGRAM
UNIVERSITY OF MIAMI
FROST SCHOOL OF MUSIC**

Course Title: Entertainment and the Event Production Industry

Course No: MMI 622

Day(s):

Credits: 3

Instructor: James A. Progris

Office Hours:

Campus Telephone: 8-7605

E-mail: jp@miami.edu

Description: An introductory course designed to give the students an overview of the entertainment and event production industry. Special attention is given to arts presenting organizations and their role in the industry regionally, nationally and internationally.

Prerequisite: None

Course objectives:

To provide an overview of the entertainment and production industry

To learn about the impact of the arts presenting industry in the area of live performance

To provide knowledge of how to research, design and plan an event

To learn how to coordinate an event

To learn best practices and creative strategies in event management

Course Outcomes:

Students will demonstrate knowledge of the entertainment and production industry

Students will understand how the arts presenting industry is part of the live entertainment industry

Students will have a basic understanding of how to research, design, and plan an event and the potential coordination problems inherent in any event

Students will be familiar with the importance of best practices and creative strategies.

Instructional Methodology:

Lectures and PowerPoint Presentations

Required Text:

Event Entertainment and Production, Copyright 2004, John Wiley & Sons, Published by John Wiley & Sons, Inc.

Entertainment and Event Production Industry

Examinations:

Examination I	20%
Examination II (Midterm)	30%
Examination III	20%
Examination IV (Final)	30%

Grading Policy:

Examinations will be graded on a strict mathematical basis.

Week	Topics	Reading
1	The entertainment Economy: Big Business	Chapter 1
2	Global Opportunities for Event Entertainment and Production	Chapter 2
3	Becoming a Leader in the Event Entertainment and Production Field	Chapter 3
4	Opportunity for Future Growth and Development EXAMINATION I	Chapter 4
5	How to Research the Needs and Resources for Your Event	Chapter 5
6	Managing the Creative Process	Chapter 6
7	Strategic Planning for Event Production and Entertainment	Chapter 7
8	EXAMINATION II (MIDTERM)	
9	Financial Planning and Management: How to Measure the Return on Event Entertainment	Chapter 8
10	Selecting and Contracting Event Production and Entertainment Vendors	Chapter 9
11	Entertainment Management Companies, Agents, Managers and Headline Entertainment EXAMINATION III	Chapter 10
12	Monitoring Entertainment and Production to Ensure Continuous Quality	Chapter 11

Entertainment and Event Production Industry

- Reducing Risk: Assessment, Intervention and
Production Chapter 12
- 13 Best Practices in Event Management and
Production Chapter 13
- The Future of Event Production and
Entertainment Chapter 14
- 14 The standard Aspects of Multimedia Production Chapter 15
- 15 EXAMINATION IV (FINAL)

Attendance Policy:

The University of Miami has no provision for unexcused absences. Attendance at all classes is expected. All excuses are to be submitted in writing for the instructor's approval.

Classes End:

Reading Days:

Final Examination Period:

Semester Ends:

Honor Code:

Students will be bound by the University of Miami Honor Code. All reports, papers, written assignments, test papers, and examination papers must include the following: "On my honor, I have not received any aid on this assignment. Academic dishonesty may result in a lower grade or a failing grade for the entire course".

Disabilities:

Any student with a documented disability who needs to arrange reasonable accommodations must contact the instructor and the Office of Disability Services (disabilityservices@miami.edu) at the beginning of the term.

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CURRICULUM COMMITTEE FORM for COURSE CHANGES

DEPARTMENT: MUSIC MEDIA AND INDUSTRY

SCHOOL OR COLLEGE: FROST SCHOOL OF MUSIC

Type of change:

- Addition
 Deletion

Change of:

- Course Number
 Change of Course Title
 Frequency of offering (semester)
- Credits
 Description
 Prerequisite

Course as it appears in current Bulletin(s):

Course as you wish it to appear in subsequent Bulletin(s):

NOTE: If minor change, fill in item(s) being changed ONLY:

COURSE NUMBER: MMI 626

COURSE TITLE: PERFORMING ARTS CENTERS MANAGEMENT

SEMESTER: FALL 2009

CREDITS: 3

DESCRIPTION: Students learn about the interplay between an arts facility and arts presenting organization and the importance of leadership. Logistical considerations in the management of an arts presenting facility are the foundation of the lectures.

PREREQUISITE(S): NONE

REASON FOR CHANGE:

If approved, this curriculum change will become effective:

AUGUST
(Month)

2009
(Year)

Conflict, if any, with other course offerings:

Instructor will be: JAMES A. PROGRIS

APPROVED:

Department Chairman:

Date:

Dean of School or College:

Date:

Dean of the Graduate School:

Date:

Chairman, University
Curriculum Committee:

Date:

**DEPARTMENT OF MUSIC MEDIA AND INDUSTRY
ARTS PRESENTING PROGRAM
UNIVERSITY OF MIAMI
FROST SCHOOL OF MUSIC**

Course Title: Performing Arts Centers Management

Course No: MMI 626

Day(s):

Credits: 3

Instructor: James A. Progris

Office Hours:

Campus Telephone: 8-7605

E-mail: jp@miami.edu

Description: Students learn about the interplay between an arts facility and arts presenting organizations and the importance of leadership. Logistical considerations in the management of an arts presenting facility are the foundation of the lectures.

Prerequisite: None

Course objectives:

To give the students an understanding of the importance of a well-run performing arts center

To provide the students with an overview of the management challenges of a performing arts center and its relationship to an arts presenting organization

To provide the students with detailed knowledge necessary to manage an arts organization.

Course Outcomes:

Students will better communicate with individuals managing an arts center

Students will know how to better deal with the many challenges faced by a performing arts center management team

Students will have a basic understanding of the responsibilities of staff members and executives on the management team.

Instructional Methodology:

Lectures and PowerPoint Presentations

Required Text:

Public Assembly Facility Management: Principles and Practices, Copyright 2006, International Association of Assembly managers, Inc., Published by International Association of Assembly Managers, Inc.

Performing Arts Centers Management

Examinations:

Examination I	20%
Examination II (Midterm)	30%
Examination III	20%
Examination IV (Final)	30%

Grading Policy:

Examinations I & II will be graded on a strict mathematical basis. The subjective opinion of the instructor will be a facto in grading examinations II & IV.

Week	Topics	Reading
1	Ownership and Governance of Public Assembly Facilities	Chapter 1
2	Ownership and Governance of Public Assembly Facilities (con't)	Chapter 1
3	Organization and Management	Chapter 2
4	Organization and Management (con't) EXAMINATION I	Chapter 2
5	Scheduling Facilities and Booking Events	Chapter 3
6	Scheduling Facilities and Booking Events (con't)	Chapter 3
7	Review for Midterm Examination	
8	EXAMINATION II (MIDTERM)	
9	Ticketing and Box Office Management	Chapter 5
10	Ticketing and Box Office Management (con't) EXAMINATION III	Chapter 5
11	Business and Financial management Leadership I	Chapter 6
12	Ancillary Services as Revenue Generators Leadership II	Chapter 7

Performing Arts Centers Management

- | | | |
|----|------------------------------------|-----------|
| 13 | Event management
Leadership III | Chapter 8 |
| 14 | Facility Services and Operations | Chapter 9 |
| 15 | EXAMINATION IV (FINAL) | |

Attendance Policy:

The University of Miami has no provision for unexcused absences. Attendance at all classes is expected. All excuses are to be submitted in writing for the instructor's approval.

Classes End:

Reading Days:

Final Examination Period:

Semester Ends:

Honor Code:

Students will be bound by the University of Miami Honor Code. All reports, papers, written assignments, test papers, and examination papers must include the following: "On my honor, I have not received any aid on this assignment. Academic dishonesty may result in a lower grade or a failing grade for the entire course".

Disabilities:

Any student with a documented disability who needs to arrange reasonable accommodations must contact the instructor and the Office of Disability Services (disabilityservices@miami.edu) at the beginning of the term.

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CURRICULUM COMMITTEE FORM for COURSE CHANGES

DEPARTMENT: MUSIC MEDIA AND INDUSTRY

SCHOOL OR COLLEGE: FROST SCHOOL OF MUSIC

Type of change:

- Addition
- Deletion

Change of:

- Course Number
- Change of Course Title
- Frequency of offering (semester)
- Credits
- Description
- Prerequisite

Course as it appears in current Bulletin(s):

Course as you wish it to appear in subsequent Bulletin(s):

NOTE: If minor change, fill in item(s) being changed ONLY:

COURSE NUMBER: MMI 630

COURSE TITLE: MARKETING AND PROMOTING ARTS PRESENTING PROGRAMS AND ORGANIZATIONS

SEMESTER: SPRING 2010

CREDITS: 3

DESCRIPTION: ~~Students learn how to increase audience size through the use of effective marketing and promotion techniques.~~ The course provides the students with information on the latest technologies being employed to reach a target market including cyber event marketing. Students develop an arts presentation marketing plan. Students participate in the planning of an arts presentation program.

PREREQUISITE(S): NONE

REASON FOR CHANGE:

If approved, this curriculum change will become effective:

AUGUST
(Month)

2009
(Year)

Conflict, if any, with other course offerings:

Instructor will be: JAMES A. PROGRIS

APPROVED:

Department Chairman:

Date:

Dean of School or College:

Date:

Dean of the Graduate School:

Date:

Chairman, University

Curriculum Committee:

Date:

**DEPARTMENT OF MUSIC MEDIA AND INDUSTRY
ARTS PRESENTING PROGRAM
UNIVERSITY OF MIAMI
FROST SCHOOL OF MUSIC**

Course Title: Marketing and Promoting Arts Programs and Organizations

Course No: MMI 630

Day(s):

Credits: 3

Instructor: James A. Progris

Office Hours:

Campus Telephone: 8-7605

E-mail: jp@miami.edu

Description: Students learn how to increase audience size through the use of effective marketing and promotion techniques. The course provides the students with information on the latest technologies being employed to reach a target market including cyber event marketing. Students develop an arts presentation marketing plan.

Prerequisite: None

Course objectives:

To give the students an understanding of the importance of marketing as an integral factor in the planning process

To introduce the students to specific marketing techniques utilized to promote events and festivals

To provide the students with the opportunity to develop a marketing plan for an arts presenting event

To learn how to set a marketing budget.

Course Outcomes:

Students will understand why marketing is important in the planning of any festival or arts presentation event

Students will be familiar with specific marketing techniques employed to promote arts presentation events and arts presenting organizations

Students will know how to develop a unique marketing plan for a specific arts presentation event

Students will know how to prepare an arts presentation marketing plan.

Instructional Methodology:

Lectures and PowerPoint Presentations

Marketing and Promoting Arts Presenting Programs and Organizations

Required Text:

Event marketing, Copyright 2002, Leonard H. Hoyle, John Wiley & sons, Inc.

Examinations:

Examination I	10%
Examination II	20%
Examination III	20%
Arts Presenting Project	50%

Grading Policy:

Examinations will be graded on a strict mathematical basis. The subjective opinion of the instructor will be a factor in grading the Arts Presenting Project.

<u>Week</u>	<u>Topics</u>	<u>Reading</u>
1	Introduction to Event Marketing 1	Chapter 1
2	Introduction to Event Marketing 2	Chapter 1
3	Event Promotion	Chapter 2
4	Advertising EXAMINATION I	Chapter 2
5	Public Relations	Chapter 2
6	Electronic Event Marketing Strategies	Chapter 3
7	Funding the Event Marketing Plan	Chapter 4
8	Assignment of Major Arts Presenting Project EXAMINATION II	
9	Marketing Association Meetings, Conferences, Events and Expositions	Chapter 5
10	Marketing Corporate Meetings, Products, Services and Events	Chapter 6
11	Marketing Festivals, Fairs, and Other Special Events	Chapter 7
12	Trends in Event Marketing	Chapter 8

Marketing and Promoting Arts Presenting Programs and Organizations

- 13 Presentation of Arts Presentation Marketing Project
- 14 Presentation of Arts Presentation Marketing Project
- 15 **EXAMINATION III**

Attendance Policy:

The University of Miami has no provision for unexcused absences. Attendance at all classes is expected. All excuses are to be submitted in writing for the instructor's approval.

Classes End:

Reading Days:

Final Examination Period:

Semester Ends:

Honor Code:

Students will be bound by the University of Miami Honor Code. All reports, papers, written assignments, test papers, and examination papers must include the following: "On my honor, I have not received any aid on this assignment. Academic dishonesty may result in a lower grade or a failing grade for the entire course".

Disabilities:

Any student with a documented disability who needs to arrange reasonable accommodations must contact the instructor and the Office of Disability Services (disabilityservices@miami.edu) at the beginning of the term.

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CURRICULUM COMMITTEE FORM for COURSE CHANGES

DEPARTMENT: MUSIC MEDIA AND INDUSTRY

SCHOOL OR COLLEGE: FROST SCHOOL OF MUSIC

Type of change:

- Addition
- Deletion

Change of:

- Course Number
- Change of Course Title
- Frequency of offering (semester)
- Credits
- Description
- Prerequisite

Course as it appears in current Bulletin(s):

Course as you wish it to appear in subsequent Bulletin(s):

NOTE: If minor change, fill in item(s) being changed ONLY:

COURSE NUMBER: MMI 634

COURSE TITLE: EVENT SPONSORSHIP AND COMMUNITY OUTREACH PROGRAMS

SEMESTER: SPRING 2010

CREDITS: 3

~~DESCRIPTION: Students learn about the importance of sponsorship and community outreach programs and ways to develop and implement them. Tools, templates, and techniques provide a basis for creating a productive sponsorship purchase decision. The course also focuses on how to develop and implement outreach programs.~~

PREREQUISITE(S): NONE

REASON FOR CHANGE:

If approved, this curriculum change will become effective:

AUGUST
(Month)

2009
(Year)

Conflict, if any, with other course offerings:

Instructor will be: JAMES A. PROGRIS

APPROVED:

Department Chairman:

Date:

Dean of School or College:

Date:

Dean of the Graduate School:
Chairman, University
Curriculum Committee:

Date:

Date:

**DEPARTMENT OF MUSIC MEDIA AND INDUSTRY
ARTS PRESENTING PROGRAM
UNIVERSITY OF MIAMI
FROST SCHOOL OF MUSIC**

Course Title: Event Sponsorship and Community Service

Course No: MMI 634

Day(s):

Credits: 3

Instructor: James A. Progris

Office Hours:

Campus Telephone: 8-7605

E-mail: jp@miami.edu

Description: Students learn about the importance of sponsorship and community outreach programs; and, ways to develop and implement them. Tools, templates, and techniques provide a basis for creating a productive sponsorship purchase decision. The course also focuses on how to develop and implement outreach programs.

Prerequisite: None

Course objectives:

To learn how event sponsorship and outreach programs are integrated into an overall arts presenting program.

To familiarize the students with the tools, templates, and techniques used in event sponsorship.

To provide students with an opportunity to develop a sponsorship program for a specific arts presenting program

To learn how to work with local community groups to develop outreach programs.

Course Outcomes:

Students will understand how to integrate sponsorship and outreach programs into an arts presenting program.

Students will have a basic understanding of how to use various event sponsorship tools, templates and techniques

Students will know how to develop an event sponsorship program.

Students will acquire practical experience developing outreach programs.

Instructional Methodology:

Lectures and PowerPoint Presentations

Required Text:

Event Sponsorship, Copyright 2003, Bruce E. Skinner and Vladimer Rukavina, John Wiley & Sons, Inc.

Event Sponsorship and Community Outreach Programs

Examinations:

Examination I	10%
Examination II	10%
Sponsorship Project	40%
Community Outreach Project	40%

Grading Policy:

Examinations I & II will be graded on a strict mathematical basis. Creativity will be an important aspect of the projects. The subjective opinion of the instructor will be an important factor in the grading of the sponsorship and Community Outreach projects.

<u>Week</u>	<u>Topics</u>	<u>Reading</u>
1	Outstanding Events Sell Sponsorships	Chapter 1
2	The Sponsorship Marketing Plan The Importance of Networking	Chapter 2 Chapter 14
3	Research: The Sponsor's Perspective The Effective Sponsorship Proposal	Chapter 3 Chapter 4
4	Benefits: The Formula for Sponsorship Success	Chapter 5
5	Creating the Proper Image in the Eyes of Your Sponsor Community Outreach Fundamentals	Chapter 6 Passouts
6	The Creative Approach to Sponsorship The Keys to Successful Sponsorship Sales EXAMINATION I	Chapter 7 Chapter 8
7	The legal Issues in Event Sponsorship	Chapter 9
8	Assignment of a Major Sponsorship Project Assignment of a Major Community Outreach Project EXAMINATION I	
9	The Staff-Sponsor-Client Relationship	Chapter 10
10	The Law of Return: How to Keep Sponsors Coming Back	Chapter 11
11	The Sponsorship Evaluation Process	Chapter 12

Event Sponsorship and Community Outreach Programs

- | | | |
|----|--|------------|
| 12 | The Globalization of Event Sponsorship | Chapter 13 |
| | The Future of Global Event Sponsorship | Chapter 14 |
| 13 | WRITTEN EXAMINATION II | |
| 14 | Presentation of Sponsorship Programs | |
| 15 | Presentation of Community Outreach Programs | |

Attendance Policy:

The University of Miami has no provision for unexcused absences. Attendance at all classes is expected. All excuses are to be submitted in writing for the instructor's approval.

Classes End:

Reading Days:

Final Examination Period:

Semester Ends:

Honor Code:

Students will be bound by the University of Miami Honor Code. All reports, papers, written assignments, test papers, and examination papers must include the following: "On my honor, I have not received any aid on this assignment. Academic dishonesty may result in a lower grade or a failing grade for the entire course".

Disabilities:

Any student with a documented disability who needs to arrange reasonable accommodations must contact the instructor and the Office of Disability Services (disabilityservices@miami.edu) at the beginning of the term.

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CURRICULUM COMMITTEE FORM for COURSE CHANGES

DEPARTMENT: MUSIC MEDIA AND INDUSTRY

SCHOOL OR COLLEGE: FROST SCHOOL OF MUSIC

Type of change:

- Addition
- Deletion

Change of:

- Course Number
- Change of Course Title
- Frequency of offering (semester)
- Credits
- Description
- Prerequisite

Course as it appears in current Bulletin(s):

Course as you wish it to appear in subsequent Bulletin(s):

NOTE: If minor change, fill in item(s) being changed ONLY:

COURSE NUMBER: MMI 636

COURSE TITLE: FINANCIAL AND RISK ASPECTS OF THE ARTS PRESENTING INDUSTRY

SEMESTER: FALL 2010

CREDITS: 3

~~DESCRIPTION: Students learn how to write and present a line-item budget for an arts presentation event, arts presenting organization, and an arts facility. Specific techniques and methods that are used to reduce event risk and safety are discussed.~~

PREREQUISITE(S): NONE

REASON FOR CHANGE:

If approved, this curriculum change will become effective:

AUGUST
(Month)

2009
(Year)

Conflict, if any, with other course offerings:

Instructor will be: JAMES A. PROGRIS

APPROVED:

Department Chairman:

Date:

Dean of School or College:

Date:

Dean of the Graduate School:
Chairman, University
Curriculum Committee:

Date:

Date:

DEPARTMENT OF MUSIC MEDIA AND INDUSTRY
ARTS PRESENTING PROGRAM
UNIVERSITY OF MIAMI
FROST SCHOOL OF MUSIC

Course Title: Financial and Risk Aspects of the Arts Presenting Industry

Course No: MMI 636

Section:

Day(s):

Credits: 3

Instructor: James A. Progris

Office Hours:

Campus Telephone: 8-7605

Email: jp@miami.edu

Description: Students learn how to write and present a line-item budget for an arts presentation event, arts presenting organization, and an arts facility. Specific techniques and methods that are used to reduce event risk and safety are discussed.

Prerequisite:

None

Course Objectives:

- To familiarize students with the basic concepts of budgeting**
- To provide students with a detailed understanding of the budgeting process as it applies to festivals and arts presenting organizations**
- To provide an overview of risk management and safety concerns**

Course Outcomes:

- Students will understand the basic concepts of budgeting**
- Students will be able to prepare a line-item festival budget**
- Students will have a basic understanding of risk management and the safety issues relating to an arts presentation event**

Instructional Methodology:

Lectures and PowerPoint Presentations

Required Texts:

- The Facility Manager's Guide to Finance and Budgeting, Copyright 2004 David Cotts and Edmond P. Rondeau, John Wiley & Sons, Inc. (Weeks 1-8)**
- Event Risk Management and Safety, Copyright 2002, Peter E. Tarlow, PH.D., John Wiley & Sons, Inc. (Weeks 9-13)**

Examinations:

Examination I	20%
Examination II	30%

Financial and Risk Aspects of the Arts Presenting Industry

Examination III	20%
Examination IV	30%

Grading Policy:

Examinations I, III and IV will be graded on a strict mathematical basis. The subjective opinion of the instructor will be an important factor in grading Examination II (festival budget).

Class Schedule:

<u>Week</u>	<u>Topics</u>	<u>Reading</u>
1	Basic Financial Concepts	Chapter 2
2	Financial Aspects of Planning	Chapter 3
3	Annual Budgeting	Chapter 4
4	Capital Budgeting EXAMINATION I	Chapter 5
5	Costs and Cost Control	Chapter 6
6	Project Accounting	Chapter 7
7	Financial Aspects of Development	Chapter 8
8	Leasing and Letting EXAMINATION II (MIDTERM) (Students prepare a festival budget)	Chapter 9
9	Risk Assessment Alcohol and Events	Chapter 2 Chapter 3
10	Crowd Control Emergencies	Chapter 4 Chapter 5
11	Critical Issues for Event Safety	Chapter 6
12	Outdoor Events: Stage Safety, Pyrotechnics, Parades, and Demonstrations EXAMINATION III	Chapter 7

Financial and Risk Aspects of the Arts Presenting Industry

- 13 Tomorrow's Event Risk Management Chapter 8
- 14 Festival Budget Presentations (Examination II)
- 15 EXAMINATION IV (FINAL)

Attendance Policy: The University of Miami has no provision for unexcused absences. Attendance at all classes is expected. All excuses are to be submitted in writing for the instructor's approval.

Classes End:

Reading Days:

Final Examination Period:

Semester Ends:

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Honor Code:

Students will be bound by the University of Miami Honor Code. All reports, papers, written assignments, test papers, and examination papers must include the following signed honor pledge statement: "On my honor, I have given not received any aid on this assignment. Academic dishonesty may result in a lower grade or a failing grade for the entire course."

Disabilities:

Any student with a documented disability who needs to arrange reasonable accommodations must contact me and the Office Disability Services (disabilityservices@miami.edu) at the beginning of the semester.

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CURRICULUM COMMITTEE FORM for COURSE CHANGES

DEPARTMENT: MUSIC MEDIA AND INDUSTRY

SCHOOL OR COLLEGE: FROST SCHOOL OF MUSIC

Type of change:

- Addition
- Deletion

Change of:

- Course Number
- Change of Course Title
- Frequency of offering (semester)
- Credits
- Description
- Prerequisite

Course as it appears in current Bulletin(s):

Course as you wish it to appear in subsequent Bulletin(s):

NOTE: If minor change, fill in item(s) being changed ONLY:

COURSE NUMBER: MMI 638

COURSE TITLE: LEGAL ASPECTS OF THE ARTS PRESENTING INDUSTRY

SEMESTER: FALL 2010

CREDITS: 2

DESCRIPTION: ~~Students become familiar with various Artist, Client, Production, Vendor, and Facility Contracts and Agreements commonly used in the industry.~~

PREREQUISITE(S): NONE

REASON FOR CHANGE:

If approved, this curriculum change will become effective:

AUGUST
(Month)

2009
(Year)

Conflict, if any, with other course offerings:

Instructor will be: JAMES A. PROGRIS

APPROVED:

Department Chairman:

Date:

Dean of School or College:

Date:

Dean of the Graduate School:

Date:

Chairman, University
Curriculum Committee:

Date:

DEPARTMENT OF MUSIC MEDIA AND INDUSTRY
ARTS PRESENTING PROGRAM
UNIVERSITY OF MIAMI
FROST SCHOOL OF MUSIC

Course Title: Legal Aspects of the Arts Presenting Industry

Course No: MMI 638

Section:

Day(s):

Credits: 2

Instructor: James A. Progris

Office Hours:

Campus Telephone: 8-7605

Email: jp@miami.edu

Description: Students become familiar with various Artist, Client, Production, Vendor and Facility Contracts and Agreements commonly used in the industry.

Prerequisite:

None

Course Objectives:

- To learn about various contracts and agreements used in the arts presenting industry.
- To acquire a vocabulary of legal terms commonly employed in order to better understand the legal aspects of the industry.
- To become familiar with important negotiation points and the effect these points have on the contracts and agreements.
- To understand the arts presenting industry from a contractual viewpoint.

Course Outcomes:

- Students will know how to read and interpret industry arts presenting contracts and agreements.
- Students will understand what can and cannot be negotiated.
- Students will have a working legal vocabulary that will enable them to be better communicators with the different parties to a contract or agreement.

Instructional Methodology:

Lectures, PowerPoint Presentation and Pass outs (Contracts and Agreement)

Suggested Reading:

The Meeting Planner's Legal Handbook, Copyright 1996-2006, James M. Goldberg,
Published by James M. Goldberg

Legal Aspects of the Arts Presenting Industry

Examinations:

Examination I		20%
Examination II	(Midterm)	30%
Examination III		20%
Examination IV	(Final)	30%

Grading Policy:

Grades are based on both the substance and accuracy of the answer. In the case of a critical thinking question the instructor's subjective opinion will be a factor.

Class Schedule:

Week Topics

- 1 Introduction and Overview
- 2 Types of Arts Presenting Organization's Contracts and Agreements
- 3 Basic Elements of Any Contract or Agreement
- 4 Basic Elements of Any Contract or Agreement (con't)
EXAMINATION 1
- 5 Negotiation Points, General Legal Legalize and Definitions
- 6 Contract Sections and Clauses
- 7 Detailed Analysis of Various Contract Sections and Clauses
- 8 **EXAMINATION II (MIDTERM)**
- 9 Analysis of an Artist/Arts Presenting Agreement
- 10 Analysis of a Vendor Agreement
Analysis of an Insurance Certificate
- 11 Analysis of a Production Agreement
EXAMINATION III
- 12 Analysis of Various Purchase Agreements
- 13 Analysis of Other Client Agreements
- 14 Review for Final Examination
- 15 **EXAMINATION IV (FINAL)**

Legal Aspects of the Arts presenting Industry

Attendance Policy: The University of Miami has no provision for unexcused absences. Attendance at all classes is expected. All excuses are to be submitted in writing for the instructor's approval.

Classes End:

Reading Days:

Final Examination Period:

Semester Ends:

Honor Code:

Student will be bound by the University of Miami Honor Code. All reports, papers, written assignments, test papers, and examination papers must include the following signed honor pledge statement: "On my honor, I have given not received any aid on this assignment. Academic dishonesty may result in a lower grade or a failing grade for the entire course."

Disabilities:

Any student with a documented disability who needs to arrange reasonable accommodations must contact me and the Office Disability Services (disabilityservices@miami.edu) at the beginning of the semester.

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CURRICULUM COMMITTEE FORM for COURSE CHANGES

DEPARTMENT: MUSIC MEDIA AND INDUSTRY

SCHOOL OR COLLEGE: FROST SCHOOL OF MUSIC

Type of change:

- Addition
 Deletion

Change of:

- Course Number
 Change of Course Title
 Frequency of offering (semester)
 Credits
 Description
 Prerequisite

Course as it appears in current Bulletin(s):

Course as you wish it to appear in subsequent Bulletin(s):

NOTE: If minor change, fill in item(s) being changed ONLY:

COURSE NUMBER: MMI 640

COURSE TITLE: ARTS PRESENTING PROJECT

SEMESTER: FALL 2010

CREDITS: 2

DESCRIPTION: ~~Students consider all logistical and financial details in the planning of a music festival.~~

PREREQUISITE(S): Completion of all first and second semester courses.

REASON FOR CHANGE:

If approved, this curriculum change will become effective:

AUGUST
(Month)

2009
(Year)

Conflict, if any, with other course offerings:

Instructor will be: JAMES A. PROGRIS

APPROVED:

Department Chairman:

Date:

Dean of School or College:

Date:

Dean of the Graduate School:

Date:

Chairman, University
Curriculum Committee:

Date:

**DEPARTMENT OF MUSIC MEDIA AND INDUSTRY
ARTS PRESENTING PROGRAM
UNIVERSITY OF MIAMI
FROST SCHOOL OF MUSIC**

Course Title: Arts Presenting Project

Course No: MMI 640

Section:

Day(s):

Credits: 2

Instructor: James A. Progris

Office Hours:

Campus Telephone: 8-7605

Email: jp@miami.edu

Description: Students consider all logistical and financial details in the planning of a music festival. Students will prepare plans for active arts presenting organizations.

Prerequisite:

Completion of all first and second semester courses.

Course Objectives:

To develop a plan for a music festival utilizing the knowledge acquired in the first two semesters of the program. This includes: budgeting, marketing, promotion, sponsorship, and festival/related outreach programs, etc.

Course Outcomes:

Students will know how to prepare an arts presenting plan for a music festival that will include all the important elements that are necessary for success.

Instructional Methodology:

Instructor will serve as a guide and explain to the students applicable procedures as necessary.

Required Text:

None

Examinations:

Arts Presenting Music Festival Project 100%

Grading Policy:

Various components of the plan will be evaluated on an individual basis to arrive at the final course grade.

Arts Presenting Project

Attendance Policy: The University of Miami has no provision for unexcused absences. Attendance at all classes is expected. All excuses are to be submitted in writing for the instructor's approval. Students will meet with the instructor on a "one to one" personal guidance session throughout the semester.

Classes End:

Reading Days:

Final Examination Period:

Semester Ends:

Honor Code:

Student will be bound by the University of Miami Honor Code. All reports, papers, written assignments, test papers, and examination papers must include the following signed honor pledge statement: "On my honor, I have given not received any aid on this assignment. Academic dishonesty may result in a lower grade or a failing grade for the entire course."

Disabilities:

Any student with a documented disability who needs to arrange reasonable accommodations must contact me and the Office Disability Services (disabilityservices@miami.edu) at the beginning of the semester.

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CURRICULUM COMMITTEE FORM for COURSE CHANGES

DEPARTMENT: MUSIC MEDIA AND INDUSTRY

SCHOOL OR COLLEGE: FROST SCHOOL OF MUSIC

Type of change:

- Addition
- Deletion

Change of:

- Course Number
- Change of Course Title
- Frequency of offering (semester)
- Credits
- Description
- Prerequisite

Course as it appears in current Bulletin(s):

Course as you wish it to appear in subsequent Bulletin(s):

NOTE: If minor change, fill in item(s) being changed ONLY:

COURSE NUMBER: MMI 642

COURSE TITLE: GRANT PROPOSAL WRITING

SEMESTER: FALL 2010

CREDITS: 2

DESCRIPTION: ~~Students learn how to research, write and present a grant. Strategies for developing programs are discussed. Attention is given on how to research the Internet for information on grants.~~

PREREQUISITE(S): NONE

REASON FOR CHANGE:

If approved, this curriculum change will become effective:

AUGUST
(Month)

2009
(Year)

Conflict, if any, with other course offerings:

Instructor will be: JAMES A. PROGRIS

APPROVED:

Department Chairman:

Date:

Dean of School or College:

Date:

Dean of the Graduate School:
Chairman, University

Date:

Curriculum Committee:

Date:

DEPARTMENT OF MUSIC MEDIA AND INDUSTRY
ARTS PRESENTING PROGRAM
UNIVERSITY OF MIAMI
FROST SCHOOL OF MUSIC

Course Title: Grant Proposal Writing

Course No: MMI 642

Section:

Day(s):

Credits: 1

Instructor: James A. Progris

Office Hours:

Campus Telephone: 8-7605

Email: jp@miami.edu

Description: Students learn how to research, write and present a grant. Strategies for developing programs are discussed. Attention is given on how to research the internet for information on grants. Students will prepare proposals for active arts presenting organizations.

Prerequisite:

None

Course Objectives:

To provide a comprehensive, step-by-step guide for grant writers

To provide the students with a glossary of terms with any word, phrase or concept a grant writer may need

To give the students an understanding on how to develop a realistic, cost-effective, collaborative program

To give you an understanding of how people who award grants think

Course Outcomes:

Students will have a working knowledge of how to write a grant.

Students will have a glossary of terms that will enable them to write better grant proposals.

Students will understand how people who award grants think, thus, enabling them to write more effective grants.

Instructional Methodology:

Lecture and PowerPoint Presentations

Required Text:

The Only Grant Writing Book You'll ever Need, Copyright 2003, 2006 Ellen Karsh and Arlen Sue Fox, Carroll and Graf Publishers

Grant Proposal Writing

Examinations:

- Grant Proposal Review I 10%
- Grant Proposal Review II 10%
- Grant Proposal Review III 10%
- Grant Proposal Review IV 10%
- Grant Proposal Presentation 20%
- The Written Grant Proposal 40%

Grading Policy:

Grades are based on both the substance and accuracy of the information in the written grant proposal and the presentation.

Class Schedule:

Week Topics

Reading

Part I: Prerequisites

- | | | |
|---|--|----------|
| 1 | Who Am I? (and What in the World Do I Want To Do?) | Lesson 1 |
| | Wait a Second-What Is a Grant? ...and Where Do I Get One? | Lesson 2 |
| 2 | Making (Dollars and) Sense of Grant-Application Packages:
What GrantMakers Want | Lesson 3 |
| 3 | Getting Ready to Write a Grant Proposal | Lesson 4 |
| 4 | Funders Roundtable I | |

Part II: It's Finally Time to Write the Proposal

- | | | |
|---|--|--------------------------|
| 5 | Foundations of Proposal Writing | Lesson 5 |
| 6 | Foundations of Proposal Writing (Con't)

Writing Proposal's With Style: tacking the Blank Page | Lesson 6

Lesson 7 |
| 7 | <u>Discussion and Assignment of Grant Proposal</u> | |
| 8 | Identifying and Documenting the Need: What Problem
Will a Grant Fix? | Lesson 8 |
| 9 | Goals and Objectives: what Do You Hope to Achieve If
You Get the Money? | Lesson 9 |

Grant Proposal Writing

	Developing and Presenting a Winning Program	Lesson 10
10	Finding Partners and Building Coalitions	Lesson 11
	The Evaluation Plan: How Can You Be Sure If Your Program Worked?	Lesson 12
11	The Budget: How Much Will It Cost?	Lesson 13
	Sustainability: How Will You Continue the Program When the Grant Money Runs Out?	Lesson 14
12	Capacity: Proving That You Can Get The Job Done	Lesson 15
	Front and Back: The Cover Page or Cover Letter, the Abstract, the Table of Contents and the Appendix	Lesson 16

Funders Roundtable II

Part III: And After the Proposal...

13	The Site Visit-Playing Host	Lesson 17
	So Know You Know-What Next?	Lesson 18
14	Funders Roundtable III	
15	Semester Wrap-Up	
	<u>Grant Proposal Assignment Due</u>	

Attendance Policy: The University of Miami has no provision for unexcused absences. Attendance at all classes is expected. All excuses are to be submitted in writing for the instructor's approval.

Classes End:

Reading Days:

Final Examination Period:

Semester Ends:

Honor Code:

Student will be bound by the University of Miami Honor Code. All reports, papers, written assignments, test papers, and examination papers must include the following signed honor pledge statement: "On my honor, I have given not received any aid on this assignment. Academic dishonesty may result in a lower grade or a failing grade for the entire course."

Grant Proposal Writing

Disabilities:

Any student with a documented disability who needs to arrange reasonable accommodations must contact me and the Office Disability Services (disabilityservices@miami.edu) at the beginning of the semester.

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CURRICULUM COMMITTEE FORM for COURSE CHANGES

DEPARTMENT: MUSIC MEDIA AND INDUSTRY

SCHOOL OR COLLEGE: FROST SCHOOL OF MUSIC

Type of change:

- Addition
- Deletion

Change of:

- Course Number
- Change of Course Title
- Frequency of offering (semester)
- Credits
- Description
- Prerequisite

Course as it appears in current Bulletin(s):

Course as you wish it to appear in subsequent Bulletin(s):

NOTE: If minor change, fill in item(s) being changed ONLY:

COURSE NUMBER: MMI 682

COURSE TITLE: INDUSTRY INTERNSHIP

SEMESTER: SPRING 2011

CREDITS: 3

DESCRIPTION: The student's academic experience is enhanced by working in a professional arts presenting organization or arts facility.

PREREQUISITE(S): Completion of all the courses (27 hours) offered in the first three semesters of the program.

REASON FOR CHANGE:

If approved, this curriculum change will become effective:

AUGUST
(Month)

2009
(Year)

Conflict, if any, with other course offerings:

Instructor will be: JAMES A. PROGRIS

APPROVED:

Department Chairman:

Date:

Dean of School or College:

Date:

Dean of the Graduate School:

Date:

Chairman, University
Curriculum Committee:

Date:

DEPARTMENT OF MUSIC MEDIA AND INDUSTRY
ARTS PRESENTING PROGRAM
UNIVERSITY OF MIAMI
FROST SCHOOL OF MUSIC

Course Title: Industry Internship
Course No: MMI 682
Section:
Day(s):
Credits: 3
Instructor: James A. Progris (Faculty Advisor)
Office Hours:
Campus Telephone: 8-7605
Email: jp@miami.edu

Description: The student's academic experience is enhanced by working in a professional arts presenting organization or arts facility.

Prerequisite:
Completion of all the courses (27 hours) offered in the first three semesters of the program

Course Objectives:
To gain advanced practical experience in the running of an arts presenting event

Course Outcomes:
Students will have advanced working knowledge of various logistical activities involved in the running of a major arts presentation event and/or the challenges of managing a major performing arts center.

Instructional Methodology:
On-the-job training utilizing previously acquired knowledge

Required Text:
None

Examinations:
Operation Manual for the Internship Position

Grading Policy:
Semester grade will be determined by the organization's internship supervisor's evaluation along with the supervising faculty member's evaluation and the Operational Manual.

Industry Internship

Internship Schedule:

Students will participate in various event activities as determined by the organization's internship supervisor. The exact time schedule will be determined in cooperation with the student and approval of the faculty advisor. The internship is two-hundred hours and should be spread over fifteen weeks. The exact apportioning of the hours may be determined by the nature of the internship.

Attendance Policy: The University of Miami has no provision for unexcused absences. Attendance at all classes is expected. All excuses are to be submitted in writing for the instructor's approval. Students participating in a professional industry internship are expected to be respectful of the work schedule agreed to and always fulfill their responsibilities.

Classes End:

Reading Days:

Final Examination Period:

Semester Ends:

Honor Code:

Student will be bound by the University of Miami Honor Code. All reports, papers, written assignments, test papers, and examination papers must include the following signed honor pledge statement: "On my honor, I have given not received any aid on this assignment. Academic dishonesty may result in a lower grade or a failing grade for the entire course."

Disabilities:

Any student with a documented disability who needs to arrange reasonable accommodations must contact me and the Office Disability Services (disabilityservices@miami.edu) at the beginning of the semester.

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1. Date: November 28, 2007

Personal

2. Name: James A. Progris
3. Home Phone: 305-661-5447
4. Office Phone: 305-284-2161 ext. 8-7605
5. Home Address: 711 Calatrava Ave., Coral Gables, FL 33143
6. Current Academic Rank: Professor
7. Primary Department: Music Media and Industry
8. Secondary or Joint Appointment: NA
9. Citizenship: USA
10. Visa Type (if non-citizen): NA

Higher Education

11. Institutional:

Boston Conservatory of Music, Master of Music, 1964
Boston Conservatory of Music, Bachelor of Music, 1962
Berklee College of Music, Special Studies in Composition, 1956-1958

12. Non-Institutional:

Solfeggio	- Hose DeCosta, 1960-61
Viola	- Rouben Gregorian, 1958-60
Counterpoint	- Hugo Norden, 1958-59
Piano	- Albion Metcalf, 1956-57
Schillinger Theory	- Richard Bobbitt, 1956-58
Trombone	- John Coffey, 1956-58

13. Certification:

Schillinger Music Theory, Schillinger Board, 1958

Experience

14. Academic:

University of Miami, Professor, Chairman, Department of Music Media and Industry, 1997-
University of Miami, Professor/Director, Music Business and Entertainment Industries, 1994-
University of Miami, Professor, Media Writing and Production Courses, 1987-93
University of Miami, Associate Professor/Director, Media Writing and Production, 1979-93
University of Miami, Professor, Theory and Composition, 1982-86
University of Miami, Associate Professor, Theory and Composition, 1976-81
University of Miami, Graduate Faculty, 1980-
University of Miami, School of Law, Lecturer, 1979
Georgia State University, College of General Studies, Assistant Professor/Director, Commercial
Music/Recording, 1974-76
University of Miami, Assistant Professor/Coordinator, Freshman/Sophomore Music Theory Sequence,
Theory and Composition, 1969-73
Boston Conservatory of Music, Faculty, Theory and Composition, 1962-64
Berklee School of Music, Instructor, Jazz Studies, 1958-63

15. Military:

US Navy, Seaman 3rd Class, Manager, Medical Records Office, 1954-56

Publications

16. Books and monographs published:

Scott Joplin's Greatest Hits, 1998*****
Popular Jazz Piano Method (co-author) (20 books), 1987****
Basic Elements of Jazz, 1986****
Handel's Messiah - New Children's Christmas Edition, 1984*
I Love Flute, 1984*
Pirates of Penzance - Children's Edition, 1984*
Flute Entertainer, 1983*
Heart of Jazz Flute, 1983*
How to Play Boogie Woogie and Blues, 1983*
Jazz, Dixieland and Ragtime, Co-author, 1983*
Ballades for Duke, 1982*
Boogie Woogie and the Blues, 1982*
Dixieland Chords and Progressions, 1982*
Jazz Chord Voicings for Right Hand, 1982*
Jazz Jones, Piano Solos, 1982*
Jazz Style Key Changes, 1982*
Jazz Chord Voicings for Two Hands, 1981*
Jazz Virtuoso Horn Stylings (4 books), 1981*
Jazz Virtuoso Horn Stylings for Piano, 1981*
Jazz Classics for Piano - Duke Ellington, 1981*
How to Play Jazz Flute (co-author), 1981*
Top Score: I Want to Play Solo Song Books (co-author) (18 books), 1980*
Top Score: I Want to Play Band Method (co-author) (18 books), 1980*
Blue Charles, Piano Solo, 1980*
Star Trek Theme, Stageband, 1980*
Heart of Jazz Small Band Series (9 books), 1979*
Heart of Dixieland Small Band Series (8 books), 1976*
Go for Baroque with That Jazz Feeling (10 books), 1976
Language of Commercial Music, Dictionary, 1976*
30 Country Hits for Blues Harp, 1975*
Classical Jazz Studies - Hanon, 1976*
Jazz Classics for Piano - Quincy Jones, 1975*
Jazz Classics for Piano - Cole Porter, 1975*
Jazz Classics for Piano - George Gershwin, 1975*
Godspell, Piano Arrangements, 1974*
Odd Meter Studies for Electric Bass, 1974**
Basic Jazz Patterns for Electric Bass, 1974**
Modern Chord Progressions for the Mallet Percussionist, 1973**
Basic Rock Patterns for Electric Bass, 1973**
A Modern Method for Keyboard Study (4 vols.), 1964***
A Modern Method for Keyboard Study, Music Education Supplements (4 vols.), 1964***
Making the Grade, Stageband, 1962***
In a Mellow Mode, Stageband, 1962

Over one-hundred original compositions published in various folios and collections.

Berklee Press ***

Columbia Pictures Publications ****
Hansen Publications *
Santorella Publications *****
University of Miami Music Press **

17. Other works, publications and abstracts:

NARM Educational Outreach Industry Survey, 1996

18. Editorial Responsibilities:

Editor and Reviewer, NARAS Institute Journal, 1977-79

Professional

19. Professional and Honorary Organizations:

Professional Appointments:

Member, National Association of Music Merchants Task Force, 1997-2001
Academic Liaison, National Association of Recording Merchandisers, 1997-
President, Music and Entertainment Industry Educators Association, 1984-86
Member, American Delegation, Inter American Copyright Institute, 1977-79
Chairman, NARAS Institute Accreditation Committee, 1975-76
Executive Director, National Academy of Recording Arts and Sciences Institute, 1975-79
Board of Directors, NARAS Institute, 1974-75
President, Florida Association of Jazz Educators, 1973-74
Treasurer, Florida Association of Jazz Educators, 1971-72

Honorary Organizations:

Member, Honorary Advisory Committee, Trebas Institute, Montreal, Canada, 1979-85
Member, Honorary Advisory Committee, NY Recording Musicians Workshop, 1979-80
Member, Multi-discipline Committee, Georgia Alliance for the Arts in Education, 1975

Professional memberships:

Association of Performing Arts Presenters
American Federation of Musicians
Broadcast Music Incorporated
College Music Society
Florida College Music Educators Association
International Association of Jazz Educators
Music Educators National Conference
Music and Entertainment Industry Educators Association
National Academy of Recording Arts and Sciences
National Association of Music Merchants
National Association of Recording Merchandisers
Phi Mu Alpha Sinfonia
Symphony Orchestra League

20. Honors and Awards:

ASCAP - Deems Taylor award for the NARAS Institute Journal, 1981
MEIEA - President's award, 1989
MEIEA - National conference held in my honor, 2008

21. Other Professional Activities:

Academic Advisor, NARM Scholarship Committee, 2007
Speaker, "How to Start a Student Record Label," New Orleans, 2002
Expert Witness, Copyright Infringement Case, Miami, 2001
Panelist, Billboard Conference, "Where's the Talento?" Miami, 1998
Panelist, GRAMMY in the Schools, "Radio Promotion," Miami, 1998
Speaker, "Radio Programming and Promotion," Miami, 1998
Lecturer, "What You Need to Know to Start a Music Publishing Company," Miami, 1997
Coordinator, Music Industry Conference, University of Miami, 1996
Moderator, MEIEA National Conference, "Contemporary Copyright Problems,"
Northeastern University, Boston, 1992
Coordinator, Harvard Music Seminar, Boston, 1992
Speaker, "Artist Management," Boston, 1992
Moderator, Music Business Conference, Toronto, 1989
Moderator, MEIEA Panel, "Influence of Music in Film and Television," Los Angeles, 1989
Panelist, Seventh Annual Governor's Conference on the Music Industry, "Legal Protection
in the Record Industry," Shreveport, 1987
Panelist, MEIEA Conference, "Music in Advertising," Chicago, 1986
Speaker, Trebas Institute, Vancouver, Canada, 1984
Panelist, Music Industry Conference, Montreal, Canada, 1983
Lecturer, Aspen Recording Workshop, 1981
Lecturer, Trebas Institute of Recording Arts, 1981
Panelist, IAJE, "Changing the Music Business," 1981
Lecturer, Aspen Recording Workshop, 1980
Speaker, New York Recording Workshop, 1980
Panelist, Georgia Alliance for Arts in Education, "Arts Management and the Business
of Music," 1975
Director, NARAS Audio Engineering Workshop, Georgia State University, 1975
Coordinator, NARAS Business of Music Seminar, Georgia State University, 1975
Co-Director, Jazz Band Festival, Georgia State University, 1975
Lecturer, NARAS Business of Music Seminar, Georgia State University, "Protect Your Talent
-- Basic Copyright Protection," 1974
Speaker, Florida Music Educators Association, "Improvisation in Jazz Education," 1973
Chairman, NAJE Composers Contest (1st), 1973
Adjudicator, University of South Florida Film Festival, "Quality of Soundtracks," 1973
Speaker, MENC National Biennial Convention, "Application of Jazz and Rock in the
Classroom," 1972
Speaker, Southern MENC Meeting, "The Whys and Hows of Teaching Youth Music," 1971
Panelist, Southern MENC Meeting, "Youth Music -- What is It?" 1971
Clinician, Ludwig Third International Percussion Symposium, 1971
Co-Director, Summer Jazz Workshop, University of Miami, 1970-71

21a. Professional Association Meetings Attended (recent)

Association of Performing Arts Presenters 2008
Music and Entertainment Industry Educators Association 1998-2007
National Association of Music Merchandisers, 1998-2002
National Association of Recording Merchandisers, 1998-2002

21b. Consultant:

Eastern Kentucky State University
Georgia State University
McLennan Community College
Memphis State University

Middle Tennessee State University
 Trebas Institute of Recording Arts
 University of Colorado at Denver
 University of Texas at Austin

21c. Conferences Hosted:

These conferences were planned, implemented and moderated by me during my tenure as Executive Director of the NARAS Institute. I recruited approximately 300 music industry professionals who participated as panelists. Over 2000 persons attended these conferences.

Conference Title	Co-Sponsor	Year
International Music Business	University of Miami	1996
This Business of Music	Northwestern University	1976
Careers in Music and Recording	Manhattan School of Music	1976
The Recording Industry	University of Miami	1976
The Recording Industry	Berklee College of Music	1977
Making of a Radio Commercial	University of Colorado	1977
Legal Aspects of the Music Industry	University of Miami School of Law	1977
Songwriter's Conference	University of Miami	1978
Songwriter's Conference	Georgia State University	1978
Recording Industry Seminar	University of Colorado	1979
Making of a Radio Commercial	NARAS, New York	1979
Legal Aspects of the Music Industry	Harvard Law School	1979
Songwriter's Conference	NARAS, San Francisco	1979

21d. Performing, Arranging and Conducting

Conducting and Performing:

Tasha Long, Conductor/Pianist, 1998
 Vila Singers, Musical Director, Vila Hotel, Miami, 1993 and 1998
 Nova-Tamarac Symphonic Pops Orchestra, 1978-80
 Film Scoring Ensemble University of Miami, 1972-74, 1976-91
 Music and Entertainment Director, Key Biscayne Hotel, 1970-74
 All Miami Youth Jazz Band, 1970-71
 Jazz Trio, Playboy Club, Miami, 1968-69
 Symphonic Wind Ensemble, Berklee College of Music, 1962-64
 Assistant Musical Director, Charles Playhouse, Boston, 1961-62
 Jazz Ensembles, Berklee College of Music, 1959-62
 Active Performing Pianist, 1958-74

Solo Piano Concerts:

Chicago Style Jazz, 1983
 History of Latin Jazz, 1979
 History of Jazz Piano, 1977

Music Composed for Orchestra and Chamber Groups (Performed):

Jazz Suite for Viola, Miami, 1987
 Jazz Moods for Clarinet and String Orchestra, Miami, 1986
 African Heritage Suite, Miami, 1985
 Bolero Espagnol, Tamarac, 1980
 Exotica Romanica, Tamarac, 1979
 Rock Pizzicato, Miami, 1979

Arranging:

Arranger, Santorella Publications, Boston, 1995-
Arranger, Columbia Pictures Publications, Hialeah, 1985-87
Arranger, Hansen House, Miami, 1975-84
Arranger/Producer, Kangi Records, Miami, 1970-71
Ace Recording, Arranger/Producer, Boston, 1960-62

21e. Media Interviews:

"In a Class by Itself," Miami Business (Business Publication)
"Where is the "Talento?" (Billboard Magazine – Trade Publication)
My opinion of the Spice Girls influence on pop music, CNN (TV interview)
My opinion on the Latin music scene in South Florida, Channel 7 (TV interview)

Teaching

22. Teaching Specializations:

Music Theory:

Freshman/Sophomore Theory Sequence
Ear Training and Sight-singing
Solfeggio (Pasquale Bona)
Twentieth Century Techniques
Sixteenth Century Counterpoint
Eighteenth Century Counterpoint
Form and Analysis
Composition - Beginning to Advanced
Orchestration - Beginning to Advanced

Music Education:

Band Scoring Techniques
Classroom Keyboard Techniques

Music Literature:

Evolution of Contemporary American Music
History of Jazz

Jazz:

Improvisation - Beginning to Advanced
Jazz Arranging - Beginning to Advanced
Jazz Harmony - Beginning to Advanced

Music Industry:

Artist Management and the Live Entertainment Industry
Arts Administration and Venue Management
Basic Copyright and Publishing
Broadcasting: Its Role in the Recording Industry
Budgeting and Production in the Recording Industry
Entrepreneurship for Performers
Legal Aspects of the Recording Industry

International Marketing and Promotion of Recorded Music
Introduction to the Music Business and Entertainment Industries
Record Company Operations

Unique Teaching Specialties:

Film Scoring Techniques
Music Licensing
Legal Aspects of the Recording Industry
Music Copyright and Publishing
Music Industry Contract Negotiations
Recording Production Techniques
Schillinger System of Music Composition

23. Curriculum Design:

University of Miami (2007-2008) – Designed a graduate program in Arts Presenting.

University of Miami (2004) – Modified the Music Business and Entertainment Industry to create a focus on intellectual property, music licensing and legal aspects.

Trebas Institute of Recording Arts (2003) – Designed a DJ Arts and Technology program.

University of Miami (2002) – Established a graduate student-run independent publishing company.

University of Miami (1993-) - Music Business and Entertainment Industries - Revised the curriculum, introduced new courses and established 'Cane Records, a student run independent record label.

Trebas Institute of Recording Arts (1989-93) -As Curriculum Consultant, I revised the curriculum, wrote 52 course outlines and several hundred lesson plans. I created a common standard for five campuses.

University of Miami (1979-91) - Media Writing and Production - Several integrated courses were specifically designed to teach music scoring and production for records, radio commercials, film and TV underscores.

Georgia State University (1974-76) - Commercial Music/Recording - I designed a music industry program with a focus on marketing and promotion in the record industry. Several new courses were introduced which since have been emulated at a number of schools.

University of Miami (1969-73) -I was employed specifically to design a four-semester traditional theory sequence with a strong ear training component that would accommodate large student numbers.

Berklee College of Music (1958-68) - During this period I coordinated several freshman/sophomore courses by the lecture. During my tenure as Associate Dean from 1964-68 I was responsible for the overall quality level of instruction. In addition, I introduced several new courses and established a classroom keyboard program.

24. Thesis and Dissertation Advising:

Masters Theses Supervised 25+
Masters Projects Supervised 90+
Internships Supervised 100+

25. University Committee and Administrative Responsibilities:

University Committees:

Academic Planning Committee
Athletic Committee
Cable Television Committee
Committee on the Rental of University Facilities
Department Chair Committee
Distinguished Alumnus Committee
Educational Media Advisory Committee
Facilities Planning Committee
Faculty Senate
Faculty Welfare Committee
Graduate School Committee
Health and Wellness Committee
Library Committee
NASM Accreditation Committee
Provost's Academic Personnel Board
Retirement Committee
School of Music Graduate Committee

Administrative Responsibilities:

Chairman, Department of Music Media and Industry, University of Miami, 1997-2007
Director, Music Business and Entertainment Industries, 1994-2007
Acting Director, Music Business and Entertainment Industries, University of Miami, 1993
Director, Media Writing and Production, University of Miami, 1979-93
Manager, Maurice Gusman Concert Hall, University of Miami, 1976-93
Director, Commercial Music/Recording, College of General Studies, Georgia State University, 1974-76
Coordinator, Freshman/Sophomore Music Theory Sequence, University of Miami, 1969-74
Associate Dean, Berklee College of Music, 1964-68

26. Events of Special Significance:

2008 – A national conference by the Music and Entertainment Industry Educators Association was held in my honor for my contributions to the field of music industry education.

2007-08 – Designed a graduate Arts Presenting program

2005- Revised the graduate and undergraduate Music Business and Entertainment Industries curriculum

2004- Formed a student-run independent publishing company – Category 5. Students run this as a business with an emphasis on the creative and music licensing.

2001- Introduced a new course titled "Music Industry Royalties."

1999- Introduced a new, unique music industry course titled "Trends in the Entertainment Industry."

1995- Negotiated with the National Association of Recording Merchandisers to allow music industry majors to attend the annual tradeshow gratis and to provide a booth on the tradeshow floor. The booth is manned by students from several schools seeking internships and employment in the music industry.

1993- Formed a student-run independent record label at the University of Miami. Students run this as a business including A&R Administration, contract negotiations, production, marketing and promotion, etc.

1989- I received the MEIEA President's award for my contributions in the field of music industry education. Previously, only high level music industry executives received this award.

1981- ASCAP -Deems Taylor award for the NARAS Institute Journal.

1979- I conceived and implemented a Master of Music degree program at the University of Miami in Media Writing and Production. The program, which is unique, has received national recognition.

1977-79 During this period I personally developed accrediting and visitation standards for music industry education and met with representatives of HEW, COPA, and NASM in Washington.

1977- I was featured in a Downbeat article titled "Guardians of the Musical Future," as one of six leading jazz educators.

1976- With the growth of the commercial music education movement, I observed the need for a scholarly publication. I was able to receive funding for the production and promotion of a journal dealing with the music industry. I provided and/or edited over fifty percent of the articles in the first four issues. Today, it is the only refereed journal in this field.

1974-76 I developed a music industry program at Georgia State University uniquely tailored to the needs of the record industry. The curriculum has served as a model for programs at other schools.

1969- I scored, arranged, and wrote the script for an original two hour musical program titled "The Development of Music in Contemporary America from It's Root Sources." The production which employed fifty-four musicians covered a period of eighty years of American music including jazz, pop, classical, and theater music.

1964-68- I was responsible for curriculum development at the Berklee School of Music. While doing this I created new teaching methodology in several courses. I coordinated all the major freshmen and sophomore courses by the lecture; thus, enabling the school to grow to a count of 1200 students in 1968 and still maintain a high level of instruction.

Serona Elton

Curriculum Vitae

October 2008

Personal

Home phone: 954-608-7755
Office phone: 305-284-9856
Home address: 1131 W. Fairway Road, Pembroke Pines, FL 33026
Current Academic Rank: Assistant Professor
Primary Department: Music Media & Industry
Secondary or Joint Appointments: None
Citizenship: United Kingdom
Visa Type: Permanent Resident

Higher Education

Institutional: **Brooklyn Law School, Brooklyn, New York**
Juris Doctor, *magna cum laude*, 2000

University of Miami, Coral Gables, Florida
Master of Music, in Music Media & Industry, 1995

University of Florida, Gainesville, Florida
Bachelor of Science in Business Administration, with honors, 1993
Major: Finance

Non-Institutional: **Continuing Legal Education courses:**
(2008) Seminar: Law and the Creative Industries
(2008) Seminar: Intellectual Property and Entertainment – Practice Ethics and ADR
(2007) Counseling Clients in the Entertainment Industry – Sound Recordings; Music Publishing; The Impact of the Internet & Digital Media on the Entertainment Industry
(2007) Film: Key Legal Issues in the Development, Financing, Production and Distribution of Theatrical Motion Pictures
(2007) 10th Annual Entertainment and Sports Symposium
(2007) The Florida Bar Discipline System
(2007) Counseling Clients in the Entertainment Industry
(2005) Ethical Considerations
(2005) Military Justice Administration
(2005) Cross Examination
(2005) Preemptory Strikes in Jury Trials
(2005) Voir Dire
(2005) Defensive Perspective
(2005) Closing Arguments
(2005) Probation Violations
(2005) Advanced DUI
(2004) From the Court's Perspective
(2004) Mental Health Issues / Baker Act
(2004) Conducting Depositions
(2004) Hearsay in the Post Crawford Era
(2004) 18th View From The Bench: Family Law
(2003) 10th Annual Nuts and Bolts of Family Law

Certification, licensure: **New York Bar (2001), Registration Number: 4000766**
Florida Bar (2002), Bar Number: 591718

Experience

Academic:

University of Miami, Coral Gables, Florida August 2006 - present
Assistant Professor, Music Business and Entertainment Industry Program

Non-Academic:

Sony Music Entertainment, New York, New York August 2008 – present
Consultant

Working for the EVP, Business Affairs and General Counsel, on a restructuring plan and implementation for the U.S. Copyright Administration department. Responsibilities include:

- Assisting in the selection of a new Vice President, Copyright Administration
- Working with the new Vice President to restructure the department, including redefining the positions within the department to better integrate the work associated with the different asset types and distribution models (e.g. audio, video, physical, digital download, subscription, mobile)
- Revising the job descriptions for all positions within the department
- Assisting in the planning and implementation of staff evaluation and training activities associated with the restructuring of the department.

Sony BMG Music Entertainment, New York, New York June 2008 – July 2008
Consultant

Provided analysis, guidance and facilitation to the Royalty Department. Specifically, assessed and prepared recommendations with respect to:

- The organization structure of the department
- The interaction between the Royalty department and the record labels it services
- The approach to information technology enhancements needed by the Royalty Department

Sony BMG Music Entertainment, New York, New York February 2006 – July 2007
Consultant

Provided analysis, guidance and facilitation to the Business and Legal Affairs community with respect to a portfolio of projects. Specifically,

- Guided employees to identify problems with the existing master use clearance process and develop and implement solutions.
- Prepared a recommendation with respect to a unified approach for the merged company to capture and manage its contract information; implemented the recommendation
- Guided employees to identify problems with the existing mechanical licensing process and develop and implement solutions.
- Prepared a recommendation regarding the organization structure of the Mechanical Licensing Department
- Prepared and facilitated the adoption of a detailed Service Level Agreement between the Mechanical Licensing Department and the various Label groups throughout the company.

Pandisc Music Corporation, Miami, Florida February 2006 – June 2006
Consultant

Designed and built a label copy database system for the company to use in managing its repertoire and product information

Miami-Dade State Attorney's Office - 11th Judicial Circuit of Florida, Miami, Florida
Assistant State Attorney; County Training Attorney July 2004 – November 2005

Prosecuted criminal misdemeanor cases, including acting as lead counsel in jury and non-jury trials and conducting plea negotiations. Prepared case files for court five days a week, including cases set on calendar for bond hearings, arraignments, reports, and motions. Trained five new attorneys in performing all of the above listed tasks. Supervised Certified Legal Interns. Specially assigned to handle misdemeanor cases involving defendants suffering from mental illness. Prepared appellate briefs (from County Court to the 11th Circuit) and, when necessary, oral arguments to accompany the briefs. Prepared and maintained a division work schedule for all of the ASAs assigned to my division.

11th Judicial Circuit of Florida – Administrative Office of the Courts, Miami, Florida
Family Case Manager August 2003 – July 2004

Tracked and monitored two Circuit Court Judge's case loads and guided cases through the appropriate court processes. Prepared court files for calendars. Reviewed court files regularly and prepared orders to progress the case as necessary. Assisted the judges with monitoring and tracking all court orders to ensure compliance.

EMI Recorded Music, North America, New York, New York
Vice-President, Mechanical Licensing and Repertoire Data Services March 2003 – August 2003

Oversaw activities related to the mechanical licensing of musical compositions for use in sound recordings released by record labels within the corporate group of labels (both physical and digital releases). Managed the capture and communication of product information to internal and external parties, including heading up a project to clean up existing product data. Played a key role in the design of a global contract and rights tracking system. Recommended and implemented procedures with respect to back-office processing of transactions arising from new types of business (e.g. digital downloads, streaming, etc.) Continued to liaise with the RIAA on multiple projects, including serving as Chairperson on two ad-hoc committees relating to industry issues.

EMI Recorded Music, North America, New York, New York
Senior Director, Business Analysis May 2002 – March 2003
Promoted from Director, Business Analysis (May 2000 – April 2002)

Directed customer requirement gathering and analysis, development, testing and implementation phases of multiple global projects, including a contract and rights tracking system and a product database. Lead the implementation of a new artist royalty system at Virgin Records America, Inc. Developed data and system specifications for the repertoire, contract and artist royalty systems with respect to "new media" (i.e. digital download, streaming, etc.) delivery methods in North America. Acted as information/data liaison with the Recording Industry Association of America (RIAA) and *SoundExchange*, the public performance revenue collecting society for non-interactive digital broadcasts. Represented EMI on RIAA committees for the International Standard Recording Code (ISRC), Sound Recording Database (SRBD) and Music Industry Integrated Identifier Project (MI3P).

EMI Recorded Music, North America, New York, New York
Associate Director, Royalties February 1999 - May 2000

Oversaw a staff of seventeen people responsible for the processing and system administration areas of a major record company royalty department, serving multiple record labels. Processing areas included: licensing statements; record club sales; domestic and foreign sales; royalty statements to foreign affiliates; unidentified transactions; foreign release data entry; system administration of a suite of three systems, including user support and enhancement/defect prioritization; and the documentation and training of departmental procedures and systems. Lead the implementation of a new artist royalty system at EMI Music Canada, as well as provided support to the US implementation of the same system.

EMI Recorded Music, North America, New York, New York
Manager, Royalty System Implementation

January 1998 - February 1999

Managed the implementation of a custom designed AS/400 artist royalty system and its client-server repertoire management and contract tracking subsystems throughout the US and Canada, including plan management, conversion processes, system and data analysis, procedure and control development and documentation, and user training and support. Supervised a staff of eleven people, responsible for system administration, domestic and foreign sales processing, artist royalty statement reconciliation and foreign release data entry for royalty processing

EMI Recorded Music, North America, New York, New York
Senior Business Analyst

September 1997 - December 1997

Promoted from Business Analyst (September 1995 - August 1997)

Analyzed user requirements, data and system design as part of the implementation of a custom designed AS/400 artist royalty system and its client-server repertoire management and contract tracking subsystems throughout the US and Canada. Performed system tests, and simulations. Conducted a three month user acceptance test of the artist royalty system.

Company	Location	Title	Dates
Pandisc/Streetbeat Records	Miami, Florida	Special Projects Coordinator	March 1995 to August 1995
'Cane Records, University of Miami	Coral Gables, Florida	Vice-President of Fundraising And Promotion	January 1994 to April 1995
Pandisc/Streetbeat Records	Miami, Florida	National Crossover Promotion Director	October 1994 to March 1995
Hitz Record Pool / Boom Records	Miami, Florida	Special Projects Coordinator (<i>as needed basis</i>)	May 1994 to August 1995
Video Concepts	Miami Beach, Florida	Video Promotion Representative	September 1994 to January 1994
Video Visions / Bring The Noize (Cox Cable, local music video programs)	Gainesville, Florida	Director of Promotions	September 1992 to May 1993
Video Visions (local music video program)	Gainesville, Florida	Music News On-Air Personality	October 1991 to May 1992

Publications

Articles: Internships and College Credit, Fall 2008, Music and Entertainment Industry Educators Association (MEIEA) E-Zine.

Presenting a Balanced View of Opposing Legal Arguments, Spring 2008, Music and Entertainment Industry Educators Association (MEIEA) E-Zine.

The Job of Business Analyst – Should Your Students Consider It, Fall 2007, Music and Entertainment Industry Educators Association (MEIEA) E-Zine.

Peer Reviewed Journal Articles: Identifiers Used in the Music Industry, accepted for publication in Volume 8, No. 1 of the Journal of the Music and Entertainment Industries Educators Association.

(in progress) Journal Article, working title: Section 108 of the U.S. Copyright Law and what it means to music libraries

Professional

- Professional and Honorary Organizations:
- Music and Entertainment Industry Educators Association (MEIEA); *elected to Board of Directors, effective March 2008*
 - National Academy of Recording Arts and Sciences (NARAS)
 - Latin Academy of Recording Arts and Sciences (LARAS)
 - National Association of Recording Merchandisers (NARM)
 - National Association of Record Industry Professionals (NARIP)
 - The Florida Bar Entertainment Arts and Sports Law Section (EASL)
 - Co-founder of the Intercollegiate Record Label Association (IRLA)
 - Dade County Bar Association, Intellectual Property Committee
 - The League of Prosecutors (2004, 2005)

- Honors and Awards:
- Charles and Jane Ortner Prize for Achievement in Entertainment Law, 2000
 - Rose L. Hoffer Prize for Excellence in Torts, 2000
 - Brooklyn Law School Carswell Scholarship Recipient, 1999, 1997
 - Brooklyn Law School Richardson Scholarship Recipient, 1998
 - Brooklyn Law School Lisle Scholarship Recipient, 1996
 - Corpus Juris Secundum Award for Scholastic Excellence in Civil Procedure I and Torts, 1996
 - National Association of Music Merchants (N.A.M.M.) Scholarship Recipient, 1994

- Other Professional Activities:
- Music Industry Employment and Consulting Activities:*
See Non-Academic Experience listings

Conferences Attended:

- National Association of Recording Merchandisers conference, San Francisco, CA, May 2008
- Music and Entertainment Industry Educators Association (MEIEA) conference, "Progress and Progris", Dix Hills, NY March 2008
- University of Miami Entertainment and Sports Law Symposium, Coral Gables, FL, February 2008
- Inside the Music Business conference, Ft. Lauderdale, FL, April 2007
- Music and Entertainment Industry Educators Association (MEIEA) conference, "Learn by Doing: Real Learning in Real Life Settings", Los Angeles, CA, March 2007
- University of Miami Entertainment and Sports Law Symposium, Coral Gables, FL, February 2007

Panel Participation

- Music and Entertainment Industry Educators Association (MEIEA) conference, "Student-Run Record Labels", March 2008
- Music and Entertainment Industry Educators Association (MEIEA) conference, "Music Business Graduate Degrees", March 2008
- University of Miami 11th Annual Entertainment and Sports Law Symposium, "360 DEALS: The Band Becoming a Brand and the Expansion of Artists' Rights", February 2008
- Inside the Music Business conference, "Record Deals", April 2007
- Music and Entertainment Industry Educators Association (MEIEA) conference, "Learn by Doing: Real Learning in Real Life Settings", March 2007
- University of Miami 10th Annual Entertainment and Sports Law Symposium, "Changing the Landscape: The Effect of New Digital Distribution Platforms on the Entertainment Industry", February 2007
- University of Miami Entertainment and Sports Law Symposium, "The Art of the Record Deal: How the Record Companies Make Money and How the Artists Retain Control", February 2007
- University of Miami School of Business Administration, "The Music Industry Today – Current Business Trends in Entrepreneurship and Marketing", February 2007.

Paper Presentations and Special Lectures:

- Paper Presentation: Music and Entertainment Industry Educators Association (MEIEA) conference, "Identification Systems in the Music Industry", March 2008
- Special Lecture: "Protecting Your Rights", The Artist as an Entrepreneur Institute (AEI), April 2008
- Special Lecture: "Music Industry Identifiers", November 2007
- Special Lecture: "Structure of a Multi-National Record Company", November 2007

Teaching

Achievements:

- 2007 – 2008 ('Cane Records) Oversaw the completion of two full-length album projects, "Les Is More" and "Doctrine of Ethos"
- 2007 – Developed new materials for MMI 574 – A&R Administration and Music Licensing
- 2007 – Developed new materials for MMI 275 – Record Company Marketing
- 2007 – Developed new materials for MMI 375 – Record Company Management
 - Included conducting individual video-recorded interviews with department heads at Columbia Records in New York regarding how their departments operate, and integrating the video footage with the course lecture materials
- 2007 – Developed new materials for MMI 274 – Introduction to Music Copyright
- 2006 – Developed new materials for MMI 575 – Entertainment Industry Contracts
- 2006 – Developed new materials for MMI 374 – Record Company Promotion and Publicity
- 2006, 2007 – Reorganized the student-run record label 'Cane Records, including:
 - Developed a new organization structure with three levels of student participation
 - Developed detailed job descriptions for staff members
 - Created a new course, MMI 102 Record Company Practicum, to formalize participation in 'Cane Records
 - Drafted new form Artist Recording Agreement, Producer Agreement, Artwork/Photography Agreement, Video Release and Location Release
 - Developed a job performance evaluation form and process for staff members
 - Oversaw the reorganization of historical project and financial records
 - Oversaw the completion of a recording project titled "Spirit of the U" for President Shalala

Service

University Committee and Administrative Responsibilities:

Committees

- University of Miami Frost School of Music, Graduate Committee member (2007 – present)
- University Research Council (2007 – present)

Departmental/Program Activities

- 2008 – Established a Group on Blackboard called "MBE1 minors", to be used as a mechanism for keeping minors in our program informed about guest speakers, events, etc.
- 2007 – Co-founded the "Intercollegiate Record Label Association"
- 2007 – Arranged the guest speaking engagement of Columbia Records Chairman Steve Barnett
- 2007 – Established a relationship on behalf of the program with the Columbia Records "Big Red" paid internship program, leading to mention in a New York Times Magazine article
- 2007 – Created a Group on the professional networking website LinkedIn.com for alumni of the program
- 2006 – Developed and/or updated materials for students in the Music Business and Entertainment Industry Program
 - Developed a form regarding a Study Abroad option
 - Updated an Undergraduate Advising Information sheet
 - Developed a procedural form regarding attending summer courses elsewhere than the University of Miami
 - Developed a grid of detailed level topics and courses pertaining to the program

Community Activities

- 2007 – Judge, "We The People: The Citizen and The Constitution" High School Competition, Miami, Florida
- 2004 – Judge, National High School Mock Trial competition, Miami, Florida

Wednesday, January 14, 2009 2:35 PM

Subject: Re: MM in Arts Presenting
Date: Wednesday, January 14, 2009 1:59 PM
From: Sanchez, Reynaldo <rsanchez@miami.edu>
To: Edward Asmus <ed.asmus@miami.edu>

Ed,

This email will serve as my approval of the Arts Presenting Masters Program. I'll follow up with a formal memo.

Rey

Rey Sanchez
Chair, Dept. Of Music, Media, and Industry

----- Original Message -----

From: Asmus, Edward P
To: Sanchez, Reynaldo
Sent: Mon Jan 12 11:06:40 2009
Subject: MM in Arts Presenting

Rey,

I need a memo from you to the Faculty Senate "signifying approval of the faculty of your department" to participate in the Master of Music in Arts Presenting. The faculty are James Progris, Serona Elton (1 course per year), and a new faculty to be hired the second year of the program.

I need this no later than Wednesday morning January 14.

Ed

Edward P. Asmus, Ph.D.
Associate Dean
Frost School of Music at the U. of Miami

FROST
SCHOOL OF MUSIC

TO: Faculty Senate

FROM : Shelton Berg
Dean



SUBJECT: Faculty of MM in Arts Presentation

DATE: January 13, 2009

I approve of the following faculty from the Frost School to teach courses in the proposed Master of Music in Arts Presentation. It is planned that the degree will begin to be offered in Fall 2009.

Serona Elton – one course per year
New Faculty appointment for year two



FROST
SCHOOL OF MUSIC

TO: Faculty Senate

FROM: Shelton Berg
Dean



SUBJECT: MM in Arts Presentation Budget

DATE: January 13, 2009

I approve the proposed budget, as submitted for the intended Masters Degree in Arts Presentation.





MEMORANDUM

TO: Chair, Faculty Senate

FROM: Dean Terri Scandura *Terri A. Scandura*
The Graduate School

DATE: November 25, 2008

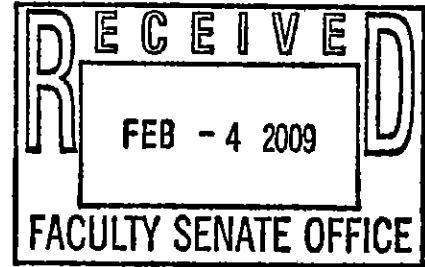
SUBJECT: New Program – Master of Music in Arts Presenting

At the November 20, 2008, meeting of the Graduate Council, the new program Master of Music in Arts Presenting was approved unanimously by those present after the first reading. The second reading was waived.

cc: Shelton Berg, Dean
Ed Asmus
SACS Office
Program Review File

UNIVERSITY OF
Miami
FACULTY SENATE

MEMORANDUM



To: Donna E. Shalala
President

From: Stephen Sapp
Chair, Faculty Senate

A handwritten signature in cursive script that reads "Stephen Sapp".

Date: January 29, 2009

Subject: Faculty Senate Legislation #2008-17(B) – Frost School of Music Establishment of a
New Graduate Degree Program for the Master of Music in Arts Presenting

The Faculty Senate, at its January 28, 2009, meeting, voted unanimously to approve the Frost School of Music establishment of a new graduate degree program for the Master of Music in Arts Presenting, as presented by Professor Edward Asmus.

The proposal is enclosed for your reference.

This legislation is now forwarded to you for your action.

SS/rh

Enclosure

cc: Thomas LeBlanc, Executive Vice President and Provost
cc David J. Birnbach, Vice Provost for University Administration and Faculty Affairs
cc Shelton Berg, Dean, Frost School of Music
cc Edward Asmus, Professor, Frost School of Music
cc Aileen Ugalde, Vice President, General Counsel, and Secretary of the University Board of Trustees

Ellen James Gorgostols, Registrar

[Please Contact the Senate office to view this proposal]

Faculty Senate
1252 Memorial Drive, 325 Ashe Admin. Bldg.
Coral Gables, Florida 33146
Phone: (305) 284-3721 • Fax: (305) 284-5515
<http://www.miami.edu/FacultySenate>
email: facsen@miami.edu

Faculty Senate Legislation #2008-17(B) – Frost School of Music Establishment of a New Graduate Degree Program for the Master of Music in Arts Presenting

PRESIDENT’S RESPONSE

APPROVED:  DATE: 2/2/09
(President’s Signature)

OFFICE OR INDIVIDUAL TO IMPLEMENT: DEAN Shelton Berg

EFFECTIVE DATE OF LEGISLATION: _____
(if other than June 1 next following)

NOT APPROVED AND REFERRED TO: _____

REMARKS (IF NOT APPROVED): _____

Faculty Senate Office

From: Faculty Senate Office
Sent: Monday, February 02, 2009 12:37 PM
To: Berg, Shelton G.; Birnbach, David J; Asmus, Edward P; Ugalde, Aileen M
Cc: Faculty Senate Office; Dellinger Aceituno, Leslie
Subject: Legislation 2008-17(B)-Frost School of Music Establishment of a New Graduate Degree Program for the a Master of Music in Arts Presenting
Attachments: 2008-17B.pdf

Attached is your copy of Legislation 2008-17(B)-Frost School of Music Establishment of a New Graduate Degree Program for the a Master of Music in Arts Presenting which is pending based on approval by the President. You will be sent a copy of the final legislation once it has been approved.

Regards,
Robyn Hardeman

Faculty Senate Office
University of Miami
325 Ashe Administration Building
1252 Memorial Drive
Coral Gables, FL 33146
(305) 284-3721
Fax: (305) 284-5515
www.miami.edu/fs



**January 28, 2009
Faculty Senate Minutes**

The meeting, held in Room 106 of the Schwartz Center Nursing and Health Studies Building, opened at 3:31 p.m.

CHAIR'S REMARKS

The Chair highlighted some of his written remarks and added that Gene Flipse, past director of the Student Health Center, died over the winter holiday. A moment of silence was held in memory of both Dr. Flipse and President Emeritus Stanford.

PRESIDENT'S REMARKS

The President discussed the current financial crisis, its impact on the university's budget, and the university's response. The administration has asked all areas of the University to cut spending, and hiring has been limited on Coral Gables campus and slowed down at Miller. Dean Prilleltensky, School of Education, has done an outstanding job of fundraising, including securing funding for the first endowed chair in the School's history. Fundraising in other areas has gone flat and is expected to decline. The Medical School is the biggest fundraising challenge. UM is experiencing the cash crisis that other schools and businesses are facing, making it challenging to make payroll. The three main problems facing us presently are the cash-flow issue, the fundraising issue, and the defined-benefit retirement account. The investment pool in that plan is significantly down, which means that UM will have to make a major contribution to shore it up. This will become less of a problem in the future because all new employees now are in the defined contribution plan. Although the decision has not been made, most likely there will be no pay increases next year because the focus is on preserving current jobs. Employees are still let go in the normal course of business, but every effort is being made to avoid wide-spread layoffs. She explained that she does not plan to take a symbolic cut in her salary as several presidents have done elsewhere because she prefers to make her contribution to the University. The Provost commented that there is great uncertainty about the impact of the financial situation on undergraduate admission and the timeline of how long this crisis will last; as a result, he is asking deans and administrators to prepare three budgets: one the same as this year, one with a 5% decrease, and one with a 10% decrease. Sometime around April, the decision will be made on which of these three budgets will be adopted.

The President entertained questions from the floor.

STUDENT GOVERNMENT REPRESENTATIVES REMARKS

Sagar Patel announced that two new ZipCars have been added to the fleet and are available to students, faculty, and employees. The advising survey last fall generated a good rate of response and the data are now being analyzed. He invited Senators to contact him for any help Student Government might render to the faculty.

APPROVAL OF TODAY'S AGENDA

Noted: The date of the minutes of the last meeting should read "November 19, 2008," not "November 21, 2008."

The meeting agenda *passed unanimously*.

APPROVAL OF MINUTES OF November 19, 2008

It was pointed out that for clarity, the word "latter" should be added on page four before the word "motion."

The minutes of November 19, 2008, *passed unanimously*.

OTHER ANNOUNCEMENTS

[None]

PROPOSAL FOR ESTABLISHMENT OF THE COMMUNITY AND EDUCATIONAL WELL-BEING (CEW) RESEARCH CENTER AT THE UNIVERSITY OF MIAMI SCHOOL OF EDUCATION

Dr. Jennifer McCafferty-Cepero, Dean Isaac Prilleltensky, and Professor Etiony Aldarondo presented the proposal, which was endorsed by a majority of the General Welfare Committee for approval by the Faculty Senate. The interdisciplinary research concept of community and educational well-being spans education, epidemiology, psychology, medicine, and the social sciences. The essential idea is that community well-being is critical to a number of different measures of success within a community, e.g., child-abuse, high school graduation rates, rates of college entry, criminal behavior, and childhood obesity rates. Although the Center is truly interdisciplinary in nature and function, its proponents in the School of Education want to consolidate their efforts before formally broadening its scope beyond the school. When the Center is functioning well enough to evolve from a school-based center to a university-wide center, the School will come back to the Senate with the request to change the Center's status.

The presenters entertained questions from the floor.

The proposal passed unanimously.

FACULTY SENATE BUDGET AND COMPENSATION COMMITTEE PROPOSED RESOLUTION

Professor George Gonzalez, chair of the Faculty Senate Budget and Compensation Committee, presented a resolution that originated in his committee and was revised and endorsed by a majority of the General Welfare Committee for approval by the Faculty Senate as follows:
"In light of the current economic situation and a recommendation received from the Faculty Senate Budget and Compensation Committee, the General Welfare Committee recommends the Faculty Senate adopt a resolution to encourage the University to distribute salary raises this upcoming fiscal year primarily to lower paid employees."

He gave a brief explanation that the lowest-paid employees would be hit the hardest by no or low raises and thus any raises should be focused on them.

Professor Gonzalez entertained questions from the floor.

The proposal passed unanimously.

PROPOSAL FOR THE ESTABLISHMENT OF THE UNIVERSITY OF MIAMI SCHOOL OF LAW THERAPEUTIC JURISPRUDENCE CENTER

Professor Richard Williamson gave a brief overview of the proposal, which was unanimously recommended by the General Welfare Committee for approval by the Faculty Senate. The School of Law has created a template for centers within the school and this is the first proposed center under this model. In the future, the Center may collaborate with other schools, but it will start out within the School of Law only. He stressed that if/when this evolves into a University-wide center, the School will offer a new proposal for the necessary approval from the Senate.

Professor Williamson entertained questions from the floor.

The proposal passed unanimously.

CHANGE OF SENATE REQUIREMENT FOR FINANCIAL REPORTING IN PROPOSALS FOR SCHOOL-BASED CENTERS AND INSTITUTES

Professor Richard Williamson, speaking on behalf of General Welfare Committee member Mary Coombs, presented the unanimous recommendation of the GWC that the Senate rescind the action taken at the October 2008 meeting establishing an internal rule to require proposals for school-based centers and institutes to include a budget. He gave a brief account of the Senate's interest in the financial impact of centers and institutes and outlined the history of the October action. At the November meeting, the Senate passed a motion to send the matter back to the General Welfare Committee for further discussion and a recommendation. In light of the explicit expression of the Senate's intent that accompanied Legislation #2003-23(B), which modified sections B6.5, B6.6, and C18 of the Faculty Manual regarding centers and institutes—namely, that the Senate's interest in school-based centers and institutes is solely avoidance of confusion in naming—the General Welfare Committee brought forward its recommendation to rescind the action taken in October. The Provost assured the Senate that he scrutinizes budgets of all proposed centers and institutes very closely and that he will be happy to report regularly to the Senate on the "health" and economic impact of existing ones.

Professor Williamson entertained questions from the floor.

The recommendation of the General Welfare Committee was approved by majority.

PROPOSAL FOR THE ESTABLISHMENT OF THE NEW GRADUATE DEGREE PROGRAM FOR THE MASTER OF MUSIC IN ARTS PRESENTING IN THE FROST SCHOOL OF MUSIC

Professor Ed Asmus presented the proposal, endorsed by a majority of the General Welfare Committee for approval by the Faculty Senate. He clarified that there are four faculty members involved in the proposed program even though the proposal has materials from only one professor.

Professor Asmus entertained questions from the floor.

The proposal passed unanimously.

**INCONSISTENCY IN THE *FACULTY MANUAL* SECTIONS C13.4 AND C13.5
REGARDING VOTING PROCEDURES IN REVIEWS – INFORMATION ONLY**

The Chair reminded members to take the issue of the voting process used for tenure and promotion reviews back to their schools and colleges and suggested that school councils discuss it formally, reporting the outcome to the Senate office. The Provost reviewed some of the changes that he would like to see in the voting process for tenure, and Vice Provost for Faculty Affairs David Birnbach gave examples of problems with files that he has encountered. A lengthy discussion ensued.

APPORTIONMENT OF SENATORS

As specified in the *Faculty Manual* (B3.3), the Chair recommended using the constant of 11 to apportion Senators for the 2009-2010 academic year, thus reducing the number of Senators from the current 50 to 45. Five schools will lose one Senator each: Architecture, Business, Law, Music, and Rosenstiel. Based on the formula that has been used for at least 30 years, this is the only constant that will keep the Senate membership within the limits (30-50) required in the *Faculty Manual*.

The motion to accept the Chair's recommendation was approved by majority.

OTHER BUSINESS

School of Communication Senator Michelle Seelig raised the question of whether a reporter from the student newspaper, *The Hurricane*, may attend Senate meetings. After discussion it was decided that a student reporter may attend Senate meetings, with the understanding that at any time the Senate deems appropriate, it can go into "Executive Session,"

**EXECUTIVE SESSION [Non-senate members were excused from the meeting at this point.]
DISTINGUISHED FACULTY AWARD RECOMMENDATION FROM THE GENERAL
WELFARE COMMITTEE [See separate Executive Session minutes.]**

The meeting adjourned at 5:30 p.m.

Respectfully submitted,
Robyn Hardeman
Secretary of the Faculty Senate

EXECUTIVE SESSION

**DISTINGUISHED FACULTY SCHOLAR AWARD RECOMMENDATION FROM THE
GENERAL WELFARE COMMITTEE**

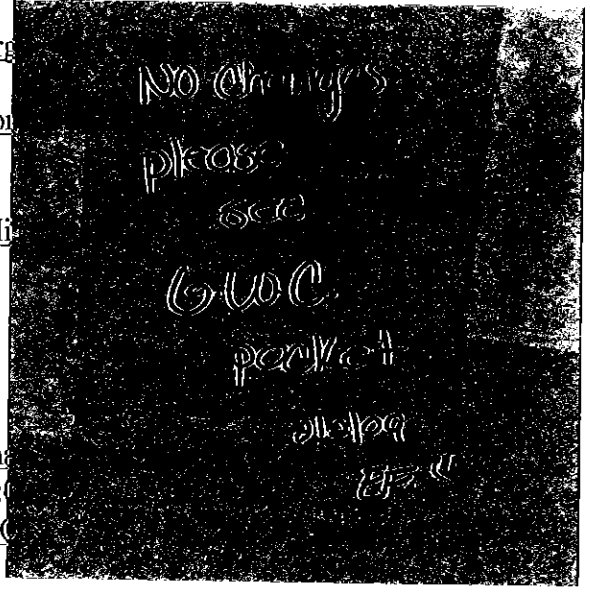
Professor Joseph Prospero, DFSA selection committee member, presented the recommendation of the committee, affirmed by the General Welfare Committee, that Yadong Luo, Department of Management, receive the 2008-09 Distinguished Faculty Scholar Award. In addition to explaining the number and quality of the nominations, he summarized the qualifications of Professor Luo and explained why the committee recommended him.

Yadong Luo was unanimously approved as the recipient of the Distinguished Faculty Scholar Award.

General Welfare Committee
January 21, 2009
3:30 p.m.
(School of Law Library-Conference Room, 4th floor)

[CLICK HERE](#) to print the agenda package
(print new item #8 separately)

1. Chair's remarks (3:30)
2. # Review of Faculty Senate Meeting Minutes of November 21, 2008 (3:40)
3. # Proposal for the establishment of the Community and Educational Well-Being (CEW) Research Center at the University of Miami School of Education - J. McCafferty-Cepero (3:45)
4. Recommendation of the Distinguished Faculty Award Committee Awardee – J. Prospero (4:00)
5. # Proposal for the establishment of the new graduate degree program for the Master of Music in Arts Presenting in the Frost School of Music – E. Asmus (4:05)
6. # Proposal for changes to the Tenure Review Board charge
7. # Faculty Senate Budget and Compensation Committee p
(4:40)
8. ## Proposal for the establishment of the University of Miami Jurisprudence Center – R. Williamson (4:55)
89. # Apportionment of Senators - S. Sapp (4:55)5:10)
910. Old business
 - # Modification of the Senate requirement for funding school-based centers and institutes – S. Sapp (5:10)
 - # Inconsistency in the Faculty Manual sections C and D regarding procedures in reviews – S. Sapp (5:15)30)
 - # Voting rights of newly hired faculty on all matters including evaluations of deans and chairs – S. Sapp (5:35)50)



related material included
materials attached in email

General Welfare Committee
January 21, 2009
3:30 p.m.
(School of Law Library-Conference Room, 4th floor)

[CLICK HERE](#) to print the agenda package
(print new item #8 separately)

1. Chair's remarks (3:30)
2. # Review of Faculty Senate Meeting Minutes of November 21, 2008 (3:40)
3. # Proposal for the establishment of the Community and Educational Well-Being (CEW) Research Center at the University of Miami School of Education - J. McCafferty-Cepero (3:45)
4. Recommendation of the Distinguished Faculty Award Committee Awardee – J. Prospero (4:00)
5. # Proposal for the establishment of the new graduate degree program for the Master of Music in Arts Presenting in the Frost School of Music – E. Asmus (4:05)
6. # Proposal for changes to the Tenure Review Board charge – S. Cantrell (4:20)
7. # Faculty Senate Budget and Compensation Committee proposed resolution – G. Gonzalez (4:40)
8. ## Proposal for the establishment of the University of Miami School of Law Therapeutic Jurisprudence Center – R. Williamson (4:55)
89. # Apportionment of Senators - S. Sapp (4:55)5:10)
910. Old business
 - # Modification of the Senate requirement for financial reporting in proposal for school-based centers and institutes – S. Sapp (5:00)15)
 - # Inconsistency in the Faculty Manual sections C13.4 and C13.5 regarding voting procedures in reviews – S. Sapp (5:15)30)
 - # Voting rights of newly hired faculty on all matters including evaluations of deans and chairs – S. Sapp (5:35)50)

related material included

materials attached in email

Master of Music in Arts Presenting Proposal for a New Graduate Degree Program

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Master of Music in Arts Presenting *Proposal for a New Graduate Degree Program*

1. Rationale

a. Exact Title

Master of Music in Arts Presenting

b. Mission Statement

The Master of Music in Arts Presenting will be the only available program to meet the professional preparation needs of the 7,000 performing arts presenters in the United States. Collectively these individuals design, contract, market, and produce concerts, exhibitions, performances, and events for a total annual audience of 316 million with a collective earned income that exceeds \$8 billion. This curriculum incorporates advanced studies in event production, event marketing, event contracts, arts finance, and risk management. In today's world, the revenue generated through arts presenting is increasing while revenue generated through recordings is declining. This program will meet these needs.

c. Market Analysis

There is currently no degree program with this focus available anywhere that serves the needs of those individuals currently in or about to embark in Arts Presenting. The arts presenting industry has seen a huge resurgence over the past decade with the public pursuing ever greater involvement with live music, arts exhibits, festivals, and the like. In music, there has been a precipitous drop in the sale of recorded music while attendance at live music events has increased. This situation can be found also in dance, theatre, and visual arts.

The program will focus its recruitment on a national level audience. In 2002 the Doris Duke Charitable Foundation, the Association of Performing Arts Presenters, and the Urban Institute commissioned a survey of performing arts presenting organizations. The resulting report, *The Capacity of Performing Arts Presenting Organizations*, indicated that there are nearly 7000 arts presenting organizations in the country.

d. Relationship to Cognate Fields

Two graduate courses will be taken in the School of Business. There has been discussion with Business Professor Thor Bruce on the feasibility of designing one of these courses to focus specifically on the financial aspects of an arts presenting organization.

(i) Potential Interactions

Aside from the obvious interaction with the School of Business indicated above, the program is designed to serve individuals from all arts areas, dance, theatre, music,

and visual arts, so interaction is possible within these areas. In addition, there is also the possibility of courses in the School of Communication to be relevant to the students in the program.

e. Relationship to Undergraduate and Professional Programs

The closest programmatic match with other programs on this campus is the Bachelor of Music and the Master of Music in Music Business. On other campuses, there are masters degrees offered in Arts Administration. The program being proposed is significantly different from these other programs in its scope and purpose. The Arts Presenting program focuses on the logistical planning and execution of arts presenting. Not in how to administer an organization or operate a music business in the broader sense of music business.

2. Physical Resources

a. Library Resources

The Library Resources report was produced by Nancy Zovac, Head, Music Library, Marta and Austin Weeks Music Library & Technology Center.

The library owns books, journals, e-books, and DVDs under the keywords: EVENTS PLANNING, SPECIAL EVENTS, PERFORMING ARTS MANAGEMENT. A list of relevant titles is supplied below. At the end of the list is a list of titles to be acquired for the "ARTS PRESENTING" degree.

IBISWEB ENCORE SEARCH KEYWORDS: EVENTS PLANNING resulted in 63 books, 6 e-books, 3 web sources, 1 UM thesis and 1 DVD. The most relevant titles:

AUTHOR Wolf, Paulette.
TITLE Event planning made easy : 7 simple steps to making your business
 or private event a huge success / from the Industry's top event
 planners, Paulette Wolf, Jodi Wolf with Donielle Levine.
IMPRINT New York : McGraw-Hill, c2005.
CALL # GT3405 .W64 2005.

AUTHOR Sonder, Mark.
TITLE Event entertainment and production / Mark Sonder.
IMPRINT Hoboken, N.J. : J. Wiley & Sons, c2004.
CALL # GV1471 .S66 2004.

AUTHOR Silvers, Julia Rutherford.
TITLE Professional event coordination / Julla Rutherford Silvers.
IMPRINT Hoboken, N.J. : John Wiley, c2004.
CALL # GT3405 .S55 2004.

TITLE Essential tips for organizing conferences & events / Fiona
 Campbell ... [et al.]
IMPRINT London ; Sterling, VA : Kogan Page, 2003.
CALL # GT3405 .E87 2003.

- AUTHOR Allen, Judy, 1952-
 TITLE Event planning : ethics and etiquette / Judy Allen.
 IMPRINT Etobicoke, ON : Wiley, 2003.
 CALL # GT3405 .A56 2003.
- AUTHOR Allen, Judy, 1952-
 TITLE The business of event planning : behind-the-scenes secrets of successful special events / Judy Allen.
 IMPRINT Toronto : J. Wiley & Sons, 2002.
 CALL # GT3405 .A54 2002.
- AUTHOR Allen, Judy, 1952-
 TITLE Time management for event planners : expert techniques and time-saving tips for organizing your workload, prioritizing your day, and taking control of your schedule / Judy Allen.
 IMPRINT Mississauga, Ont. : J. Wiley & Sons Canada, c2005.
 DESCRIPT xx, 209 p. : ill. ; 24 cm.
 1 > Richter 6th Flr Stac GT3405 .A59 2005
- TITLE The international dictionary of event management : over 3500 administration, coordination, marketing, and risk management terms from around the world / Joe Goldblatt, Kathleen S. Nelson, editors.
 IMPRINT New York : Wiley, c2001.
 CALL # GT3404 .I57 2001.
- AUTHOR Boehme, Ann J.
 TITLE Planning successful meetings and events [electronic resource] : a take-charge assistant book / Ann J. Boehme.
 IMPRINT New York : AMACOM, c1999.
 CALL # HF5734.5 INTERNET.
- TITLE Its easy being green! : a guide for planning and conducting environmentally aware meetings and events [electronic resource] [Washington, D.C.? : U.S. Environmental Protection Agency, 1996]
 IMPRINT EP 1.2:97016372. GOVT DOCS
 CALL #
- AUTHOR Freedman, Harry A.
 TITLE Black tie optional : the ultimate guide to planning and producing successful special events / Harry A. Freedman with Karen Feldman Smith.
 IMPRINT Rockville, Md. : Fund Raising Institute, c1991.
 CALL # HV41.9.U5 F74 1991.
- TITLE Managing major public events [electronic resource] : a planning guide for municipal officials, law enforcement, community leaders, organizers, and promoters.
 IMPRINT [Washington, D.C. : U.S. Dept. of Justice, Community Relations Service, 2000]
 CALL # J 23.2:2001005174.
 CALL # INTERNET.

AUTHOR Click, Karen Ann.
TITLE Planning to perform: the application of project management principles to recital preparation.
IMPRINT Coral Gables, Fla. University Libraries, University of Miami, 2007.
CALL # Thesis 2007 INTERNET.

AUTHOR Saget, Allison.
TITLE The event marketing handbook [electronic resource] : beyond logistics and planning / Allison Saget.
IMPRINT Chicago, Ill. : Dearborn Trade Pub., a Kaplan Professional Company, 2006.
CALL # GT3405 INTERNET.

AUTHOR Allen, Judy, 1952-
TITLE Marketing your event planning business : a creative approach to gaining the competitive edge / Judy Allen.
IMPRINT Mississauga, Ont. : Wiley, c2004. CALL # GT3405 .A58 2004.

ENCORE SEARCH TERMS: SPECIAL EVENTS resulted in 141 print sources, 48 DVDs, 16 electronic books, and 5 web sources. Most highly relevant titles are as follows:

AUTHOR Top Design Studio (Los Angeles, Calif.)
TITLE Design for special events : 500 of the best logos, invitations, and graphics / Top Design.
IMPRINT Beverly, Mass. : Rockport Publishers, c2008.
CALL # NC997 .T67 2008.

AUTHOR Carson, Jodi L. (Jodi Louise)
TITLE Transportation planning and management for special events / Consultants: Jodi L. Carson and Ryan G. Bylsma.
IMPRINT Washington, D.C. : National Academy Press, 2003.
CALL # HE355.3.C64 C37 2003.

AUTHOR Goldblatt, Joe Jeff, 1952-
TITLE Special events : twenty-first century global event management / Joe Goldblatt ; Julia Schiptsova, contributing editor.
IMPRINT New York : Wiley, c2002.
CALL # GT3405 .G65 2002.

AUTHOR Latina, Raena Alexis.
TITLE Criteria for successful special events / by Raena Alexis Latina.
IMPRINT 1995.
CALL # Thesis 1995 L357c.

TITLE Special events magazine [electronic resource]
IMPRINT Malibu, CA : Miramar Communications,
CALL # TX901 INTERNET.

AUTHOR United States. General Accounting Office.
TITLE Library of Congress [electronic resource] : special events gift fund operations and accountability.

IMPRINT [Washington, D.C.] : U.S. General Accounting Office, [2003]
CALL # GA 1.13:GAO-03-312 R.
CALL # INTERNET.

AUTHOR Saget, Allison.
TITLE The event marketing handbook [electronic resource] : beyond logistics and planning / Allison Saget.
IMPRINT Chicago, Ill. : Dearborn Trade Pub., a Kaplan Professional Company, 2006.
CALL # GT3405 INTERNET.

AUTHOR Wolf, Paulette.
TITLE Event planning made easy : 7 simple steps to making your business or private event a huge success / from the Industry's top event planners, Paulette Wolf, Jodi Wolf with Donielle Levine.
IMPRINT New York : McGraw-Hill, c2005.
CALL # GT3405 .W64 2005.

**ENCORE SEARCH USING KEYWORDS: PERFORMING ARTS MANAGEMENT:
resulted in 31 print sources, 3 web sources, 2 journals and 1
e-book. Most highly relevant titles are as follows:**

AUTHOR Shagan, Rena.
TITLE Booking & tour management for the performing arts / Rena Shagan.
IMPRINT New York : Allworth Press, c1996.
DESCRIPT 270 p. : ill., forms ; 23 cm.
Richter 5th Flr Stac PN1584 .S5 1996

AUTHOR Allen, Paul.
TITLE Artist management for the music business / Paul Allen.
IMPRINT Amsterdam ; Boston : Elsevier/Focal Press, c2007.
DESCRIPT xiv, 274 p. : ill. ; 24 cm.
BIBLIOG. Includes bibliographical references (p. 267-268) and index.
Music Library Books ML3790 .A45 2007 AVAILABLE

AUTHOR Hardy, Hugh, 1932-
TITLE Building type basics for performing arts facilities / Hugh Hardy ; with chapters by Auerbach Pollock Friedlander ... [et al.].
IMPRINT Hoboken, N.J. : John Wiley, c2006.
DESCRIPT xi, 195 p., [16] p. of plates : ill. (some col.) ; 25 cm.
SERIES Building type basics series.
BIBLIOG. Includes bibliographical references (p. 177-181) and index.
Richter 5th Flr Stac NA6821 .H227 2006 AVAILABLE

AUTHOR Fitzgibbon, Marian.
TITLE Managing Innovation In the arts : making art work / Marian Fitzgibbon.
IMPRINT Westport, Conn. : Quorum Books, 2001.
DESCRIPT viii, 221 p. : ill. ; 24 cm.
BIBLIOG. Includes bibliographical references (p. [211]-218) and index.
SUBJECT Arts -- Management.
SUBJECT Performing arts -- Ireland -- History -- 20th century.

Richter 5th Flr Stac NX760 .F58 2001 AVAILABLE

LOCATIONS INTERNET
AUTHOR Fitzgibbon, Marian.
TITLE Managing Innovation In the arts [electronic resource] : making art work / Marian Fitzgibbon.
IMPRINT Westport, Conn. : Quorum Books, 2001.
DESCRIPT vll, 221 p. : ill. ; 24 cm.
BIBLIOG. Includes bibliographical references (p. [211]-218) and Index.
> INTERNET NX760 INTERNET INTERNET
HREF="https://illprxy.library.miami.edu/login?url=http://site.ebrary.com/lib/unlv/miami/Doc?id=10020860" TARGET="_blank">Online version
 Access restricted to authorized UM users

AUTHOR Marcone, Stephen.
TITLE Managing your band : artist management : the ultimate responsibility / by Stephen Marcone.
IMPRINT [Wayne, NJ : HiMarks Publishing,] c1995.
DESCRIPT xl, 302 p. : ill. ; 29 cm.
BIBLIOG. Includes bibliographical references and index.
Music Library Books ML3795 .M156 1995 AVAILABLE

AUTHOR Frascogna, Xavler M., 1946-
TITLE Successful artist management / Xavler M. Frascogna, Jr., and H. Lee Hetherington.
EDITION Rev. and enl. ed.
IMPRINT New York : Billboard Books, 1990.
DESCRIPT vlll, 280 p. : ill. ; 23 cm.
BIBLIOG. Includes bibliographical references (p. 278)
SUBJECT Performing arts -- Vocational guidance.
ALT AUTHOR Hetherington, H. Lee, 1948-
Richter 5th Flr Stac PN1580 .F7 1990 AVAILABLE
Richter 5th Flr Stac PN1580 .F7 1990 c.2 AVAILABLE

TITLE The journal of arts management, law, and society [electronic resource]
IMPRINT Washington, DC : Heldref Publications.
FREQUENCY Quarterly.
PUB DATE Print began with v. 22, no. 1 (spring 1992)
CONTINUES Journal of arts management and law.
INTERNET PN2000 INTERNET INTERNET

DATABASES AVAILABLE THROUGH THE UM LIBRARIES USEFUL FOR SEARCHING "ARTS PRESENTING, SPECIAL EVENTS, EVENT PLANNING, ARTS MANAGEMENT" are as follows:

ABI/INFORM
ACADEMIC ONEFILE
BUSINESS RESOURCE CENTER
ECONOMICS LITERATURE
HUMANITIES FULL TEXT
PROQUEST RESEARCH LIBRARY
WEB OF KNOWLEDGE

Books to be purchased: (and other titles to be identified by James Progris & Music Librarian, Nancy Zvac):

Bernstein, Joanne Scheff. Arts marketing insights : the dynamics of building and retaining performing arts audiences / Wiley, 2007

Goldblatt, Joe. Special events: The roots and wings of celebration. 5th ed. Wiley, 2007.

Pynes, Joan E. Resources Management for Public and Nonprofit Organizations. 3rd Wiley, 2009.

Skinner , Bruce E. Event Sponsorship. Wiley, 2002. \$65.00

Sonder, Mark. The complete guide to event entertainment and production / New York ; Chichester : Wiley, 2004.

b. Laboratory Equipment and Facilities

(i) Cost and Equipment on Hand

The Multimedia Instructional Learning Lab is located in the Weeks Technology Center and is open 40 hours per week for student use. The lab contains 16 iMac Computers with attached MIDI keyboards. Each computer contains a broad range of software including MS Office, music editing, and multi-media software. The lab also contains a high-speed networked printer. The printer is capable of printing 11 x 17 inch paper required for musical scores. The laboratory uses one of the computer stations as a teaching station. The cost of the laboratory equipment, software, and associated furniture is \$200,000.00.

Software that will be specifically applicable to the Master of Music in Arts Presenting will cost approximately \$2,000.00.

(ii) Needs for Succeeding Years

The Multimedia Instructional Learning Laboratory has an annual budget of \$40,000.00 to update software and replace hardware. Software upgrades specifically for the Master of Music in Arts Presenting will be approximately \$1,000.00 per year.

c. Adequacy of Existing Space

The lab space is adequate to accommodate the Arts Presenting students.

d. Physical Resources Required

The office that will be used to support the Arts Presenting Program contains the following equipment.

- 1 fax machine
- 1 printer
- 1 photocopier/printer
- 2 Dell Optiplex 745 PCs
- 2 Telephones

In addition, the office space is completely furnished with desks, conference table and two vertical filing cabinets.

3. Curriculum

a. Major Division Where Graduate Work Will Be Offered

The program will be offered in the Department of Music Media and Industry of the Frost School of Music.

b. Adequacy of Present Undergraduate and Graduate Curricular Structure

No modifications are required to any existing program. This is because the program being proposed here is unique on two levels: (1) it has never been offered before anywhere and (2) all the course work will be in new courses.

c. Changes in Current Curricular Structure

None.

d. Cooperative or Interdisciplinary Work

Two required three credit courses in the School of Business.

e. Description of Proposed Program

(i) Program Requirements

MM-Arts Presenting (MAP)

Major Area

- 3 credits MMI622 Entertainment and Event Production Industry
- 3 credits MMI626 Performing Arts Centers Management
- 3 credits MMI630 Marketing and Promoting Arts Presenting Programs and Organizations
- 3 credits MMI634 Event Sponsorship and Community Outreach Programs
- 3 credits MMI636 Financial and Risk Aspects of the Arts Presenting Industry
- 2 credits MMI638 Legal Aspects of the Arts Presenting Industry
- 2 credits MMI640 Arts Presenting Project
- 2 credits MMI642 Grant Proposal Writing
- 3 credits MMI682 Industry Internship

Electives in Business

6 credits Industry Related Business Courses

(ii) Sample Track for Degree

Semester I

MMI622 Entertainment and Event Production Industry (3 credits)
MMI626 Performing Arts Centers Management (3 credits)
XXXXXX Industry Related Business Course (3 credits)

Semester II

MMI630 Marketing and Promoting Arts Presenting Programs and
Organizations (3 credits)
MMI634 Event Sponsorship and Community Outreach Programs (3 credits)
XXXXXX Industry Related Business Course (3)

Semester III

MMI636 Financial and Risk Aspects of the Arts Presenting Industry (3
credits)
MMI638 Legal Aspects of the Arts Presenting Industry (2 credits)
MMI640 Arts Presenting Project (2 credits)
MMI642 Grant Proposal Writing (2 credits)

Semester IV

MMI682 Industry Internship (3 credits)

(iii) Course Descriptions and Syllabi

See Attachment 1: Course Change Forms and Syllabi.

(iv) Proposed Schedule of Course Offerings

Fall 2009 (10/1)

MMI622 Entertainment and Event Production Industry (3 credits) Progris
MMI626 Performing Arts Centers Management (3 credits) Progris

Spring 2010 (10/2)

MMI630 Marketing and Promoting Arts Presenting Programs and Organizations (3 credits)
Progris
MMI634 Event Sponsorship and Community Outreach Programs (3 credits) Progris

Fall 2010 (11/1)

MMI622 Entertainment and Event Production Industry (3 credits) Progris
MMI626 Performing Arts Centers Management (3 credits) Progris
MMI636 Financial and Risk Aspects of the Arts Presenting Industry (3 credits) TBA
MMI638 Legal Aspects of the Arts Presenting Industry (2 credits) Elton
MMI640 Arts Presenting Project (2 credits) Progris
MMI642 Grant Proposal Writing (2 credits) TBA

Spring 2010 (11/2)

MMI622 Entertainment and Event Production Industry (3 credits) TBA
MMI626 Performing Arts Centers Management (3 credits) TBA
MMI630 Marketing and Promoting Arts Presenting Programs and Organizations (3 credits)
Progris
MMI634 Event Sponsorship and Community Outreach Programs (3 credits) Progris
MMI682 Industry Internship (3 credits) Progris

Fall 2011 (12/1)

- MMI622 Entertainment and Event Production Industry (3 credits) Progris
- MMI626 Performing Arts Centers Management (3 credits) Progris
- MMI636 Financial and Risk Aspects of the Arts Presenting Industry (3 credits) TBA
- MMI638 Legal Aspects of the Arts Presenting Industry (2 credits) Elton
- MMI640 Arts Presenting Project (2 credits) Progris
- MMI642 Grant Proposal Writing (2 credits) TBA

Spring 2011 (12/1)

- MMI622 Entertainment and Event Production Industry (3 credits) TBA
- MMI626 Performing Arts Centers Management (3 credits) TBA
- MMI630 Marketing and Promoting Arts Presenting Programs and Organizations (3 credits) Progris
- MMI634 Event Sponsorship and Community Outreach Programs (3 credits) Progris
- MMI682 Industry Internship (3 credits) Progris

f. Teaching

(i) Type of Teaching

Eighty-four percent of the program will consist of lectures and seminars. Sixteen percent will be clinical. Students will participate in a practicum during their time on campus and will complete the program with a capstone internship in a major arts presenting organization during the final term of the program.

g. Distribution of Graduate Students Among Advisors

In the first year of the program there will be one advisor. This is workable since it is anticipated there will be 10 majors. In the second year of the program an associated faculty member will be contracted who will share the advising responsibility.

h. Describe Associated Program Events

Students will attend a weekly forum that will bring in guest speakers from the entertainment and arts presenting industry. The students will also be encouraged to attend the Association of Performing Arts Presenters annual conference and tradeshow. The several thousand attendees include executives from arts presenting organizations, agents, managers and representatives from arts, cultural, policy service organizations and networks. In addition 300+ artists showcase their performance abilities. It is a place to network with professionals in every aspect of the industry.

4. Faculty

a. Vitae

See Attachment 2: Vitae.

b. Need for Additional Faculty

(i) Specialization Desired

In the second year of the program one additional faculty member with expertise in arts presenting will be required. The position has already been negotiated between Dean Shelly Berg of the Frost School and the Provost.

(ii) Degree of Experience Desired

Professional industry experience is an absolute requirement. The person will be hired at the assistant professor level.

(iii) Anticipated Salary

\$65,000.00

c. Interaction With Other Graduate Programs

The Arts Presenting program will be integrally involved with Festival Miami through practicums during the second and third terms of the program. In addition, liaisons with organizations such as the Adrienne Arscht Performing Arts Center and the Broward Center for the Performing Arts will be pursued.

5. Students

a. Number of Students and Recruitment Pool

It is estimated that there will be approximately 20 students in the program with 10 being admitted each year. Students will be accepted from a broad array of undergraduate programs; however, the majority of applicants will probably come from undergraduate music, dance, theater, or visual arts programs.

b. Requirements for Admission and Retention

Required for entrance into the Master of Music in Arts Presenting is an undergraduate degree, a minimum 3.0 GPA, a minimum combined verbal and quantitative GRE score of 1000, and a minimum GRE analytical writing score of 4.5.

c. Need and Use of Teaching Assistants

This program is conceived as a revenue generating degree program and will not use teaching assistants.

6. Administration

a. Administrative Increments

(i) Secretarial Help

The current secretarial pool can accommodate the needs of the program.

(ii) Additional Office Equipment and Supplies

No additional office equipment will be required. An additional budget for supplies of \$2,500.00 will be necessary with another increase of \$2,500.00 for the second year bringing the total to \$5,000.00 a year for the second and following years.

(iii) Additional Travel and Other Funds

An annual travel budget for \$5,000 will be required to attend annual conferences and trade shows for the two-fold purpose of interacting with industry professionals and continuing education in the industry.

b. Administration and Academic Direction

(i) Day-to-Day Administration

The program Director, James Progris, will be responsible for the day-to-day administration of the program.

(ii) Academic Policy Making

Members of the program's faculty will bring all academic policies forward to the Department of Music Media and Industry. Policies are then taken to the Graduate Committee of the Frost School of Music. Major academic policy additions and changes are then taken to the Department Chairs of the Frost School and then to the Frost School Council.

7. 3 Year Budget

Year One

Income		Expenditures	
Item	Amount	Item	Amount
Tuition	\$256,320.00	Faculty Salaries	\$115,000.00
		Library Additions	\$1,000.00
		Organization Dues	\$800.00
		Travel	\$5,000.00
		Supplies	\$2,500.00
		Marketing	\$15,000.00
		Lab Software	\$2,000.00
<i>Total</i>	\$256,320.00	<i>Total</i>	\$141,300.00

CURRICULUM COMMITTEE FORM for COURSE CHANGES

DEPARTMENT: MUSIC MEDIA AND INDUSTRY

SCHOOL OR COLLEGE: FROST SCHOOL OF MUSIC

Type of change:

- Addition
- Deletion

Change of:

- Course Number
- Change of Course Title
- Frequency of offering (semester)
- Credits
- Description
- Prerequisite

Course as it appears in current Bulletin(s):

Course as you wish it to appear in subsequent Bulletin(s):

NOTE: If minor change, fill in item(s) being changed ONLY:

COURSE NUMBER: MMI 622

COURSE TITLE: ENTERTAINMENT AND EVENT PRODUCTION INDUSTRY

SEMESTER: Fall 2009

CREDITS: 3

DESCRIPTION: An introductory course designed to give the students an overview of the entertainment and event production industry. ~~Special attention is given to arts presenting organizations and their role in the industry~~ regionally, nationally and internationally. Students participate in the production of an arts presentation program.

PREREQUISITE(S): NONE

REASON FOR CHANGE:

If approved, this curriculum change will become effective:

August
(Month)

2009
(Year)

Conflict, if any, with other course offerings:

Instructor will be: JAMES A. PROGRIS

APPROVED:

Department Chairman:

Date:

Dean of School or College:

Date:

Dean of the Graduate School:

Date:

Chairman, University
Curriculum Committee:

Date:

Year Two

Income		Expenditures	
Item	Amount	Item	Amount
Tuition	\$512,640.00	Faculty Salaries	\$182,000.00
		Library Additions	\$500.00
		Organization Dues	\$800.00
		Travel	\$10,000.00
		Supplies	\$5,000.00
		Marketing	\$15,000.00
		Lab Software Updates	\$1,000.00
<i>Total</i>	\$512,640.00	<i>Total</i>	\$214,300.00

Year Three

Income		Expenditures	
Item	Amount	Item	Amount
Tuition	\$512,640.00	Faculty Salaries	\$191,100.00
		Library Additions	\$500.00
		Organization Dues	\$800.00
		Travel	\$10,000.00
		Supplies	\$5,000.00
		Marketing	\$3,000.00
		Lab Software Updates	\$1,000.00
<i>Total</i>	\$512,640.00	<i>Total</i>	\$211,400.00

**DEPARTMENT OF MUSIC MEDIA AND INDUSTRY
ARTS PRESENTING PROGRAM
UNIVERSITY OF MIAMI
FROST SCHOOL OF MUSIC**

Course Title: Entertainment and the Event Production Industry

Course No: MMI 622

Day(s):

Credits: 3

Instructor: James A. Progris

Office Hours:

Campus Telephone: 8-7605

E-mail: jp@miami.edu

Description: An introductory course designed to give the students an overview of the entertainment and event production industry. Special attention is given to arts presenting organizations and their role in the industry regionally, nationally and internationally.

Prerequisite: None

Course objectives:

To provide an overview of the entertainment and production industry

To learn about the impact of the arts presenting industry in the area of live performance

To provide knowledge of how to research, design and plan an event

To learn how to coordinate an event

To learn best practices and creative strategies in event management

Course Outcomes:

Students will demonstrate knowledge of the entertainment and production industry

Students will understand how the arts presenting industry is part of the live entertainment industry

Students will have a basic understanding of how to research, design, and plan an event and the potential coordination problems inherent in any event

Students will be familiar with the importance of best practices and creative strategies.

Instructional Methodology:

Lectures and PowerPoint Presentations

Required Text:

Event Entertainment and Production, Copyright 2004, John Wiley & Sons, Published by John Wiley & Sons, Inc.

Entertainment and Event Production Industry

Examinations:

Examination I	20%
Examination II (Midterm)	30%
Examination III	20%
Examination IV (Final)	30%

Grading Policy:

Examinations will be graded on a strict mathematical basis.

Week	Topics	Reading
1	The entertainment Economy: Big Business	Chapter 1
2	Global Opportunities for Event Entertainment and Production	Chapter 2
3	Becoming a Leader in the Event Entertainment and Production Field	Chapter 3
4	Opportunity for Future Growth and Development EXAMINATION I	Chapter 4
5	How to Research the Needs and Resources for Your Event	Chapter 5
6	Managing the Creative Process	Chapter 6
7	Strategic Planning for Event Production and Entertainment	Chapter 7
8	EXAMINATION II (MIDTERM)	
9	Financial Planning and Management: How to Measure the Return on Event Entertainment	Chapter 8
10	Selecting and Contracting Event Production and Entertainment Vendors	Chapter 9
11	Entertainment Management Companies, Agents, Managers and Headline Entertainment EXAMINATION III	Chapter 10
12	Monitoring Entertainment and Production to Ensure Continuous Quality	Chapter 11

Entertainment and Event Production Industry

Reducing Risk: Assessment, Intervention and Production	Chapter 12
13 Best Practices in Event Management and Production	Chapter 13
The Future of Event Production and Entertainment	Chapter 14
14 The standard Aspects of Multimedia Production	Chapter 15
15 EXAMINATION IV (FINAL)	

Attendance Policy:

The University of Miami has no provision for unexcused absences. Attendance at all classes is expected. All excuses are to be submitted in writing for the instructor's approval.

Classes End:

Reading Days:

Final Examination Period:

Semester Ends:

Honor Code:

Students will be bound by the University of Miami Honor Code. All reports, papers, written assignments, test papers, and examination papers must include the following: "On my honor, I have not received any aid on this assignment. Academic dishonesty may result in a lower grade or a failing grade for the entire course".

Disabilities:

Any student with a documented disability who needs to arrange reasonable accommodations must contact the instructor and the Office of Disability Services (disabilityservices@miami.edu) at the beginning of the term.

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CURRICULUM COMMITTEE FORM for COURSE CHANGES

DEPARTMENT: MUSIC MEDIA AND INDUSTRY

SCHOOL OR COLLEGE: FROST SCHOOL OF MUSIC

Type of change:

- Addition
- Deletion

Change of:

- Course Number
- Change of Course Title
- Frequency of offering (semester)
- Credits
- Description
- Prerequisite

Course as it appears in current Bulletin(s):

Course as you wish it to appear in subsequent Bulletin(s):

NOTE: If minor change, fill in Item(s) being changed ONLY:

COURSE NUMBER: MMI 626

COURSE TITLE: PERFORMING ARTS CENTERS MANAGEMENT

SEMESTER: FALL 2009

CREDITS: 3

DESCRIPTION: ~~Students learn about the interplay between an arts facility and arts presenting organization and the importance of leadership.~~ Logistical considerations in the management of an arts presenting facility are the foundation of the lectures.

PREREQUISITE(S): NONE

REASON FOR CHANGE:

If approved, this curriculum change will become effective:

AUGUST **2009**
(Month) (Year)

Conflict, if any, with other course offerings:

Instructor will be: JAMES A. PROGRIS

APPROVED:

Department Chairman:

Date:

Dean of School or College:

Date:

Dean of the Graduate School:
Chairman, University
Curriculum Committee:

Date:

Date:

**DEPARTMENT OF MUSIC MEDIA AND INDUSTRY
ARTS PRESENTING PROGRAM
UNIVERSITY OF MIAMI
FROST SCHOOL OF MUSIC**

Course Title: Performing Arts Centers Management

Course No: MMI 626

Day(s):

Credits: 3

Instructor: James A. Progris

Office Hours:

Campus Telephone: 8-7605

E-mail: jp@miami.edu

Description: Students learn about the interplay between an arts facility and arts presenting organizations and the importance of leadership. Logistical considerations in the management of an arts presenting facility are the foundation of the lectures.

Prerequisite: None

Course objectives:

To give the students an understanding of the importance of a well-run performing arts center

To provide the students with an overview of the management challenges of a performing arts center and its relationship to an arts presenting organization

To provide the students with detailed knowledge necessary to manage an arts organization.

Course Outcomes:

Students will better communicate with individuals managing an arts center

Students will know how to better deal with the many challenges faced by a performing arts center management team

Students will have a basic understanding of the responsibilities of staff members and executives on the management team.

Instructional Methodology:

Lectures and PowerPoint Presentations

Required Text:

Public Assembly Facility Management: Principles and Practices, Copyright 2006, International Association of Assembly managers, Inc., Published by International Association of Assembly Managers, Inc.

Performing Arts Centers Management

Examinations:

Examination I	20%
Examination II (Midterm)	30%
Examination III	20%
Examination IV (Final)	30%

Grading Policy:

Examinations I & II will be graded on a strict mathematical basis. The subjective opinion of the instructor will be a factor in grading examinations II & IV.

Week	Topics	Reading
1	Ownership and Governance of Public Assembly Facilities	Chapter 1
2	Ownership and Governance of Public Assembly Facilities (con't)	Chapter 1
3	Organization and Management	Chapter 2
4	Organization and Management (con't) EXAMINATION I	Chapter 2
5	Scheduling Facilities and Booking Events	Chapter 3
6	Scheduling Facilities and Booking Events (con't)	Chapter 3
7	Review for Midterm Examination	
8	EXAMINATION II (MIDTERM)	
9	Ticketing and Box Office Management	Chapter 5
10	Ticketing and Box Office Management (con't) EXAMINATION III	Chapter 5
11	Business and Financial management Leadership I	Chapter 6
12	Ancillary Services as Revenue Generators Leadership II	Chapter 7

Performing Arts Centers Management

- | | | |
|----|------------------------------------|-----------|
| 13 | Event management
Leadership III | Chapter 8 |
| 14 | Facility Services and Operations | Chapter 9 |
| 15 | EXAMINATION IV (FINAL) | |

Attendance Policy:

The University of Miami has no provision for unexcused absences. Attendance at all classes is expected. All excuses are to be submitted in writing for the instructor's approval.

Classes End:

Reading Days:

Final Examination Period:

Semester Ends:

Honor Code:

Students will be bound by the University of Miami Honor Code. All reports, papers, written assignments, test papers, and examination papers must include the following: "On my honor, I have not received any aid on this assignment. Academic dishonesty may result in a lower grade or a failing grade for the entire course".

Disabilities:

Any student with a documented disability who needs to arrange reasonable accommodations must contact the instructor and the Office of Disability Services (disabilityservices@miami.edu) at the beginning of the term.

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CURRICULUM COMMITTEE FORM for COURSE CHANGES

DEPARTMENT: MUSIC MEDIA AND INDUSTRY

SCHOOL OR COLLEGE: FROST SCHOOL OF MUSIC

Type of change:

- Addition
- Deletion

Change of:

- Course Number
- Change of Course Title
- Frequency of offering (semester)
- Credits
- Description
- Prerequisite

Course as it appears in current Bulletin(s):

Course as you wish it to appear in subsequent Bulletin(s):

NOTE: If minor change, fill in item(s) being changed ONLY:

COURSE NUMBER: MMI 630

COURSE TITLE: MARKETING AND PROMOTING ARTS PRESENTING PROGRAMS AND ORGANIZATIONS

SEMESTER: SPRING 2010

CREDITS: 3

DESCRIPTION: ~~Students learn how to increase audience size through the use of effective marketing and promotion techniques.~~ The course provides the students with information on the latest technologies being employed to reach a target market including cyber event marketing. Students develop an arts presentation marketing plan. Students participate in the planning of an arts presentation program.

PREREQUISITE(S): NONE

REASON FOR CHANGE:

If approved, this curriculum change will become effective:

AUGUST 2009
(Month) (Year)

Conflict, if any, with other course offerings:

Instructor will be: JAMES A. PROGRIS

APPROVED:

Department Chairman:

Date:

Dean of School or College:

Date:

Dean of the Graduate School:
Chairman, University
Curriculum Committee:

Date:

Date:

**DEPARTMENT OF MUSIC MEDIA AND INDUSTRY
ARTS PRESENTING PROGRAM
UNIVERSITY OF MIAMI
FROST SCHOOL OF MUSIC**

Course Title: Marketing and Promoting Arts Programs and Organizations

Course No: MMI 630

Day(s):

Credits: 3

Instructor: James A. Progris

Office Hours:

Campus Telephone: 8-7605

E-mail: jp@miami.edu

Description: Students learn how to increase audience size through the use of effective marketing and promotion techniques. The course provides the students with information on the latest technologies being employed to reach a target market including cyber event marketing. Students develop an arts presentation marketing plan.

Prerequisite: None

Course objectives:

To give the students an understanding of the importance of marketing as an integral factor in the planning process

To introduce the students to specific marketing techniques utilized to promote events and festivals

To provide the students with the opportunity to develop a marketing plan for an arts presenting event

To learn how to set a marketing budget.

Course Outcomes:

Students will understand why marketing is important in the planning of any festival or arts presentation event

Students will be familiar with specific marketing techniques employed to promote arts presentation events and arts presenting organizations

Students will know how to develop a unique marketing plan for a specific arts presentation event

Students will know how to prepare an arts presentation marketing plan.

Instructional Methodology:

Lectures and PowerPoint Presentations

Marketing and Promoting Arts Presenting Programs and Organizations

Required Text:

Event marketing, Copyright 2002, Leonard H. Hoyle, John Wiley & sons, Inc.

Examinations:

Examination I	10%
Examination II	20%
Examination III	20%
Arts Presenting Project	50%

Grading Policy:

Examinations will be graded on a strict mathematical basis. The subjective opinion of the instructor will be a factor in grading the Arts Presenting Project.

<u>Week</u>	<u>Topics</u>	<u>Reading</u>
1	Introduction to Event Marketing I	Chapter 1
2	Introduction to Event Marketing 2	Chapter 1
3	Event Promotion	Chapter 2
4	Advertising EXAMINATION I	Chapter 2
5	Public Relations	Chapter 2
6	Electronic Event Marketing Strategies	Chapter 3
7	Funding the Event Marketing Plan	Chapter 4
8	Assignment of Major Arts Presenting Project EXAMINATION II	
9	Marketing Association Meetings, Conferences, Events and Expositions	Chapter 5
10	Marketing Corporate Meetings, Products, Services and Events	Chapter 6
11	Marketing Festivals, Fairs, and Other Special Events	Chapter 7
12	Trends in Event Marketing	Chapter 8

Marketing and Promoting Arts Presenting Programs and Organizations

- 13 Presentation of Arts Presentation Marketing Project
- 14 Presentation of Arts Presentation Marketing Project
- 15 **EXAMINATION III**

Attendance Policy:

The University of Miami has no provision for unexcused absences. Attendance at all classes is expected. All excuses are to be submitted in writing for the instructor's approval.

Classes End:

Reading Days:

Final Examination Period:

Semester Ends:

Honor Code:

Students will be bound by the University of Miami Honor Code. All reports, papers, written assignments, test papers, and examination papers must include the following: "On my honor, I have not received any aid on this assignment. Academic dishonesty may result in a lower grade or a failing grade for the entire course".

Disabilities:

Any student with a documented disability who needs to arrange reasonable accommodations must contact the instructor and the Office of Disability Services (disabilityservices@miami.edu) at the beginning of the term.

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CURRICULUM COMMITTEE FORM for COURSE CHANGES

DEPARTMENT: MUSIC MEDIA AND INDUSTRY

SCHOOL OR COLLEGE: FROST SCHOOL OF MUSIC

Type of change:

- Addition
- Deletion

Change of:

- Course Number
- Change of Course Title
- Frequency of offering (semester)
- Credits
- Description
- Prerequisite

Course as it appears in current Bulletin(s):

Course as you wish it to appear in subsequent Bulletin(s):

NOTE: If minor change, fill in item(s) being changed ONLY:

COURSE NUMBER: MMI 634

COURSE TITLE: EVENT SPONSORSHIP AND COMMUNITY OUTREACH PROGRAMS

SEMESTER: SPRING 2010

CREDITS: 3

DESCRIPTION: Students learn about the importance of sponsorship and community outreach programs; and, ways to develop and implement them. Tools, templates, and techniques provide a basis for creating a productive sponsorship purchase decision. The course also focuses on how to develop and implement outreach programs.

PREREQUISITE(S): NONE

REASON FOR CHANGE:

If approved, this curriculum change will become effective:

AUGUST
(Month)

2009
(Year)

Conflict, if any, with other course offerings:

Instructor will be: JAMES A. PROGRIS

APPROVED:

Department Chairman:

Date:

Dean of School or College:

Date:

Dean of the Graduate School:

Date:

Chairman, University
Curriculum Committee:

Date:

**DEPARTMENT OF MUSIC MEDIA AND INDUSTRY
ARTS PRESENTING PROGRAM
UNIVERSITY OF MIAMI
FROST SCHOOL OF MUSIC**

Course Title: Event Sponsorship and Community Service

Course No: MMI 634

Day(s):

Credits: 3

Instructor: James A. Progris

Office Hours:

Campus Telephone: 8-7605

E-mail: jp@miami.edu

Description: Students learn about the importance of sponsorship and community outreach programs: and, ways to develop and implement them. Tools, templates, and techniques provide a basis for creating a productive sponsorship purchase decision. The course also focuses on how to develop and implement outreach programs.

Prerequisite: None

Course objectives:

To learn how event sponsorship and outreach programs are integrated into an overall arts presenting program.

To familiarize the students with the tools, templates, and techniques used in event sponsorship.

To provide students with an opportunity to develop a sponsorship program for a specific arts presenting program

To learn how to work with local community groups to develop outreach programs.

Course Outcomes:

Students will understand how to integrate sponsorship and outreach programs into an arts presenting program.

Students will have a basic understanding of how to use various event sponsorship tools, templates and techniques

Students will know how to develop an event sponsorship program.

Students will acquire practical experience developing outreach programs.

Instructional Methodology:

Lectures and PowerPoint Presentations

Required Text:

Event Sponsorship, Copyright 2003, Bruce E. Skinner and Vladimer Rukavina, John Wiley & Sons, Inc.

Event Sponsorship and Community Outreach Programs

Examinations:

Examination I	10%
Examination II	10%
Sponsorship Project	40%
Community Outreach Project	40%

Grading Policy:

Examinations I & II will be graded on a strict mathematical basis. Creativity will be an important aspect of the projects. The subjective opinion of the instructor will be an important factor in the grading of the sponsorship and Community Outreach projects.

<u>Week</u>	<u>Topics</u>	<u>Reading</u>
1	Outstanding Events Sell Sponsorships	Chapter 1
2	The Sponsorship Marketing Plan The Importance of Networking	Chapter 2 Chapter 14
3	Research: The Sponsor's Perspective The Effective Sponsorship Proposal	Chapter 3 Chapter 4
4	Benefits: The Formula for Sponsorship Success	Chapter 5
5	Creating the Proper Image in the Eyes of Your Sponsor Community Outreach Fundamentals	Chapter 6 Passouts
6	The Creative Approach to Sponsorship The Keys to Successful Sponsorship Sales EXAMINATION I	Chapter 7 Chapter 8
7	The legal Issues in Event Sponsorship	Chapter 9
8	Assignment of a Major Sponsorship Project Assignment of a Major Community Outreach Project EXAMINATION I	
9	The Staff-Sponsor-Client Relationship	Chapter 10
10	The Law of Return: How to Keep Sponsors Coming Back	Chapter 11
11	The Sponsorship Evaluation Process	Chapter 12

Event Sponsorship and Community Outreach Programs

- | | | |
|----|--|------------|
| 12 | The Globalization of Event Sponsorship | Chapter 13 |
| | The Future of Global Event Sponsorship | Chapter 14 |
| 13 | WRITTEN EXAMINATION II | |
| 14 | Presentation of Sponsorship Programs | |
| 15 | Presentation of Community Outreach Programs | |

Attendance Policy:

The University of Miami has no provision for unexcused absences. Attendance at all classes is expected. All excuses are to be submitted in writing for the instructor's approval.

Classes End:

Reading Days:

Final Examination Period:

Semester Ends:

Honor Code:

Students will be bound by the University of Miami Honor Code. All reports, papers, written assignments, test papers, and examination papers must include the following: "On my honor, I have not received any aid on this assignment. Academic dishonesty may result in a lower grade or a failing grade for the entire course".

Disabilities:

Any student with a documented disability who needs to arrange reasonable accommodations must contact the instructor and the Office of Disability Services (disabilityservices@miami.edu) at the beginning of the term.

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CURRICULUM COMMITTEE FORM for COURSE CHANGES

DEPARTMENT: MUSIC MEDIA AND INDUSTRY

SCHOOL OR COLLEGE: FROST SCHOOL OF MUSIC

Type of change:

- Addition
- Deletion

Change of:

- Course Number
- Change of Course Title
- Frequency of offering (semester)
- Credits
- Description
- Prerequisite

Course as it appears in current Bulletin(s):

Course as you wish it to appear in subsequent Bulletin(s):

NOTE: If minor change, fill in item(s) being changed ONLY:

COURSE NUMBER: MMI 636

COURSE TITLE: FINANCIAL AND RISK ASPECTS OF THE ARTS PRESENTING INDUSTRY

SEMESTER: FALL 2010

CREDITS: 3

DESCRIPTION: Students learn how to write and present a line-item budget for an arts presentation event, arts presenting organization, and an arts facility. Specific techniques and methods that are used to reduce event risk and safety are discussed.

PREREQUISITE(S): NONE

REASON FOR CHANGE:

If approved, this curriculum change will become effective:

AUGUST **2009**
(Month) (Year)

Conflict, if any, with other course offerings:

Instructor will be: JAMES A. PROGRIS

APPROVED:

Department Chairman:

Date:

Dean of School or College:

Date:

Dean of the Graduate School:

Date:

Chairman, University

Curriculum Committee:

Date:

DEPARTMENT OF MUSIC MEDIA AND INDUSTRY
ARTS PRESENTING PROGRAM
UNIVERSITY OF MIAMI
FROST SCHOOL OF MUSIC

Course Title: Financial and Risk Aspects of the Arts Presenting Industry

Course No: MMI 636

Section:

Day(s):

Credits: 3

Instructor: James A. Progris

Office Hours:

Campus Telephone: 8-7605

Email: jp@miami.edu

Description: Students learn how to write and present a line-item budget for an arts presentation event, arts presenting organization, and an arts facility. Specific techniques and methods that are used to reduce event risk and safety are discussed.

Prerequisite:

None

Course Objectives:

To familiarize students with the basic concepts of budgeting

To provide students with a detailed understanding of the budgeting process as it applies to festivals and arts presenting organizations

To provide an overview of risk management and safety concerns

Course Outcomes:

Students will understand the basic concepts of budgeting

Students will be able to prepare a line-item festival budget

Students will have a basic understanding of risk management and the safety issues relating to an arts presentation event

Instructional Methodology:

Lectures and PowerPoint Presentations

Required Texts:

The Facility Manager's Guide to Finance and Budgeting, Copyright 2004 David Cotts and Edmond P. Rondeau, John Wiley & Sons, Inc. (Weeks 1-8)

Event Risk Management and Safety, Copyright 2002, Peter E. Tarlow, PH.D., John Wiley & Sons, Inc. (Weeks 9-13)

Examinations:

Examination I 20%

Examination II 30%

Financial and Risk Aspects of the Arts Presenting Industry

Examination III	20%
Examination IV	30%

Grading Policy:

Examinations I, III and IV will be graded on a strict mathematical basis. The subjective opinion of the instructor will be an important factor in grading Examination II (festival budget).

Class Schedule:

<u>Week Topics</u>	<u>Reading</u>
1 Basic Financial Concepts	Chapter 2
2 Financial Aspects of Planning	Chapter 3
3 Annual Budgeting	Chapter 4
4 Capital Budgeting EXAMINATION I	Chapter 5
5 Costs and Cost Control	Chapter 6
6 Project Accounting	Chapter 7
7 Financial Aspects of Development	Chapter 8
8 Leasing and Letting	Chapter 9
EXAMINATION II (MIDTERM) (Students prepare a festival budget)	
9 Risk Assessment Alcohol and Events	Chapter 2 Chapter 3
10 Crowd Control Emergencies	Chapter 4 Chapter 5
11 Critical Issues for Event Safety	Chapter 6
12 Outdoor Events: Stage Safety, Pyrotechnics, Parades, and Demonstrations	Chapter 7
EXAMINATION III	

Financial and Risk Aspects of the Arts Presenting Industry

- 13 Tomorrow's Event Risk Management Chapter 8
- 14 Festival Budget Presentations (Examination II)
- 15 EXAMINATION IV (FINAL)

Attendance Policy: The University of Miami has no provision for unexcused absences. Attendance at all classes is expected. All excuses are to be submitted in writing for the instructor's approval.

Classes End:

Reading Days:

Final Examination Period:

Semester Ends:

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Honor Code:

Students will be bound by the University of Miami Honor Code. All reports, papers, written assignments, test papers, and examination papers must include the following signed honor pledge statement: "On my honor, I have given not received any aid on this assignment. Academic dishonesty may result in a lower grade or a failing grade for the entire course."

Disabilities:

Any student with a documented disability who needs to arrange reasonable accommodations must contact me and the Office Disability Services (disabilityservices@miami.edu) at the beginning of the semester.

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CURRICULUM COMMITTEE FORM for COURSE CHANGES

DEPARTMENT: MUSIC MEDIA AND INDUSTRY

SCHOOL OR COLLEGE: FROST SCHOOL OF MUSIC

Type of change:

- Addition
- Deletion

Change of:

- Course Number
- Change of Course Title
- Frequency of offering (semester)
- Credits
- Description
- Prerequisite

Course as it appears in current Bulletin(s):

Course as you wish it to appear in subsequent Bulletin(s):

NOTE: If minor change, fill in item(s) being changed ONLY:

COURSE NUMBER: MMI 638

COURSE TITLE: LEGAL ASPECTS OF THE ARTS PRESENTING INDUSTRY

SEMESTER: FALL 2010

CREDITS: 2

~~DESCRIPTION: Students become familiar with various Artist, Client, Production, Vendor, and Facility Contracts and Agreements commonly used in the industry.~~

PREREQUISITE(S): NONE

REASON FOR CHANGE:

If approved, this curriculum change will become effective:

AUGUST
(Month)

2009
(Year)

Conflict, if any, with other course offerings:

Instructor will be: JAMES A. PROGRIS

APPROVED:

Department Chairman:

Date:

Dean of School or College:

Date:

Dean of the Graduate School:
Chairman, University
Curriculum Committee:

Date:

Date:

**DEPARTMENT OF MUSIC MEDIA AND INDUSTRY
ARTS PRESENTING PROGRAM
UNIVERSITY OF MIAMI
FROST SCHOOL OF MUSIC**

Course Title: Legal Aspects of the Arts Presenting Industry

Course No: MMI 638

Section:

Day(s):

Credits: 2

Instructor: James A. Progris

Office Hours:

Campus Telephone: 8-7605

Email: jp@miami.edu

Description: Students become familiar with various Artist, Client, Production, Vendor and Facility Contracts and Agreements commonly used in the industry.

Prerequisite:

None

Course Objectives:

To learn about various contracts and agreements used in the arts presenting industry.

To acquire a vocabulary of legal terms commonly employed in order to better understand the legal aspects of the industry.

To become familiar with important negotiation points and the effect these points have on the contracts and agreements.

To understand the arts presenting industry from a contractual viewpoint.

Course Outcomes:

Students will know how to read and interpret industry arts presenting contracts and agreements.

Students will understand what can and cannot be negotiated.

Students will have a working legal vocabulary that will enable them to be better communicators with the different parties to a contract or agreement.

Instructional Methodology:

Lectures, PowerPoint Presentation and Pass outs (Contracts and Agreement)

Suggested Reading:

The Meeting Planner's Legal Handbook, Copyright 1996-2006, James M. Goldberg,
Published by James M. Goldberg

Legal Aspects of the Arts Presenting Industry

Examinations:

Examination I		20%
Examination II	(Midterm)	30%
Examination III		20%
Examination IV	(Final)	30%

Grading Policy:

Grades are based on both the substance and accuracy of the answer. In the case of a critical thinking question the instructor's subjective opinion will be a factor.

Class Schedule:

Week Topics

- 1 Introduction and Overview
- 2 Types of Arts Presenting Organization's Contracts and Agreements
- 3 Basic Elements of Any Contract or Agreement
- 4 Basic Elements of Any Contract or Agreement (con't)
EXAMINATION 1
- 5 Negotiation Points, General Legal Legalize and Definitions
- 6 Contract Sections and Clauses
- 7 Detailed Analysis of Various Contract Sections and Clauses
- 8 **EXAMINATION II (MIDTERM)**
- 9 Analysis of an Artist/Arts Presenting Agreement
- 10 Analysis of a Vendor Agreement
Analysis of an Insurance Certificate
- 11 Analysis of a Production Agreement
EXAMINATION III
- 12 Analysis of Various Purchase Agreements
- 13 Analysis of Other Client Agreements
- 14 Review for Final Examination
- 15 **EXAMINATION IV (FINAL)**

Legal Aspects of the Arts presenting Industry

Attendance Policy: The University of Miami has no provision for unexcused absences. Attendance at all classes is expected. All excuses are to be submitted in writing for the instructor's approval.

Classes End:

Reading Days:

Final Examination Period:

Semester Ends:

Honor Code:

Student will be bound by the University of Miami Honor Code. All reports, papers, written assignments, test papers, and examination papers must include the following signed honor pledge statement: "On my honor, I have given not received any aid on this assignment. Academic dishonesty may result in a lower grade or a failing grade for the entire course."

Disabilities:

Any student with a documented disability who needs to arrange reasonable accommodations must contact me and the Office Disability Services (disabilityservices@miami.edu) at the beginning of the semester.

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CURRICULUM COMMITTEE FORM for COURSE CHANGES

DEPARTMENT: MUSIC MEDIA AND INDUSTRY

SCHOOL OR COLLEGE: FROST SCHOOL OF MUSIC

Type of change:

- Addition
- Deletion

Change of:

- Course Number
- Change of Course Title
- Frequency of offering (semester)
- Credits
- Description
- Prerequisite

Course as it appears in current Bulletin(s):

Course as you wish it to appear in subsequent Bulletin(s):

NOTE: If minor change, fill in item(s) being changed ONLY:

COURSE NUMBER: MMI 640

COURSE TITLE: ARTS PRESENTING PROJECT

SEMESTER: FALL 2010

CREDITS: 2

DESCRIPTION: Students consider all logistical and financial details in the planning of a music festival.

PREREQUISITE(S): Completion of all first and second semester courses.

REASON FOR CHANGE:

If approved, this curriculum change will become effective:

AUGUST
(Month)

2009
(Year)

Conflict, if any, with other course offerings:

Instructor will be: JAMES A. PROGRIS

APPROVED:

Department Chairman:

Date:

Dean of School or College:

Date:

Dean of the Graduate School:

Date:

Chairman, University
Curriculum Committee:

Date:

**DEPARTMENT OF MUSIC MEDIA AND INDUSTRY
ARTS PRESENTING PROGRAM
UNIVERSITY OF MIAMI
FROST SCHOOL OF MUSIC**

Course Title: Arts Presenting Project

Course No: MMI 640

Section:

Day(s):

Credits: 2

Instructor: James A. Progris

Office Hours:

Campus Telephone: 8-7605

Email: jp@miami.edu

Description: Students consider all logistical and financial details in the planning of a music festival. Students will prepare plans for active arts presenting organizations.

Prerequisite:

Completion of all first and second semester courses.

Course Objectives:

To develop a plan for a music festival utilizing the knowledge acquired in the first two semesters of the program. This includes: budgeting, marketing, promotion, sponsorship, and festival/related outreach programs, etc.

Course Outcomes:

Students will know how to prepare an arts presenting plan for a music festival that will include all the important elements that are necessary for success.

Instructional Methodology:

Instructor will serve as a guide and explain to the students applicable procedures as necessary.

Required Text:

None

Examinations:

Arts Presenting Music Festival Project 100%

Grading Policy:

Various components of the plan will be evaluated on an individual basis to arrive at the final course grade.

Arts Presenting Project

Attendance Policy: The University of Miami has no provision for unexcused absences. Attendance at all classes is expected. All excuses are to be submitted in writing for the instructor's approval. Students will meet with the instructor on a "one to one" personal guidance session throughout the semester.

Classes End:

Reading Days:

Final Examination Period:

Semester Ends:

Honor Code:

Student will be bound by the University of Miami Honor Code. All reports, papers, written assignments, test papers, and examination papers must include the following signed honor pledge statement: "On my honor, I have given not received any aid on this assignment. Academic dishonesty may result in a lower grade or a failing grade for the entire course."

Disabilities:

Any student with a documented disability who needs to arrange reasonable accommodations must contact me and the Office Disability Services (disabilityservices@miami.edu) at the beginning of the semester.

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CURRICULUM COMMITTEE FORM for COURSE CHANGES

DEPARTMENT: **MUSIC MEDIA AND INDUSTRY**

SCHOOL OR COLLEGE: **FROST SCHOOL OF MUSIC**

Type of change:

- Addition
- Deletion

Change of:

- Course Number
- Change of Course Title
- Frequency of offering (semester)
- Credits
- Description
- Prerequisite

Course as it appears in current Bulletin(s):

Course as you wish it to appear in subsequent Bulletin(s):

NOTE: If minor change, fill in item(s) being changed ONLY:

COURSE NUMBER: **MMI 642**

COURSE TITLE: **GRANT PROPOSAL WRITING**

SEMESTER: **FALL 2010**

CREDITS: **2**

DESCRIPTION: Students learn how to research, write and present a grant. Strategies for developing programs are discussed. Attention is given on how to research the Internet for Information on grants.

PREREQUISITE(S): **NONE**

REASON FOR CHANGE:

If approved, this curriculum change will become effective:

AUGUST
(Month)

2009
(Year)

Conflict, if any, with other course offerings:

Instructor will be: **JAMES A. PROGRIS**

APPROVED:

Department Chairman:

Date:

Dean of School or College:

Date:

Dean of the Graduate School:

Date:

Chairman, University
Curriculum Committee:

Date:

**DEPARTMENT OF MUSIC MEDIA AND INDUSTRY
ARTS PRESENTING PROGRAM
UNIVERSITY OF MIAMI
FROST SCHOOL OF MUSIC**

Course Title: Grant Proposal Writing

Course No: MMI 642

Section:

Day(s):

Credits: 1

Instructor: James A. Progris

Office Hours:

Campus Telephone: 8-7605

Email: jp@miami.edu

Description: Students learn how to research, write and present a grant. Strategies for developing programs are discussed. Attention is given on how to research the internet for information on grants. Students will prepare proposals for active arts presenting organizations.

Prerequisite:

None

Course Objectives:

To provide a comprehensive, step-by-step guide for grant writers

To provide the students with a glossary of terms with any word, phrase or concept a grant writer may need

To give the students an understanding on how to develop a realistic, cost-effective, collaborative program

To give you an understanding of how people who award grants think

Course Outcomes:

Students will have a working knowledge of how to write a grant.

Students will have a glossary of terms that will enable them to write better grant proposals.

Students will understand how people who award grants think, thus, enabling them to write more effective grants.

Instructional Methodology:

Lecture and PowerPoint Presentations

Required Text:

The Only Grant Writing Book You'll ever Need, Copyright 2003, 2006 Ellen Karsh and Arlen Sue Fox, Carroll and Graf Publishers

Grant Proposal Writing

Examinations:

Grant Proposal Review I	10%
Grant Proposal Review II	10%
Grant Proposal Review III	10%
Grant Proposal Review IV	10%
Grant Proposal Presentation	20%
The Written Grant Proposal	40%

Grading Policy:

Grades are based on both the substance and accuracy of the information in the written grant proposal and the presentation.

Class Schedule:

Week Topics

Reading

Part I: Prerequisites

1	Who Am I? (and What in the World Do I Want To Do?)	Lesson 1
	Wait a Second-What Is a Grant? ...and Where Do I Get One?	Lesson 2
2	Making (Dollars and) Sense of Grant-Application Packages: What GrantMakers Want	Lesson 3
3	Getting Ready to Write a Grant Proposal	Lesson 4
4	Funders Roundtable I	

Part II: It's Finally Time to Write the Proposal

5	Foundations of Proposal Writing	Lesson 5
6	Foundations of Proposal Writing (Con't)	Lesson 6
	Writing Proposal's With Style: tacking the Blank Page	Lesson 7
7	<u>Discussion and Assignment of Grant Proposal</u>	
8	Identifying and Documenting the Need: What Problem Will a Grant Fix?	Lesson 8
9	Goals and Objectives: what Do You Hope to Achieve If You Get the Money?	Lesson 9

Grant Proposal Writing

	Developing and Presenting a Winning Program	Lesson 10
10	Finding Partners and Building Coalitions	Lesson 11
	The Evaluation Plan: How Can You Be Sure If Your Program Worked?	Lesson 12
11	The Budget: How Much Will It Cost?	Lesson 13
	Sustainability: How Will You Continue the Program When the Grant Money Runs Out?	Lesson 14
12	Capacity: Proving That You Can Get The Job Done	Lesson 15
	Front and Back: The Cover Page or Cover Letter, the Abstract, the Table of Contents and the Appendix	Lesson 16

Funders Roundtable II

Part III: And After the Proposal...

13	The Site Visit-Playing Host	Lesson 17
	So Know You Know-What Next?	Lesson 18
14	Funders Roundtable III	
15	Semester Wrap-Up	
	<u>Grant Proposal Assignment Due</u>	

Attendance Policy: The University of Miami has no provision for unexcused absences. Attendance at all classes is expected. All excuses are to be submitted in writing for the instructor's approval.

Classes End:

Reading Days:

Final Examination Period:

Semester Ends:

Honor Code:

Student will be bound by the University of Miami Honor Code. All reports, papers, written assignments, test papers, and examination papers must include the following signed honor pledge statement: "On my honor, I have given not received any aid on this assignment. Academic dishonesty may result in a lower grade or a failing grade for the entire course."

Grant Proposal Writing

Disabilities:

Any student with a documented disability who needs to arrange reasonable accommodations must contact me and the Office Disability Services (disabilityservices@miami.edu) at the beginning of the semester.

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CURRICULUM COMMITTEE FORM for COURSE CHANGES

DEPARTMENT: MUSIC MEDIA AND INDUSTRY

SCHOOL OR COLLEGE: FROST SCHOOL OF MUSIC

Type of change:

- Addition
- Deletion

Change of:

- Course Number
- Change of Course Title
- Frequency of offering (semester)
- Credits
- Description
- Prerequisite

Course as it appears in current Bulletin(s):

Course as you wish it to appear in subsequent Bulletin(s):

NOTE: If minor change, fill in item(s) being changed ONLY:

COURSE NUMBER: MMI 682

COURSE TITLE: INDUSTRY INTERNSHIP

SEMESTER: SPRING 2011

CREDITS: 3

DESCRIPTION: ~~The student's academic experience is enhanced by working in a professional arts presenting organization or arts facility.~~

PREREQUISITE(S): Completion of all the courses (27 hours) offered in the first three semesters of the program.

REASON FOR CHANGE:

If approved, this curriculum change will become effective:

AUGUST **2009**
(Month) (Year)

Conflict, if any, with other course offerings:

Instructor will be: JAMES A. PROGRIS

APPROVED:

Department Chairman:

Date:

Dean of School or College:

Date:

Dean of the Graduate School:

Date:

Chairman, University
Curriculum Committee:

Date:

**DEPARTMENT OF MUSIC MEDIA AND INDUSTRY
ARTS PRESENTING PROGRAM
UNIVERSITY OF MIAMI
FROST SCHOOL OF MUSIC**

Course Title: Industry Internship
Course No: MMI 682
Section:
Day(s):
Credits: 3
Instructor: James A. Progris (Faculty Advisor)
Office Hours:
Campus Telephone: 8-7605
Email: jp@miami.edu

Description: The student's academic experience is enhanced by working in a professional arts presenting organization or arts facility.

Prerequisite:
Completion of all the courses (27 hours) offered in the first three semesters of the program

Course Objectives:
To gain advanced practical experience in the running of an arts presenting event

Course Outcomes:
Students will have advanced working knowledge of various logistical activities involved in the running of a major arts presentation event and/or the challenges of managing a major performing arts center.

Instructional Methodology:
On-the-job training utilizing previously acquired knowledge

Required Text:
None

Examinations:
Operation Manual for the Internship Position

Grading Policy:
Semester grade will be determined by the organization's internship supervisor's evaluation along with the supervising faculty member's evaluation and the Operational Manual.

Industry Internship

Internship Schedule:

Students will participate in various event activities as determined by the organization's internship supervisor. The exact time schedule will be determined in cooperation with the student and approval of the faculty advisor. The internship is two-hundred hours and should be spread over fifteen weeks. The exact apportioning of the hours may be determined by the nature of the internship.

Attendance Policy: The University of Miami has no provision for unexcused absences. Attendance at all classes is expected. All excuses are to be submitted in writing for the instructor's approval. Students participating in a professional industry internship are expected to be respectful of the work schedule agreed to and always fulfill their responsibilities.

Classes End:

Reading Days:

Final Examination Period:

Semester Ends:

Honor Code:

Student will be bound by the University of Miami Honor Code. All reports, papers, written assignments, test papers, and examination papers must include the following signed honor pledge statement: "On my honor, I have given not received any aid on this assignment. Academic dishonesty may result in a lower grade or a failing grade for the entire course."

Disabilities:

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1. Date: November 28, 2007

Personal

2. Name: James A. Progris
3. Home Phone: 305-661-5447
4. Office Phone: 305-284-2161 ext. 8-7605
5. Home Address: 711 Calatrava Ave., Coral Gables, FL 33143
6. Current Academic Rank: Professor
7. Primary Department: Music Media and Industry
8. Secondary or Joint Appointment: NA
9. Citizenship: USA
10. Visa Type (if non-citizen): NA

Higher Education

11. Institutional:

Boston Conservatory of Music, Master of Music, 1964
Boston Conservatory of Music, Bachelor of Music, 1962
Berklee College of Music, Special Studies in Composition, 1956-1958

12. Non-Institutional:

Solfeggio	- Hose DeCosta, 1960-61
Viola	- Rouben Gregorian, 1958-60
Counterpoint	- Hugo Norden, 1958-59
Piano	- Albion Metcalf, 1956-57
Schillinger Theory	- Richard Bobbitt, 1956-58
Trombone	- John Coffey, 1956-58

13. Certification:

Schillinger Music Theory, Schillinger Board, 1958

Experience

14. Academic:

University of Miami, Professor, Chairman, Department of Music Media and Industry, 1997-
University of Miami, Professor/Director, Music Business and Entertainment Industries, 1994-
University of Miami, Professor, Media Writing and Production Courses, 1987-93
University of Miami, Associate Professor/Director, Media Writing and Production, 1979-93
University of Miami, Professor, Theory and Composition, 1982-86
University of Miami, Associate Professor, Theory and Composition, 1976-81
University of Miami, Graduate Faculty, 1980-
University of Miami, School of Law, Lecturer, 1979
Georgia State University, College of General Studies, Assistant Professor/Director, Commercial
Music/Recording, 1974-76
University of Miami, Assistant Professor/Coordinator, Freshman/Sophomore Music Theory Sequence,
Theory and Composition, 1969-73
Boston Conservatory of Music, Faculty, Theory and Composition, 1962-64
Berklee School of Music, Instructor, Jazz Studies, 1958-63

15. Military:

US Navy, Seaman 3rd Class, Manager, Medical Records Office, 1954-56

Publications

16. Books and monographs published:

Scott Joplin's Greatest Hits, 1998*****
Popular Jazz Piano Method (co-author) (20 books), 1987****
Basic Elements of Jazz, 1986****
Handel's Messiah - New Children's Christmas Edition, 1984*
I Love Flute, 1984*
Pirates of Penzance - Children's Edition, 1984*
Flute Entertainer, 1983*
Heart of Jazz Flute, 1983*
How to Play Boogie Woogie and Blues, 1983*
Jazz, Dixieland and Ragtime, Co-author, 1983*
Ballades for Duke, 1982*
Boogie Woogie and the Blues, 1982*
Dixieland Chords and Progressions, 1982*
Jazz Chord Voicings for Right Hand, 1982*
Jazz Jones, Piano Solos, 1982*
Jazz Style Key Changes, 1982*
Jazz Chord Voicings for Two Hands, 1981*
Jazz Virtuoso Horn Stylings (4 books), 1981*
Jazz Virtuoso Horn Stylings for Piano, 1981*
Jazz Classics for Piano - Duke Ellington, 1981*
How to Play Jazz Flute (co-author), 1981*
Top Score: I Want to Play Solo Song Books (co-author) (18 books), 1980*
Top Score: I Want to Play Band Method (co-author) (18 books), 1980*
Blue Charles, Piano Solo, 1980*
Star Trek Theme, Stageband, 1980*
Heart of Jazz Small Band Series (9 books), 1979*
Heart of Dixieland Small Band Series (8 books), 1976*
Go for Baroque with That Jazz Feeling (10 books), 1976
Language of Commercial Music, Dictionary, 1976*
30 Country Hits for Blues Harp, 1975*
Classical Jazz Studies - Hanon, 1976*
Jazz Classics for Piano - Quincy Jones, 1975*
Jazz Classics for Piano - Cole Porter, 1975*
Jazz Classics for Piano - George Gershwin, 1975*
Godspell, Piano Arrangements, 1974*
Odd Meter Studies for Electric Bass, 1974**
Basic Jazz Patterns for Electric Bass, 1974**
Modern Chord Progressions for the Mallet Percussionist, 1973**
Basic Rock Patterns for Electric Bass, 1973**
A Modern Method for Keyboard Study (4 vols.), 1964***
A Modern Method for Keyboard Study, Music Education Supplements (4 vols.), 1964***
Making the Grade, Stageband, 1962***
In a Mellow Mode, Stageband, 1962

Over one-hundred original compositions published in various folios and collections.

Berklee Press ***

Columbia Pictures Publications ****
Hansen Publications *
Santorella Publications *****
University of Miami Music Press **

17. Other works, publications and abstracts:

NARM Educational Outreach Industry Survey, 1996

18. Editorial Responsibilities:

Editor and Reviewer, NARAS Institute Journal, 1977-79

Professional

19. Professional and Honorary Organizations:

Professional Appointments:

Member, National Association of Music Merchants Task Force, 1997-2001
Academic Liaison, National Association of Recording Merchandisers, 1997-
President, Music and Entertainment Industry Educators Association, 1984-86
Member, American Delegation, Inter American Copyright Institute, 1977-79
Chairman, NARAS Institute Accreditation Committee, 1975-76
Executive Director, National Academy of Recording Arts and Sciences Institute, 1975-79
Board of Directors, NARAS Institute, 1974-75
President, Florida Association of Jazz Educators, 1973-74
Treasurer, Florida Association of Jazz Educators, 1971-72

Honorary Organizations:

Member, Honorary Advisory Committee, Trebas Institute, Montreal, Canada, 1979-85
Member, Honorary Advisory Committee, NY Recording Musicians Workshop, 1979-80
Member, Multi-discipline Committee, Georgia Alliance for the Arts in Education, 1975

Professional memberships:

Association of Performing Arts Presenters
American Federation of Musicians
Broadcast Music Incorporated
College Music Society
Florida College Music Educators Association
International Association of Jazz Educators
Music Educators National Conference
Music and Entertainment Industry Educators Association
National Academy of Recording Arts and Sciences
National Association of Music Merchants
National Association of Recording Merchandisers
Phi Mu Alpha Sinfonia
Symphony Orchestra League

20. Honors and Awards:

ASCAP - Deems Taylor award for the NARAS Institute Journal, 1981
MEIEA - President's award, 1989
MEIEA - National conference held in my honor, 2008

21. Other Professional Activities:

Academic Advisor, NARM Scholarship Committee, 2007
Speaker, "How to Start a Student Record Label," New Orleans, 2002
Expert Witness, Copyright Infringement Case, Miami, 2001
Panelist, Billboard Conference, "Where's the Talento?" Miami, 1998
Panelist, GRAMMY in the Schools, "Radio Promotion," Miami, 1998
Speaker, "Radio Programming and Promotion," Miami, 1998
Lecturer, "What You Need to Know to Start a Music Publishing Company," Miami, 1997
Coordinator, Music Industry Conference, University of Miami, 1996
Moderator, MEIEA National Conference, "Contemporary Copyright Problems,"
Northeastern University, Boston, 1992
Coordinator, Harvard Music Seminar, Boston, 1992
Speaker, "Artist Management," Boston, 1992
Moderator, Music Business Conference, Toronto, 1989
Moderator, MEIEA Panel, "Influence of Music in Film and Television," Los Angeles, 1989
Panelist, Seventh Annual Governor's Conference on the Music Industry, "Legal Protection
in the Record Industry," Shreveport, 1987
Panelist, MEIEA Conference, "Music in Advertising," Chicago, 1986
Speaker, Trebas Institute, Vancouver, Canada, 1984
Panelist, Music Industry Conference, Montreal, Canada, 1983
Lecturer, Aspen Recording Workshop, 1981
Lecturer, Trebas Institute of Recording Arts, 1981
Panelist, IAJE, "Changing the Music Business," 1981
Lecturer, Aspen Recording Workshop, 1980
Speaker, New York Recording Workshop, 1980
Panelist, Georgia Alliance for Arts in Education, "Arts Management and the Business
of Music," 1975
Director, NARAS Audio Engineering Workshop, Georgia State University, 1975
Coordinator, NARAS Business of Music Seminar, Georgia State University, 1975
Co-Director, Jazz Band Festival, Georgia State University, 1975
Lecturer, NARAS Business of Music Seminar, Georgia State University, "Protect Your Talent
-- Basic Copyright Protection," 1974
Speaker, Florida Music Educators Association, "Improvisation in Jazz Education," 1973
Chairman, NAJE Composers Contest (1st), 1973
Adjudicator, University of South Florida Film Festival, "Quality of Soundtracks," 1973
Speaker, MENC National Biennial Convention, "Application of Jazz and Rock in the
Classroom," 1972
Speaker, Southern MENC Meeting, "The Whys and Hows of Teaching Youth Music," 1971
Panelist, Southern MENC Meeting, "Youth Music -- What Is It?*" 1971
Clinician, Ludwig Third International Percussion Symposium, 1971
Co-Director, Summer Jazz Workshop, University of Miami, 1970-71

21a. Professional Association Meetings Attended (recent)

Association of Performing Arts Presenters 2008
Music and Entertainment Industry Educators Association 1998-2007
National Association of Music Merchandisers, 1998-2002
National Association of Recording Merchandisers, 1998-2002

21b. Consultant:

Eastern Kentucky State University
Georgia State University
McLennan Community College
Memphis State University

Middle Tennessee State University
Treas Institute of Recording Arts
University of Colorado at Denver
University of Texas at Austin

21c. Conferences Hosted:

These conferences were planned, implemented and moderated by me during my tenure as Executive Director of the NARAS Institute. I recruited approximately 300 music industry professionals who participated as panelists. Over 2000 persons attended these conferences.

Conference Title	Co-Sponsor	Year
International Music Business	University of Miami	1996
This Business of Music	Northwestern University	1976
Careers in Music and Recording	Manhattan School of Music	1976
The Recording Industry	University of Miami	1976
The Recording Industry	Berklee College of Music	1977
Making of a Radio Commercial	University of Colorado	1977
Legal Aspects of the Music Industry	University of Miami School of Law	1977
Songwriter's Conference	University of Miami	1978
Songwriter's Conference	Georgia State University	1978
Recording Industry Seminar	University of Colorado	1979
Making of a Radio Commercial	NARAS, New York	1979
Legal Aspects of the Music Industry	Harvard Law School	1979
Songwriter's Conference	NARAS, San Francisco	1979

21d. Performing, Arranging and Conducting

Conducting and Performing:

Tasha Long, Conductor/Pianist, 1998
Vila Singers, Musical Director, Vila Hotel, Miami, 1993 and 1998
Nova-Tamarac Symphonic Pops Orchestra, 1978-80
Film Scoring Ensemble University of Miami, 1972-74, 1976-91
Music and Entertainment Director, Key Biscayne Hotel, 1970-74
All Miami Youth Jazz Band, 1970-71
Jazz Trio, Playboy Club, Miami, 1968-69
Symphonic Wind Ensemble, Berklee College of Music, 1962-64
Assistant Musical Director, Charles Playhouse, Boston, 1961-62
Jazz Ensembles, Berklee College of Music, 1959-62
Active Performing Pianist, 1958-74

Solo Piano Concerts:

Chicago Style Jazz, 1983
History of Latin Jazz, 1979
History of Jazz Piano, 1977

Music Composed for Orchestra and Chamber Groups (Performed):

Jazz Suite for Viola, Miami, 1987
Jazz Moods for Clarinet and String Orchestra, Miami, 1986
African Heritage Suite, Miami, 1985
Bolero Espagnol, Tamarac, 1980
Exotica Romanica, Tamarac, 1979
Rock Pizzicato, Miami, 1979

Arranging:

Arranger, Santorella Publications, Boston, 1995-
Arranger, Columbia Pictures Publications, Hialeah, 1985-87
Arranger, Hansen House, Miami, 1975-84
Arranger/Producer, Kangi Records, Miami, 1970-71
Ace Recording, Arranger/Producer, Boston, 1960-62

21e. Media Interviews:

"In a Class by Itself," Miami Business (Business Publication)
"Where is the "Talento?" (Billboard Magazine – Trade Publication)
My opinion of the Spice Girls influence on pop music, CNN (TV interview)
My opinion on the Latin music scene in South Florida, Channel 7 (TV interview)

Teaching

22. Teaching Specializations:

Music Theory:

Freshman/Sophomore Theory Sequence
Ear Training and Sight-singing
Solfeggio (Pasquale Bona)
Twentieth Century Techniques
Sixteenth Century Counterpoint
Eighteenth Century Counterpoint
Form and Analysis
Composition - Beginning to Advanced
Orchestration - Beginning to Advanced

Music Education:

Band Scoring Techniques
Classroom Keyboard Techniques

Music Literature:

Evolution of Contemporary American Music
History of Jazz

Jazz:

Improvisation - Beginning to Advanced
Jazz Arranging - Beginning to Advanced
Jazz Harmony - Beginning to Advanced

Music Industry:

Artist Management and the Live Entertainment Industry
Arts Administration and Venue Management
Basic Copyright and Publishing
Broadcasting: Its Role in the Recording Industry
Budgeting and Production in the Recording Industry
Entrepreneurship for Performers
Legal Aspects of the Recording Industry

International Marketing and Promotion of Recorded Music
Introduction to the Music Business and Entertainment Industries
Record Company Operations

Unique Teaching Specialties:

Film Scoring Techniques
Music Licensing
Legal Aspects of the Recording Industry
Music Copyright and Publishing
Music Industry Contract Negotiations
Recording Production Techniques
Schillinger System of Music Composition

23. Curriculum Design:

University of Miami (2007-2008) – Designed a graduate program in Arts Presenting.

University of Miami (2004) – Modified the Music Business and Entertainment Industry to create a focus on intellectual property, music licensing and legal aspects.

Trebas Institute of Recording Arts (2003) – Designed a DJ Arts and Technology program.

University of Miami (2002) – Established a graduate student-run independent publishing company.

University of Miami (1993-) - Music Business and Entertainment Industries - Revised the curriculum, introduced new courses and established 'Cane Records, a student run independent record label.

Trebas Institute of Recording Arts (1989-93) -As Curriculum Consultant, I revised the curriculum, wrote 52 course outlines and several hundred lesson plans. I created a common standard for five campuses.

University of Miami (1979-91) - Media Writing and Production - Several integrated courses were specifically designed to teach music scoring and production for records, radio commercials, film and TV underscores.

Georgia State University (1974-76) - Commercial Music/Recording - I designed a music industry program with a focus on marketing and promotion in the record industry. Several new courses were introduced which since have been emulated at a number of schools.

University of Miami (1969-73) -I was employed specifically to design a four-semester traditional theory sequence with a strong ear training component that would accommodate large student numbers.

Berklee College of Music (1958-68) - During this period I coordinated several freshman/sophomore courses by the lecture. During my tenure as Associate Dean from 1964-68 I was responsible for the overall quality level of instruction. In addition, I introduced several new courses and established a classroom keyboard program.

24. Thesis and Dissertation Advising:

Masters Theses Supervised 25+
Masters Projects Supervised 90+
Internships Supervised 100+

25. University Committee and Administrative Responsibilities:

University Committees:

Academic Planning Committee
Athletic Committee
Cable Television Committee
Committee on the Rental of University Facilities
Department Chair Committee
Distinguished Alumnus Committee
Educational Media Advisory Committee
Facilities Planning Committee
Faculty Senate
Faculty Welfare Committee
Graduate School Committee
Health and Wellness Committee
Library Committee
NASM Accreditation Committee
Provost's Academic Personnel Board
Retirement Committee
School of Music Graduate Committee

Administrative Responsibilities:

Chairman, Department of Music Media and Industry, University of Miami. 1997-2007
Director, Music Business and Entertainment Industries, 1994-2007
Acting Director, Music Business and Entertainment Industries, University of Miami, 1993
Director, Media Writing and Production, University of Miami, 1979-93
Manager, Maurice Gusman Concert Hall, University of Miami, 1976-93
Director, Commercial Music/Recording, College of General Studies, Georgia State University, 1974-76
Coordinator, Freshman/Sophomore Music Theory Sequence, University of Miami, 1969-74
Associate Dean, Berklee College of Music, 1964-68

26. Events of Special Significance:

2008 – A national conference by the Music and Entertainment Industry Educators Association was held in my honor for my contributions to the field of music industry education.

2007-08 – Designed a graduate Arts Presenting program

2005- Revised the graduate and undergraduate Music Business and Entertainment Industries curriculum

2004- Formed a student-run independent publishing company – Category 5. Students run this as a business with an emphasis on the creative and music licensing.

2001- Introduced a new course titled "Music Industry Royalties."

1999- Introduced a new, unique music industry course titled "Trends in the Entertainment Industry."

1995- Negotiated with the National Association of Recording Merchandisers to allow music industry majors to attend the annual tradeshow gratis and to provide a booth on the tradeshow floor. The booth is manned by students from several schools seeking internships and employment in the music industry.

1993- Formed a student-run independent record label at the University of Miami. Students run this as a business including A&R Administration, contract negotiations, production, marketing and promotion, etc.

1989- I received the MEIEA President's award for my contributions in the field of music industry education. Previously, only high level music industry executives received this award.

1981- ASCAP -Deems Taylor award for the NARAS Institute Journal.

1979- I conceived and implemented a Master of Music degree program at the University of Miami in Media Writing and Production. The program, which is unique, has received national recognition.

1977-79 During this period I personally developed accrediting and visitation standards for music industry education and met with representatives of HEW, COPA, and NASM in Washington.

1977- I was featured in a Downbeat article titled "Guardians of the Musical Future," as one of six leading jazz educators.

1976- With the growth of the commercial music education movement, I observed the need for a scholarly publication. I was able to receive funding for the production and promotion of a journal dealing with the music industry. I provided and/or edited over fifty percent of the articles in the first four issues. Today, it is the only refereed journal in this field.

1974-76 I developed a music industry program at Georgia State University uniquely tailored to the needs of the record industry. The curriculum has served as a model for programs at other schools.

1969- I scored, arranged, and wrote the script for an original two hour musical program titled "The Development of Music in Contemporary America from It's Root Sources." The production which employed fifty-four musicians covered a period of eighty years of American music including jazz, pop, classical, and theater music.

1964-68- I was responsible for curriculum development at the Berklee School of Music. While doing this I created new teaching methodology in several courses. I coordinated all the major freshmen and sophomore courses by the lecture; thus, enabling the school to grow to a count of 1200 students in 1968 and still maintain a high level of instruction.

Serona Elton

Curriculum Vitae

October 2008

Personal

Home phone: 954-608-7755
Office phone: 305-284-9856
Home address: 1131 W. Fairway Road, Pembroke Pines, FL 33026
Current Academic Rank: Assistant Professor
Primary Department: Music Media & Industry
Secondary or Joint Appointments: None
Citizenship: United Kingdom
Visa Type: Permanent Resident

Higher Education

Institutional: **Brooklyn Law School, Brooklyn, New York**
Juris Doctor, *magna cum laude*, 2000

University of Miami, Coral Gables, Florida
Master of Music, in Music Media & Industry, 1995

University of Florida, Gainesville, Florida
Bachelor of Science in Business Administration, with honors, 1993
Major: Finance

Non-Institutional: **Continuing Legal Education courses:**
(2008) Seminar: Law and the Creative Industries
(2008) Seminar: Intellectual Property and Entertainment – Practice Ethics and ADR
(2007) Counseling Clients in the Entertainment Industry – Sound Recordings; Music Publishing; The Impact of the Internet & Digital Media on the Entertainment Industry
(2007) Film: Key Legal Issues in the Development, Financing, Production and Distribution of Theatrical Motion Pictures
(2007) 10th Annual Entertainment and Sports Symposium
(2007) The Florida Bar Discipline System
(2007) Counseling Clients in the Entertainment Industry
(2005) Ethical Considerations
(2005) Military Justice Administration
(2005) Cross Examination
(2005) Preemptory Strikes in Jury Trials
(2005) Voir Dire
(2005) Defensive Perspective
(2005) Closing Arguments
(2005) Probation Violations
(2005) Advanced DUI
(2004) From the Court's Perspective
(2004) Mental Health Issues / Baker Act
(2004) Conducting Depositions
(2004) Hearsay in the Post Crawford Era
(2004) 18th View From The Bench: Family Law
(2003) 10th Annual Nuts and Bolts of Family Law

Certification, licensure: **New York Bar** (2001), Registration Number: 4000766
Florida Bar (2002), Bar Number: 591718

Experience

Academic:

University of Miami, Coral Gables, Florida
Assistant Professor, Music Business and Entertainment Industry Program August 2006 - present

Non-Academic:

Sony Music Entertainment, New York, New York
Consultant August 2008 – present

Working for the EVP, Business Affairs and General Counsel, on a restructuring plan and implementation for the U.S. Copyright Administration department. Responsibilities include:

- Assisting in the selection of a new Vice President, Copyright Administration
- Working with the new Vice President to restructure the department, including redefining the positions within the department to better integrate the work associated with the different asset types and distribution models (e.g. audio, video, physical, digital download, subscription, mobile)
- Revising the job descriptions for all positions within the department
- Assisting in the planning and implementation of staff evaluation and training activities associated with the restructuring of the department.

Sony BMG Music Entertainment, New York, New York
Consultant June 2008 – July 2008

Provided analysis, guidance and facilitation to the Royalty Department. Specifically, assessed and prepared recommendations with respect to:

- The organization structure of the department
- The interaction between the Royalty department and the record labels it services
- The approach to information technology enhancements needed by the Royalty Department

Sony BMG Music Entertainment, New York, New York
Consultant February 2006 – July 2007

Provided analysis, guidance and facilitation to the Business and Legal Affairs community with respect to a portfolio of projects. Specifically,

- Guided employees to identify problems with the existing master use clearance process and develop and implement solutions.
- Prepared a recommendation with respect to a unified approach for the merged company to capture and manage its contract information; implemented the recommendation
- Guided employees to identify problems with the existing mechanical licensing process and develop and implement solutions.
- Prepared a recommendation regarding the organization structure of the Mechanical Licensing Department
- Prepared and facilitated the adoption of a detailed Service Level Agreement between the Mechanical Licensing Department and the various Label groups throughout the company.

Pandisc Music Corporation, Miami, Florida
Consultant February 2006 – June 2006
Designed and built a label copy database system for the company to use in managing its repertoire and product information

Miami-Dade State Attorney's Office - 11th Judicial Circuit of Florida, Miami, Florida

Assistant State Attorney; County Training Attorney

July 2004 – November 2005

Prosecuted criminal misdemeanor cases, including acting as lead counsel in jury and non-jury trials and conducting plea negotiations. Prepared case files for court five days a week, including cases set on calendar for bond hearings, arraignments, reports, and motions. Trained five new attorneys in performing all of the above listed tasks. Supervised Certified Legal Interns. Specially assigned to handle misdemeanor cases involving defendants suffering from mental illness. Prepared appellate briefs (from County Court to the 11th Circuit) and, when necessary, oral arguments to accompany the briefs. Prepared and maintained a division work schedule for all of the ASAs assigned to my division.

11th Judicial Circuit of Florida – Administrative Office of the Courts, Miami, Florida

Family Case Manager

August 2003 – July 2004

Tracked and monitored two Circuit Court Judge's case loads and guided cases through the appropriate court processes. Prepared court files for calendars. Reviewed court files regularly and prepared orders to progress the case as necessary. Assisted the judges with monitoring and tracking all court orders to ensure compliance.

EMI Recorded Music, North America, New York, New York

Vice-President, Mechanical Licensing and Repertoire Data Services

March 2003 – August 2003

Oversaw activities related to the mechanical licensing of musical compositions for use in sound recordings released by record labels within the corporate group of labels (both physical and digital releases). Managed the capture and communication of product information to internal and external parties, including heading up a project to clean up existing product data. Played a key role in the design of a global contract and rights tracking system. Recommended and implemented procedures with respect to back-office processing of transactions arising from new types of business (e.g. digital downloads, streaming, etc.) Continued to liaise with the RIAA on multiple projects, including serving as Chairperson on two ad-hoc committees relating to industry issues.

EMI Recorded Music, North America, New York, New York

Senior Director, Business Analysis

May 2002 – March 2003

Promoted from Director, Business Analysis (May 2000 – April 2002)

Directed customer requirement gathering and analysis, development, testing and implementation phases of multiple global projects, including a contract and rights tracking system and a product database. Lead the implementation of a new artist royalty system at Virgin Records America, Inc. Developed data and system specifications for the repertoire, contract and artist royalty systems with respect to "new media" (i.e. digital download, streaming, etc.) delivery methods in North America. Acted as information/data liaison with the Recording Industry Association of America (RIAA) and *SoundExchange*, the public performance revenue collecting society for non-interactive digital broadcasts. Represented EMI on RIAA committees for the International Standard Recording Code (ISRC), Sound Recording Database (SRBD) and Music Industry Integrated Identifier Project (MI3P).

EMI Recorded Music, North America, New York, New York

Associate Director, Royalties

February 1999 - May 2000

Oversaw a staff of seventeen people responsible for the processing and system administration areas of a major record company royalty department, serving multiple record labels. Processing areas included: licensing statements; record club sales; domestic and foreign sales; royalty statements to foreign affiliates; unidentified transactions; foreign release data entry; system administration of a suite of three systems, including user support and enhancement/defect prioritization; and the documentation and training of departmental procedures and systems. Lead the implementation of a new artist royalty system at EMI Music Canada, as well as provided support to the US implementation of the same system.

EMI Recorded Music, North America, New York, New York
Manager, Royalty System Implementation

January 1998 - February 1999

Managed the implementation of a custom designed AS/400 artist royalty system and its client-server repertoire management and contract tracking subsystems throughout the US and Canada, including plan management, conversion processes, system and data analysis, procedure and control development and documentation, and user training and support. Supervised a staff of eleven people, responsible for system administration, domestic and foreign sales processing, artist royalty statement reconciliation and foreign release data entry for royalty processing

EMI Recorded Music, North America, New York, New York
Senior Business Analyst

September 1997 - December 1997

Promoted from Business Analyst (September 1995 - August 1997)

Analyzed user requirements, data and system design as part of the implementation of a custom designed AS/400 artist royalty system and its client-server repertoire management and contract tracking subsystems throughout the US and Canada. Performed system tests, and simulations. Conducted a three month user acceptance test of the artist royalty system.

Company	Location	Title	Dates
Pandisc/Streetbeat Records	Miami, Florida	Special Projects Coordinator	March 1995 to August 1995
'Cane Records, University of Miami	Coral Gables, Florida	Vice-President of Fundraising And Promotion	January 1994 to April 1995
Pandisc/Streetbeat Records	Miami, Florida	National Crossover Promotion Director	October 1994 to March 1995
Hitz Record Pool / Boom Records	Miami, Florida	Special Projects Coordinator (<i>as needed basis</i>)	May 1994 to August 1995
Video Concepts	Miami Beach, Florida	Video Promotion Representative	September 1994 to January 1994
Video Visions / Bring The Noize (Cox Cable, local music video programs)	Gainesville, Florida	Director of Promotions	September 1992 to May 1993
Video Visions (local music video program)	Gainesville, Florida	Music News On-Air Personality	October 1991 to May 1992

Publications

Articles: Internships and College Credit, Fall 2008, Music and Entertainment Industry Educators Association (MEIEA) E-Zine.

Presenting a Balanced View of Opposing Legal Arguments, Spring 2008, Music and Entertainment Industry Educators Association (MEIEA) E-Zine.

The Job of Business Analyst – Should Your Students Consider It, Fall 2007, Music and Entertainment Industry Educators Association (MEIEA) E-Zine.

Peer Reviewed Journal Articles: Identifiers Used in the Music Industry, accepted for publication in Volume 8, No. 1 of the Journal of the Music and Entertainment Industries Educators Association.

(in progress) Journal Article, working title: Section 108 of the U.S. Copyright Law and what it means to music libraries

Professional

- Professional and Honorary Organizations:
- Music and Entertainment Industry Educators Association (MEIEA); *elected to Board of Directors, effective March 2008*
 - National Academy of Recording Arts and Sciences (NARAS)
 - Latin Academy of Recording Arts and Sciences (LARAS)
 - National Association of Recording Merchandisers (NARM)
 - National Association of Record Industry Professionals (NARIP)
 - The Florida Bar Entertainment Arts and Sports Law Section (EASL)
 - Co-founder of the Intercollegiate Record Label Association (IRLA)
 - Dade County Bar Association, Intellectual Property Committee
 - The League of Prosecutors (2004, 2005)

- Honors and Awards:
- Charles and Jane Ortner Prize for Achievement in Entertainment Law, 2000
 - Rose L. Hoffer Prize for Excellence in Torts, 2000
 - Brooklyn Law School Carswell Scholarship Recipient, 1999, 1997
 - Brooklyn Law School Richardson Scholarship Recipient, 1998
 - Brooklyn Law School Lisle Scholarship Recipient, 1996
 - Corpus Juris Secundum Award for Scholastic Excellence in Civil Procedure I and Torts, 1996
 - National Association of Music Merchants (N.A.M.M.) Scholarship Recipient, 1994

- Other Professional Activities:
- Music Industry Employment and Consulting Activities:*
See Non-Academic Experience listings

Conferences Attended:

- National Association of Recording Merchandisers conference, San Francisco, CA, May 2008
- Music and Entertainment Industry Educators Association (MEIEA) conference, "Progress and Progris", Dix Hills, NY March 2008
- University of Miami Entertainment and Sports Law Symposium, Coral Gables, FL, February 2008
- Inside the Music Business conference, Ft. Lauderdale, FL, April 2007
- Music and Entertainment Industry Educators Association (MEIEA) conference, "Learn by Doing: Real Learning in Real Life Settings", Los Angeles, CA, March 2007
- University of Miami Entertainment and Sports Law Symposium, Coral Gables, FL, February 2007

Panel Participation

- Music and Entertainment Industry Educators Association (MEIEA) conference, "Student-Run Record Labels", March 2008
- Music and Entertainment Industry Educators Association (MEIEA) conference, "Music Business Graduate Degrees", March 2008
- University of Miami 11th Annual Entertainment and Sports Law Symposium, "360 DEALS: The Band Becoming a Brand and the Expansion of Artists' Rights", February 2008
- Inside the Music Business conference, "Record Deals", April 2007
- Music and Entertainment Industry Educators Association (MEIEA) conference, "Learn by Doing: Real Learning in Real Life Settings", March 2007
- University of Miami 10th Annual Entertainment and Sports Law Symposium, "Changing the Landscape: The Effect of New Digital Distribution Platforms on the Entertainment Industry", February 2007
- University of Miami Entertainment and Sports Law Symposium, "The Art of the Record Deal: How the Record Companies Make Money and How the Artists Retain Control", February 2007
- University of Miami School of Business Administration, "The Music Industry Today – Current Business Trends in Entrepreneurship and Marketing", February 2007

Paper Presentations and Special Lectures:

- Paper Presentation: Music and Entertainment Industry Educators Association (MEIEA) conference, "Identification Systems in the Music Industry", March 2008
- Special Lecture: "Protecting Your Rights", The Artist as an Entrepreneur Institute (AEI), April 2008
- Special Lecture: "Music Industry Identifiers", November 2007
- Special Lecture: "Structure of a Multi-National Record Company", November 2007

Teaching

Achievements:

- 2007 – 2008 ('Cane Records) Oversaw the completion of two full-length album projects, "Les Is More" and "Doctrine of Ethos"
- 2007 – Developed new materials for MMI 574 – A&R Administration and Music Licensing
- 2007 – Developed new materials for MMI 275 – Record Company Marketing
- 2007 – Developed new materials for MMI 375 – Record Company Management
 - Included conducting individual video-recorded interviews with department heads at Columbia Records in New York regarding how their departments operate, and integrating the video footage with the course lecture materials
- 2007 – Developed new materials for MMI 274 – Introduction to Music Copyright
- 2006 – Developed new materials for MMI 575 – Entertainment Industry Contracts
- 2006 – Developed new materials for MMI 374 – Record Company Promotion and Publicity
- 2006, 2007 – Reorganized the student-run record label 'Cane Records, including:
 - Developed a new organization structure with three levels of student participation
 - Developed detailed job descriptions for staff members
 - Created a new course, MMI 102 Record Company Practicum, to formalize participation in 'Cane Records
 - Drafted new form Artist Recording Agreement, Producer Agreement, Artwork/Photography Agreement, Video Release and Location Release
 - Developed a job performance evaluation form and process for staff members
 - Oversaw the reorganization of historical project and financial records
 - Oversaw the completion of a recording project titled "Spirit of the U" for President Shalala

Service

University Committee and Administrative Responsibilities:

Committees

- University of Miami Frost School of Music, Graduate Committee member (2007 – present)
- University Research Council (2007 – present)

Departmental/Program Activities

- 2008 – Established a Group on Blackboard called "MBEI minors", to be used as a mechanism for keeping minors in our program informed about guest speakers, events, etc.
- 2007 – Co-founded the "Intercollegiate Record Label Association"
- 2007 – Arranged the guest speaking engagement of Columbia Records Chairman Steve Barnett
- 2007 – Established a relationship on behalf of the program with the Columbia Records "Big Red" paid internship program, leading to mention in a New York Times Magazine article
- 2007 – Created a Group on the professional networking website LinkedIn.com for alumni of the program
- 2006 – Developed and/or updated materials for students in the Music Business and Entertainment Industry Program
 - Developed a form regarding a Study Abroad option
 - Updated an Undergraduate Advising Information sheet
 - Developed a procedural form regarding attending summer courses elsewhere than the University of Miami
 - Developed a grid of detailed level topics and courses pertaining to the program

Community Activities

- 2007 – Judge, "We The People: The Citizen and The Constitution" High School Competition, Miami, Florida
- 2004 – Judge, National High School Mock Trial competition, Miami, Florida

Wednesday, January 14, 2009 2:35 PM

Subject: Re: MM in Arts Presenting
Date: Wednesday, January 14, 2009 1:59 PM
From: Sanchez, Reynaldo <rsanchez@miami.edu>
To: Edward Asmus <ed.asmus@miami.edu>

Ed,

This email will serve as my approval of the Arts Presenting Masters Program. I'll follow up with a formal memo.

Rey

Rey Sanchez
Chair, Dept. Of Music, Media, and Industry

----- Original Message -----

From: Asmus, Edward P
To: Sanchez, Reynaldo
Sent: Mon Jan 12 11:06:40 2009
Subject: MM in Arts Presenting

Rey,

I need a memo from you to the Faculty Senate "signifying approval of the faculty of your department" to participate in the Master of Music in Arts Presenting. The faculty are James Progris, Serona Elton (1 course per year), and a new faculty to be hired the second year of the program.

I need this no later than Wednesday morning January 14.

Ed

Edward P. Asmus, Ph.D.
Associate Dean
Frost School of Music at the U. of Miami

FROST
SCHOOL OF MUSIC

TO: Faculty Senate

FROM: Shelton Berg
Dean



SUBJECT: Faculty of MM in Arts Presentation

DATE: January 13, 2009

I approve of the following faculty from the Frost School to teach courses in the proposed Master of Music in Arts Presentation. It is planned that the degree will begin to be offered in Fall 2009.

Serona Elton – one course per year
New Faculty appointment for year two



FROST
SCHOOL OF MUSIC

TO: Faculty Senate

FROM: Shelton Berg
Dean



SUBJECT: MM in Arts Presentation Budget

DATE: January 13, 2009

I approve the proposed budget, as submitted for the intended Masters Degree in Arts Presentation.





MEMORANDUM

TO: Chair, Faculty Senate

FROM: Dean Terri Scandura *Terri A. Scandura*
The Graduate School

DATE: November 25, 2008

SUBJECT: New Program – Master of Music in Arts Presenting

At the November 20, 2008, meeting of the Graduate Council, the new program Master of Music in Arts Presenting was approved unanimously by those present after the first reading. The second reading was waived.

cc: Shelton Berg, Dean
Ed Asmus
SACS Office
Program Review File

Existing:

Section B4.12 of the *Faculty Manual*: The TENURE REVIEW BOARD shall (1) upon request by a member of the faculty within 30 days from receipt of notice of a denial of tenure award by the Executive Vice President and Provost certify to the President within 45 days¹ of the request whether in its opinion an unjust decision has been made and provide written reasons for such opinion either for or against the award of tenure based upon criteria and requirements of the Faculty Manual and upon the proposition that tenure is to be granted on the basis of the professional qualifications described in Section C9 of the Faculty Policies and is not to be limited by artificial restrictions such as quotas in its deliberations (**if the time period allowed for the appeal and review extends beyond the end of the spring semester, the faculty member may request a postponement until the fall semester**)²; (2) determine the rules and procedures for such hearings; (3) report to the Committee on General Welfare any evidence of gross injustice in matters pertaining to the award or denial of tenure³; (4) recommend to the Senate legislation on matters pertaining to tenure; and (5) submit an annual report of its activities to the Senate. The Committee shall forward to the Chair of the Faculty Senate a copy of its recommendation to the President. The President shall communicate his/her decision on each recommendation to the faculty member concerned, to the chair of the committee and to the Chair of the Faculty Senate.⁴ Board members shall consist of tenured faculty and shall serve staggered 3-year terms.⁵

(viii) ACTIONS BY THE PROVOST. The Provost, as authorized by the President, makes all decisions regarding reappointments and promotions. After reviewing each candidate's file, the Provost shall notify each candidate of a decision regarding reappointment or promotion. When the decision is against promotion and there is a positive recommendation from the voting faculty, the Provost shall explain the reasons for this decision in writing to the dean. The Provost makes recommendations to the President regarding tenure decisions. When the recommendation is negative, the Provost shall inform the faculty member in writing no later than May 1. The faculty member may, within thirty days, request a review of this recommendation by the Tenure Review Board (B4.12).⁶ A faculty member may request such a review, even if that faculty member had requested the review of a prior denial of tenure.

Proposed in UNDERLINE ~~strikeout~~ version:

Section B4.12 of the *Faculty Manual*: The TENURE REVIEW BOARD shall (1) upon request by a member of the faculty within ~~30 days~~two calendar weeks from receipt of notice of a denial of tenure award by the Executive Vice President and Provost certify to the President ~~within 45 days~~⁷ ~~of the request by May 31, if practicable,~~ whether in its opinion an unjust decision has been

¹ #97003(B)

² #2007-29(B)

³ #2003-04(B)

⁴ #93003(B)

⁵ #2002-20(B)

⁶ #2004-15(B)

Faculty Senate Office

Sch of music
new program

From: Faculty Senate Office
Sent: Friday, January 09, 2009 5:49 PM
To: Berg, Shelton G.; Asmus, Edward P
Subject: Master of Music in Arts Presenting

1/9/09 - Asmus to send me
update by 1/14/09

Dear Dean Berg and Professor Asmus:

Happy New Year!

I am in the process of preparing the January 21, General Welfare Committee (GWC) and January 28, Faculty Senate meeting agendas. I had received a proposal from the Graduate School that they had approved the new program for the Master of Music in Arts Presenting, and I wanted to follow-up with you to see how this was progressing. Do you think that it will be ready to come forward to the GWC this month? (Optimally, materials for this month's meeting should be turned in by Wednesday, January 14, to be distributed to committee members prior to the meeting.)

Information about submitting new programs to the Senate can be found on our website at:
http://www6.miami.edu/UMH/CDA/UMH_Main/0,1770,2460-1;27037-3,00.html?pf=1

There are several more meetings this semester, and meeting dates for both GWC and Senate meetings can also be found on our website at: www.miami.edu/fs.

I look forward to hearing from you.

Thank you,
Robyn Hardeman

Backup
docs

Faculty Senate Office
University of Miami
325 Ashe Administration Building
1252 Memorial Drive
Coral Gables, FL 33146
(305) 284-3721
Fax: (305) 284-5515
www.miami.edu/fs

who's presenting? E. Asmus GWC
who's? S. Berg FS.O
- mission
- market anal

fill
1/22/11, Asmus Terry
Omer 1/14/400
Scardina

~~PH-add Dean Scardina
memo to docs~~



MEMORANDUM

TO: Chair, Faculty Senate

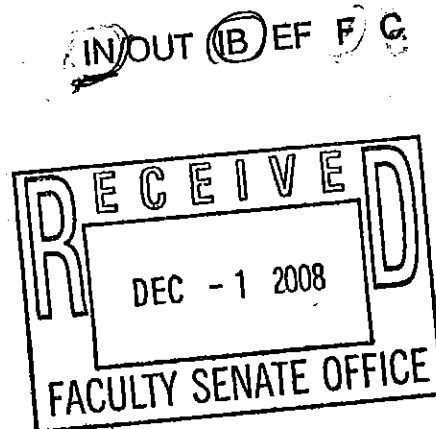
FROM: Dean Terri Scandura *Terri A. Scandura*
The Graduate School

DATE: November 25, 2008

SUBJECT: New Program – Master of Music in Arts Presenting

At the November 20, 2008, meeting of the Graduate Council, the new program Master of Music in Arts Presenting was approved unanimously by those present after the first reading. The second reading was waived.

cc: Shelton Berg, Dean
Ed Asmus
SACS Office
Program Review File



Graduate School
P.O. Box 248125
Coral Gables, Florida 33124-3220
305-284-4154
Fax: 305-284-5441
E-mail: graduateschool@miami.edu

Master of Music in Arts Presenting *Proposal for a New Graduate Degree Program*

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and visual arts, so interaction is possible within these areas. In addition, there is also the possibility of courses in the School of Communication to be relevant to the students in the program.

e. Relationship to Undergraduate and Professional Programs

The closest programmatic match with other programs on this campus is the Bachelor of Music and the Master of Music in Music Business. On other campuses, there are masters degrees offered in Arts Administration. The program being proposed is significantly different from these other programs in its scope and purpose. The Arts Presenting program focuses on the logistical planning and execution of arts presenting. Not in how to administer an organization or operate a music business in the broader sense of music business.

2. Physical Resources

a. Library Resources

The Library Resources report was produced by Nancy Zovac, Head, Music Library, Marta and Austin Weeks Music Library & Technology Center.

The library owns books, journals, e-books, and DVDs under the keywords: EVENTS PLANNING, SPECIAL EVENTS, PERFORMING ARTS MANAGEMENT. A list of relevant titles is supplied below. At the end of the list is a list of titles to be acquired for the "ARTS PRESENTING" degree.

IBISWEB ENCORE SEARCH KEYWORDS: EVENTS PLANNING resulted in 63 books, 6 e-books, 3 web sources, 1 UM thesis and 1 DVD. The most relevant titles:

AUTHOR	Wolf, Paulette.
TITLE	Event planning made easy : 7 simple steps to making your business or private event a huge success / from the industry's top event planners, Paulette Wolf, Jodi Wolf with Donielle Levine.
IMPRINT	New York : McGraw-Hill, c2005.
CALL #	GT3405 .W64 2005.
AUTHOR	Sonder, Mark.
TITLE	Event entertainment and production / Mark Sonder.
IMPRINT	Hoboken, N.J. : J. Wiley & Sons, c2004.
CALL #	GV1471 .S66 2004.
AUTHOR	Silvers, Julia Rutherford.
TITLE	Professional event coordination / Julia Rutherford Silvers.
IMPRINT	Hoboken, N.J. : John Wiley, c2004.
CALL #	GT3405 .S55 2004.
TITLE	Essential tips for organizing conferences & events / Fiona Campbell ... [et al.]
IMPRINT	London ; Sterling, VA : Kogan Page, 2003.
CALL #	GT3405 .E87 2003.

Master of Music in Arts Presenting *Proposal for a New Graduate Degree Program*

1. Rationale

a. Exact Title

Master of Music in Arts Presenting

b. Purpose and Goals

The Master of Music in Arts Presenting will be the only available program to meet the professional preparation needs of the 7,000 performing arts presenters in the United States. Collectively these individuals design, contract, market, and produce concerts, exhibitions, performances, and events for a total annual audience of 316 million with a collective earned income that exceeds \$8 billion. This curriculum incorporates advanced studies in event production, event marketing, event contracts, arts finance, and risk management. In today's world, the revenue generated through arts presenting is increasing while revenue generated through recordings is declining. This program will meet these needs.

c. Demand

There is currently no degree program with this focus available anywhere that serves the needs of those individuals currently in or about to embark in Arts Presenting. The arts presenting industry has seen a huge resurgence over the past decade with the public pursuing ever greater involvement with live music, arts exhibits, festivals, and the like. In music, there has been a precipitous drop in the sale of recorded music while attendance at live music events has increased. This situation can be found also in dance, theatre, and visual arts.

The program will focus its recruitment on a national level audience. In 2002 the Doris Duke Charitable Foundation, the Association of Performing Arts Presenters, and the Urban Institute commissioned a survey of performing arts presenting organizations. The resulting report, *The Capacity of Performing Arts Presenting Organizations*, indicated that there are nearly 7000 arts presenting organizations in the country.

d. Relationship to Cognate Fields

Two graduate courses will be taken in the School of Business. There has been discussion with Business Professor Thor Bruce on the feasibility of designing one of these courses to focus specifically on the financial aspects of an arts presenting organization.

(i) Potential Interactions

Aside from the obvious interaction with the School of Business indicated above, the program is designed to serve individuals from all arts areas, dance, theatre, music,

- AUTHOR Allen, Judy, 1952-
 TITLE Event planning : ethics and etiquette / Judy Allen.
 IMPRINT Etobicoke, ON : Wiley, 2003.
 CALL # GT3405 .A56 2003.
- AUTHOR Allen, Judy, 1952-
 TITLE The business of event planning : behind-the-scenes secrets of
 successful special events / Judy Allen.
 IMPRINT Toronto : J. Wiley & Sons, 2002.
 CALL # GT3405 .A54 2002.
- AUTHOR Allen, Judy, 1952-
 TITLE Time management for event planners : expert techniques and time-
 saving tips for organizing your workload, prioritizing your
 day, and taking control of your schedule / Judy Allen.
 IMPRINT Mississauga, Ont. : J. Wiley & Sons Canada, c2005.
 DESCRIPT xx, 209 p. : ill. ; 24 cm.
 1 > Richter 6th Flr Stac GT3405 .A59 2005
- TITLE The International dictionary of event management : over 3500
 administration, coordination, marketing, and risk management
 terms from around the world / Joe Goldblatt, Kathleen S.
 Nelson, editors.
 IMPRINT New York : Wiley, c2001.
 CALL # GT3404 .I57 2001.
- AUTHOR Boehme, Ann J.
 TITLE Planning successful meetings and events [electronic resource] : a
 take-charge assistant book / Ann J. Boehme.
 IMPRINT New York : AMACOM, c1999.
 CALL # HF5734.5 INTERNET.
- TITLE Its easy being green! : a guide for planning and conducting
 environmentally aware meetings and events [electronic resource]
 IMPRINT [Washington, D.C.? : U.S. Environmental Protection Agency, 1996]
 CALL # EP 1.2:97016372. GOVT DOCS
- AUTHOR Freedman, Harry A.
 TITLE Black tie optional : the ultimate guide to planning and producing
 successful special events / Harry A. Freedman with Karen
 Feldman Smith.
 IMPRINT Rockville, Md. : Fund Raising Institute, c1991.
 CALL # HV41.9.U5 F74 1991.
- TITLE Managing major public events [electronic resource] : a planning
 guide for municipal officials, law enforcement, community
 leaders, organizers, and promoters.
 IMPRINT [Washington, D.C. : U.S. Dept. of Justice, Community Relations
 Service, 2000]
 CALL # J 23.2:2001005174.
 CALL # INTERNET.

- AUTHOR Click, Karen Ann.
TITLE Planning to perform: the application of project management principles to recital preparation.
IMPRINT Coral Gables, Fla. University Libraries, University of Miami, 2007.
CALL # Thesis 2007 INTERNET.
- AUTHOR Saget, Allison.
TITLE The event marketing handbook [electronic resource] : beyond logistics and planning / Allison Saget.
IMPRINT Chicago, Ill. : Dearborn Trade Pub., a Kaplan Professional Company, 2006.
CALL # GT3405 INTERNET.
- AUTHOR Allen, Judy, 1952-
TITLE Marketing your event planning business : a creative approach to gaining the competitive edge / Judy Allen.
IMPRINT Mississauga, Ont. : Wiley, c2004. CALL # GT3405 .A58 2004.
- ENCORE SEARCH TERMS: SPECIAL EVENTS resulted in 141 print sources, 48 DVDs, 16 electronic books, and 5 web sources. Most highly relevant titles are as follows:**
- AUTHOR Top Design Studio (Los Angeles, Calif.)
TITLE Design for special events : 500 of the best logos, invitations, and graphics / Top Design.
IMPRINT Beverly, Mass. : Rockport Publishers, c2008.
CALL # NC997 .T67 2008.
- AUTHOR Carson, Jodi L. (Jodi Louise)
TITLE Transportation planning and management for special events / Consultants: Jodi L. Carson and Ryan G. Bylsma.
IMPRINT Washington, D.C. : National Academy Press, 2003.
CALL # HE355.3.C64 C37 2003.
- AUTHOR Goldblatt, Joe Jeff, 1952-
TITLE Special events : twenty-first century global event management / Joe Goldblatt ; Julia Schiptsova, contributing editor.
IMPRINT New York : Wiley, c2002.
CALL # GT3405 .G65 2002.
- AUTHOR Latina, Raena Alexis.
TITLE Criteria for successful special events / by Raena Alexis Latina.
IMPRINT 1995.
CALL # Thesis 1995 L357c.
- TITLE Special events magazine [electronic resource]
IMPRINT Malibu, CA : Miramar Communications,
CALL # TX901 INTERNET.
- AUTHOR United States. General Accounting Office.
TITLE Library of Congress [electronic resource] : special events gift fund operations and accountability.

IMPRINT [Washington, D.C.] : U.S. General Accounting Office, [2003]
CALL # GA 1.13:GAO-03-312 R.
CALL # INTERNET.

AUTHOR Saget, Allison.
TITLE The event marketing handbook [electronic resource] : beyond
logistics and planning / Allison Saget.
IMPRINT Chicago, Ill. : Dearborn Trade Pub., a Kaplan Professional
Company, 2006.
CALL # GT3405 INTERNET.

AUTHOR Wolf, Paulette.
TITLE Event planning made easy : 7 simple steps to making your business
or private event a huge success / from the industry's top event
planners, Paulette Wolf, Jodi Wolf with Donielle Levine.
IMPRINT New York : McGraw-Hill, c2005.
CALL # GT3405 .W64 2005.

**ENCORE SEARCH USING KEYWORDS: PERFORMING ARTS MANAGEMENT:
resulted in 31 print sources, 3 web sources, 2 journals and 1
e-book. Most highly relevant titles are as follows:**

AUTHOR Shagan, Rena.
TITLE Booking & tour management for the performing arts / Rena Shagan.
IMPRINT New York : Allworth Press, c1996.
DESCRIPT 270 p. : ill., forms ; 23 cm.
Richter 5th Flr Stac PN1584 .S5 1996

AUTHOR Allen, Paul.
TITLE Artist management for the music business / Paul Allen.
IMPRINT Amsterdam ; Boston : Elsevier/Focal Press, c2007.
DESCRIPT xiv, 274 p. : ill. ; 24 cm.
BIBLIOG. Includes bibliographical references (p. 267-268) and index.
Music Library Books ML3790 .A45 2007 AVAILABLE

AUTHOR Hardy, Hugh, 1932-
TITLE Building type basics for performing arts facilities / Hugh
Hardy ; with chapters by Auerbach Pollock Friedlander ... [et
al.].
IMPRINT Hoboken, N.J. : John Wiley, c2006.
DESCRIPT xl, 195 p., [16] p. of plates : ill. (some col.) ; 25 cm.
SERIES Building type basics series.
BIBLIOG. Includes bibliographical references (p. 177-181) and index.
Richter 5th Flr Stac NA6821 .H227 2006 AVAILABLE

AUTHOR Fitzgibbon, Marian.
TITLE Managing innovation in the arts : making art work / Marian
Fitzgibbon.
IMPRINT Westport, Conn. : Quorum Books, 2001.
DESCRIPT viii, 221 p. : ill. ; 24 cm.
BIBLIOG. Includes bibliographical references (p. [211]-218) and index.
SUBJECT Arts -- Management.
SUBJECT Performing arts -- Ireland -- History -- 20th century.

Richter 5th Flr Stac NX760 .F58 2001 AVAILABLE

LOCATIONS INTERNET
AUTHOR Fitzgibbon, Marian.
TITLE Managing Innovation In the arts [electronic resource] : making art work / Marian Fitzgibbon.
IMPRINT Westport, Conn. : Quorum Books, 2001.
DESCRIPT viii, 221 p. : ill. ; 24 cm.
BIBLIOG. Includes bibliographical references (p. [211]-218) and Index.
> INTERNET NX760 INTERNET INTERNET
HREF="<https://libproxy.library.miami.edu/login?url=http://site.ebrary.com/lib/univmia/mi/Doc?id=10020860>" TARGET="_blank">Online version
 Access restricted to authorized UM users

AUTHOR Marcone, Stephen.
TITLE Managing your band : artist management : the ultimate responsibility / by Stephen Marcone.
IMPRINT [Wayne, NJ : H!Marks Publishing,] c1995.
DESCRIPT xi, 302 p. : ill. ; 29 cm.
BIBLIOG. Includes bibliographical references and index.
Music Library Books ML3795 .M156 1995 AVAILABLE

AUTHOR Frascogna, Xavier M., 1946-
TITLE Successful artist management / Xavier M. Frascogna, Jr., and H. Lee Hetherington.
EDITION Rev. and enl. ed.
IMPRINT New York : Billboard Books, 1990.
DESCRIPT viii, 280 p. : ill. ; 23 cm.
BIBLIOG. Includes bibliographical references (p. 278)
SUBJECT Performing arts -- Vocational guidance.
ALT AUTHOR Hetherington, H. Lee, 1948-
Richter 5th Flr Stac PN1580 .F7 1990 AVAILABLE
Richter 5th Flr Stac PN1580 .F7 1990 c.2 AVAILABLE

TITLE The journal of arts management, law, and society [electronic resource]
IMPRINT Washington, DC : Heldref Publications.
FREQUENCY Quarterly.
PUB DATE Print began with v. 22, no. 1 (spring 1992)
CONTINUES Journal of arts management and law.
INTERNET PN2000 INTERNET INTERNET

DATABASES AVAILABLE THROUGH THE UM LIBRARIES USEFUL FOR SEARCHING "ARTS PRESENTING, SPECIAL EVENTS, EVENT PLANNING, ARTS MANAGEMENT" are as follows:

ABI/INFORM
ACADEMIC ONEFILE
BUSINESS RESOURCE CENTER
ECONOMICS LITERATURE
HUMANITIES FULL TEXT
PROQUEST RESEARCH LIBRARY
WEB OF KNOWLEDGE

Books to be purchased: (and other titles to be identified by James Progris & Music Librarian, Nancy Zovac):

Bernstein, Joanne Scheff. Arts marketing Insights : the dynamics of building and retaining performing arts audiences / Wiley, 2007

Goldblatt, Joe. Special events: The roots and wings of celebration. 5th ed. Wiley, 2007.

Pynes, Joan E. Resources Management for Public and Nonprofit Organizations. 3rd Wiley, 2009.

Skinner , Bruce E. Event Sponsorship. Wiley, 2002. \$65.00

Sonder, Mark. The complete guide to event entertainment and production, / New York ; Chichester : Wiley, 2004.

b. Laboratory Equipment and Facilities

(i) Cost and Equipment on Hand

The Multimedia Instructional Learning Lab is located in the Weeks Technology Center and is open 40 hours per week for student use. The lab contains 16 iMac Computers with attached MIDI keyboards. Each computer contains a broad range of software including MS Office, music editing, and multi-media software. The lab also contains a high-speed networked printer. The printer is capable of printing 11 x 17 inch paper required for musical scores. The laboratory uses one of the computer stations as a teaching station. The cost of the laboratory equipment, software, and associated furniture is \$200,000.00.

Software that will be specifically applicable to the Master of Music in Arts Presenting will cost approximately \$2,000.00.

(ii) Needs for Succeeding Years

The Multimedia Instructional Learning Laboratory has an annual budget of \$40,000.00 to update software and replace hardware. Software upgrades specifically for the Master of Music in Arts Presenting will be approximately \$1,000.00 per year.

c. Adequacy of Existing Space

The lab space is adequate to accommodate the Arts Presenting students.

d. Physical Resources Required

The office that will be used to support the Arts Presenting Program contains the following equipment.

- 1 fax machine
- 1 printer
- 1 photocopier/printer
- 2 Dell Optiplex 745 PCs
- 2 Telephones

In addition, the office space is completely furnished with desks, conference table and two vertical filing cabinets.

3. Curriculum

a. Major Division Where Graduate Work Will Be Offered

The program will be offered in the Department of Music Media and Industry of the Frost School of Music.

b. Adequacy of Present Undergraduate and Graduate Curricular Structure

No modifications are required to any existing program. This is because the program being proposed here is unique on two levels: (1) it has never been offered before anywhere and (2) all the course work will be in new courses.

c. Changes in Current Curricular Structure

None.

d. Cooperative or Interdisciplinary Work

Two required three credit courses in the School of Business.

e. Description of Proposed Program

(i) Program Requirements

MM-Arts Presenting (MAP)

Major Area

- | | |
|-----------|---|
| 3 credits | MMI622 Entertainment and Event Production Industry |
| 3 credits | MMI626 Performing Arts Centers Management |
| 3 credits | MMI630 Marketing and Promoting Arts Presenting Programs and Organizations |
| 3 credits | MMI634 Event Sponsorship and Community Outreach Programs |
| 3 credits | MMI636 Financial and Risk Aspects of the Arts Presenting Industry |
| 2 credits | MMI638 Legal Aspects of the Arts Presenting Industry |
| 2 credits | MMI640 Arts Presenting Project |
| 2 credits | MMI642 Grant Proposal Writing |
| 3 credits | MMI682 Industry Internship |

Electives in Business

6 credits Industry Related Business Courses

(ii) Sample Track for Degree

Semester I

MMI622 Entertainment and Event Production Industry (3 credits)
MMI626 Performing Arts Centers Management (3 credits)
XXXXXX Industry Related Business Course (3 credits)

Semester II

MMI630 Marketing and Promoting Arts Presenting Programs and
Organizations (3 credits)
MMI634 Event Sponsorship and Community Outreach Programs (3 credits)
XXXXXX Industry Related Business Course (3)

Semester III

MMI636 Financial and Risk Aspects of the Arts Presenting Industry (3
credits)
MMI638 Legal Aspects of the Arts Presenting Industry (2 credits)
MMI640 Arts Presenting Project (2 credits)
MMI642 Grant Proposal Writing (2 credits)

Semester IV

MMI682 Industry Internship (3 credits)

(iii) Course Descriptions and Syllabi

See Attachment 1: Course Change Forms and Syllabi.

(iv) Proposed Schedule of Course Offerings

Fall 2009 (10/1)

MMI622 Entertainment and Event Production Industry (3 credits) Progris
MMI626 Performing Arts Centers Management (3 credits) Progris

Spring 2010 (10/2)

MMI630 Marketing and Promoting Arts Presenting Programs and Organizations (3 credits)
Progris
MMI634 Event Sponsorship and Community Outreach Programs (3 credits) Progris

Fall 2010 (11/1)

MMI622 Entertainment and Event Production Industry (3 credits) Progris
MMI626 Performing Arts Centers Management (3 credits) Progris
MMI636 Financial and Risk Aspects of the Arts Presenting Industry (3 credits) TBA
MMI638 Legal Aspects of the Arts Presenting Industry (2 credits) Elton
MMI640 Arts Presenting Project (2 credits) Progris
MMI642 Grant Proposal Writing (2 credits) TBA

Spring 2010 (11/2)

MMI622 Entertainment and Event Production Industry (3 credits) TBA
MMI626 Performing Arts Centers Management (3 credits) TBA
MMI630 Marketing and Promoting Arts Presenting Programs and Organizations (3 credits)
Progris
MMI634 Event Sponsorship and Community Outreach Programs (3 credits) Progris
MMI682 Industry Internship (3 credits) Progris

Fall 2011 (12/1)

MMI622 Entertainment and Event Production Industry (3 credits) Progris
 MMI626 Performing Arts Centers Management (3 credits) Progris
 MMI636 Financial and Risk Aspects of the Arts Presenting Industry (3 credits) TBA
 MMI638 Legal Aspects of the Arts Presenting Industry (2 credits) Elton
 MMI640 Arts Presenting Project (2 credits) Progris
 MMI642 Grant Proposal Writing (2 credits) TBA

Spring 2011 (12/1)

MMI622 Entertainment and Event Production Industry (3 credits) TBA
 MMI626 Performing Arts Centers Management (3 credits) TBA
 MMI630 Marketing and Promoting Arts Presenting Programs and Organizations (3 credits)
 Progris
 MMI634 Event Sponsorship and Community Outreach Programs (3 credits) Progris
 MMI682 Industry Internship (3 credits) Progris

f. Teaching

(i) Type of Teaching

Eighty-four percent of the program will consist of lectures and seminars. Sixteen percent will be clinical. Students will participate in a practicum during their time on campus and will complete the program with a capstone internship in a major arts presenting organization during the final term of the program.

g. Distribution of Graduate Students Among Advisors

In the first year of the program there will be one advisor. This is workable since it is anticipated there will be 10 majors. In the second year of the program an associated faculty member will be contracted who will share the advising responsibility.

h. Describe Associated Program Events

Students will attend a weekly forum that will bring in guest speakers from the entertainment and arts presenting industry. The students will also be encouraged to attend the Association of Performing Arts Presenters annual conference and tradeshow. The several thousand attendees include executives from arts presenting organizations, agents, managers and representatives from arts, cultural, policy service organizations and networks. In addition 300+ artists showcase their performance abilities. It is a place to network with professionals in every aspect of the industry.

4. Faculty

a. Vitae

See Attachment 2: Vitae.

b. Need for Additional Faculty

(i) Specialization Desired

In the second year of the program one additional faculty member with expertise in arts presenting will be required. The position has already been negotiated between Dean Shelly Berg of the Frost School and the Provost.

(ii) Degree of Experience Desired

Professional industry experience is an absolute requirement. The person will be hired at the assistant professor level.

(iii) Anticipated Salary

\$65,000.00

c. Interaction With Other Graduate Programs

The Arts Presenting program will be integrally involved with Festival Miami through practicums during the second and third terms of the program. In addition, liaisons with organizations such as the Adrienne Arscht Performing Arts Center and the Broward Center for the Performing Arts will be pursued.

5. Students

a. Number of Students and Recruitment Pool

It is estimated that there will be approximately 20 students in the program with 10 being admitted each year. Students will be accepted from a broad array of undergraduate programs; however, the majority of applicants will probably come from undergraduate music, dance, theater, or visual arts programs.

b. Requirements for Admission and Retention

Required for entrance into the Master of Music in Arts Presenting is an undergraduate degree, a minimum 3.0 GPA, a minimum combined verbal and quantitative GRE score of 1000, and a minimum GRE analytical writing score of 4.5.

c. Need and Use of Teaching Assistants

This program is conceived as a revenue generating degree program and will not use teaching assistants.

6. Administration

a. Administrative Increments

(i) Secretarial Help

The current secretarial pool can accommodate the needs of the program.

(ii) Additional Office Equipment and Supplies

No additional office equipment will be required. An additional budget for supplies of \$2,500.00 will be necessary with another increase of \$2,500.00 for the second year bringing the total to \$5,000.00 a year for the second and following years.

(iii) Additional Travel and Other Funds

An annual travel budget for \$5,000 will be required to attend annual conferences and trade shows for the two-fold purpose of interacting with industry professionals and continuing education in the industry.

b. Administration and Academic Direction

(i) Day-to-Day Administration

The program Director, James Progris, will be responsible for the day-to-day administration of the program.

(ii) Academic Policy Making

Members of the program's faculty will bring all academic policies forward to the Department of Music Media and Industry. Policies are then taken to the Graduate Committee of the Frost School of Music. Major academic policy additions and changes are then taken to the Department Chairs of the Frost School and then to the Frost School Council.

7. 3 Year Budget

Year One

Income		Expenditures	
Item	Amount	Item	Amount
Tuition	\$256,320.00	Faculty Salaries	\$115,000.00
		Library Additions	\$1,000.00
		Organization Dues	\$800.00
		Travel	\$5,000.00
		Supplies	\$2,500.00
		Marketing	\$15,000.00
		Lab Software	\$2,000.00
<i>Total</i>	\$256,320.00	<i>Total</i>	\$141,300.00

Year Two

Income		Expenditures	
Item	Amount	Item	Amount
Tuition	\$512,640.00	Faculty Salaries	\$182,000.00
		Library Additions	\$500.00
		Organization Dues	\$800.00
		Travel	\$10,000.00
		Supplies	\$5,000.00
		Marketing	\$15,000.00
		Lab Software Updates	\$1,000.00
<i>Total</i>	\$512,640.00	<i>Total</i>	\$214,300.00

Year Three

Income		Expenditures	
Item	Amount	Item	Amount
Tuition	\$512,640.00	Faculty Salaries	\$191,100.00
		Library Additions	\$500.00
		Organization Dues	\$800.00
		Travel	\$10,000.00
		Supplies	\$5,000.00
		Marketing	\$3,000.00
		Lab Software Updates	\$1,000.00
<i>Total</i>	\$512,640.00	<i>Total</i>	\$211,400.00

CURRICULUM COMMITTEE FORM for COURSE CHANGES

DEPARTMENT: **MUSIC MEDIA AND INDUSTRY**

SCHOOL OR COLLEGE: **FROST SCHOOL OF MUSIC**

Type of change:

- Addition
- Deletion

Change of:

- Course Number
- Change of Course Title
- Frequency of offering (semester)
- Credits
- Description
- Prerequisite

Course as it appears in current Bulletin(s):

Course as you wish it to appear in subsequent Bulletin(s):

NOTE: If minor change, fill in item(s) being changed ONLY:

COURSE NUMBER: **MMI 622**

COURSE TITLE: **ENTERTAINMENT AND EVENT PRODUCTION INDUSTRY**

SEMESTER: **Fall 2009**

CREDITS: **3**

DESCRIPTION: ~~An introductory course designed to give the students an overview of the entertainment and event production industry. Special attention is given to arts presenting organizations and their role in the industry regionally, nationally and internationally. Students participate in the production of an arts presentation program.~~

PREREQUISITE(S): **NONE**

REASON FOR CHANGE:

If approved, this curriculum change will become effective:

August
(Month)

2009
(Year)

Conflict, if any, with other course offerings:

Instructor will be: **JAMES A. PROGRIS**

APPROVED:

Department Chairman:

Date:

Dean of School or College:

Date:

Dean of the Graduate School:

Date:

Chairman, University
Curriculum Committee:

Date:

**DEPARTMENT OF MUSIC MEDIA AND INDUSTRY
ARTS PRESENTING PROGRAM
UNIVERSITY OF MIAMI
FROST SCHOOL OF MUSIC**

Course Title: Entertainment and the Event Production Industry

Course No: MMI 622

Day(s):

Credits: 3

Instructor: James A. Progris

Office Hours:

Campus Telephone: 8-7605

E-mail: jp@miami.edu

Description: An introductory course designed to give the students an overview of the entertainment and event production industry. Special attention is given to arts presenting organizations and their role in the industry regionally, nationally and internationally.

Prerequisite: None

Course objectives:

To provide an overview of the entertainment and production industry

To learn about the impact of the arts presenting industry in the area of live performance

To provide knowledge of how to research, design and plan an event

To learn how to coordinate an event

To learn best practices and creative strategies in event management

Course Outcomes:

Students will demonstrate knowledge of the entertainment and production industry

Students will understand how the arts presenting industry is part of the live entertainment industry

Students will have a basic understanding of how to research, design, and plan an event and the potential coordination problems inherent in any event

Students will be familiar with the importance of best practices and creative strategies.

Instructional Methodology:

Lectures and PowerPoint Presentations

Required Text:

Event Entertainment and Production, Copyright 2004, John Wiley & Sons, Published by John Wiley & Sons, Inc.

Entertainment and Event Production Industry

Examinations:

Examination I	20%
Examination II (Midterm)	30%
Examination III	20%
Examination IV (Final)	30%

Grading Policy:

Examinations will be graded on a strict mathematical basis.

Week	Topics	Reading
1	The entertainment Economy: Big Business	Chapter 1
2	Global Opportunities for Event Entertainment and Production	Chapter 2
3	Becoming a Leader in the Event Entertainment and Production Field	Chapter 3
4	Opportunity for Future Growth and Development EXAMINATION I	Chapter 4
5	How to Research the Needs and Resources for Your Event	Chapter 5
6	Managing the Creative Process	Chapter 6
7	Strategic Planning for Event Production and Entertainment	Chapter 7
8	EXAMINATION II (MIDTERM)	
9	Financial Planning and Management: How to Measure the Return on Event Entertainment	Chapter 8
10	Selecting and Contracting Event Production and Entertainment Vendors	Chapter 9
11	Entertainment Management Companies, Agents, Managers and Headline Entertainment EXAMINATION III	Chapter 10
12	Monitoring Entertainment and Production to Ensure Continuous Quality	Chapter 11

Entertainment and Event Production Industry

Reducing Risk: Assessment, Intervention and Production	Chapter 12
13 Best Practices in Event Management and Production	Chapter 13
The Future of Event Production and Entertainment	Chapter 14
14 The standard Aspects of Multimedia Production	Chapter 15
15 EXAMINATION IV (FINAL)	

Attendance Policy:

The University of Miami has no provision for unexcused absences. Attendance at all classes is expected. All excuses are to be submitted in writing for the instructor's approval.

Classes End:

Reading Days:

Final Examination Period:

Semester Ends:

Honor Code:

Students will be bound by the University of Miami Honor Code. All reports, papers, written assignments, test papers, and examination papers must include the following: "On my honor, I have not received any aid on this assignment. Academic dishonesty may result in a lower grade or a failing grade for the entire course".

Disabilities:

Any student with a documented disability who needs to arrange reasonable accommodations must contact the instructor and the Office of Disability Services (disabilityservices@miami.edu) at the beginning of the term.

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CURRICULUM COMMITTEE FORM for COURSE CHANGES

DEPARTMENT: MUSIC MEDIA AND INDUSTRY

SCHOOL OR COLLEGE: FROST SCHOOL OF MUSIC

Type of change:

- Addition
- Deletion

Change of:

- Course Number
- Change of Course Title
- Frequency of offering (semester)
- Credits
- Description
- Prerequisite

Course as it appears in current Bulletin(s):

Course as you wish it to appear in subsequent Bulletin(s):

NOTE: If minor change, fill in item(s) being changed ONLY:

COURSE NUMBER: MMI 626

COURSE TITLE: PERFORMING ARTS CENTERS MANAGEMENT

SEMESTER: FALL 2009

CREDITS: 3

DESCRIPTION: ~~Students learn about the interplay between an arts facility and arts presenting organization and the importance of leadership. Logistical considerations in the management of an arts presenting facility are the foundation of the lectures.~~

PREREQUISITE(S): NONE

REASON FOR CHANGE:

If approved, this curriculum change will become effective:

AUGUST
(Month)

2009
(Year)

Conflict, if any, with other course offerings:

Instructor will be: JAMES A. PROGRIS

APPROVED:

Department Chairman:

Date:

Dean of School or College:

Date:

Dean of the Graduate School:
Chairman, University
Curriculum Committee:

Date:

Date:

**DEPARTMENT OF MUSIC MEDIA AND INDUSTRY
ARTS PRESENTING PROGRAM
UNIVERSITY OF MIAMI
FROST SCHOOL OF MUSIC**

Course Title: Performing Arts Centers Management

Course No: MMI 626

Day(s):

Credits: 3

Instructor: James A. Progris

Office Hours:

Campus Telephone: 8-7605

E-mail: jp@miami.edu

Description: Students learn about the interplay between an arts facility and arts presenting organizations and the importance of leadership. Logistical considerations in the management of an arts presenting facility are the foundation of the lectures.

Prerequisite: None

Course objectives:

To give the students an understanding of the importance of a well-run performing arts center

To provide the students with an overview of the management challenges of a performing arts center and its relationship to an arts presenting organization

To provide the students with detailed knowledge necessary to manage an arts organization.

Course Outcomes:

Students will better communicate with individuals managing an arts center

Students will know how to better deal with the many challenges faced by a performing arts center management team

Students will have a basic understanding of the responsibilities of staff members and executives on the management team.

Instructional Methodology:

Lectures and PowerPoint Presentations

Required Text:

Public Assembly Facility Management: Principles and Practices, Copyright 2006, International Association of Assembly managers, Inc., Published by International Association of Assembly Managers, Inc.

Performing Arts Centers Management

Examinations:

Examination I	20%
Examination II (Midterm)	30%
Examination III	20%
Examination IV (Final)	30%

Grading Policy:

Examinations I & II will be graded on a strict mathematical basis. The subjective opinion of the instructor will be a factor in grading examinations II & IV.

Week	Topics	Reading
1	Ownership and Governance of Public Assembly Facilities	Chapter 1
2	Ownership and Governance of Public Assembly Facilities (con't)	Chapter 1
3	Organization and Management	Chapter 2
4	Organization and Management (con't) EXAMINATION I	Chapter 2
5	Scheduling Facilities and Booking Events	Chapter 3
6	Scheduling Facilities and Booking Events (con't)	Chapter 3
7	Review for Midterm Examination	
8	EXAMINATION II (MIDTERM)	
9	Ticketing and Box Office Management	Chapter 5
10	Ticketing and Box Office Management (con't) EXAMINATION III	Chapter 5
11	Business and Financial management Leadership I	Chapter 6
12	Ancillary Services as Revenue Generators Leadership II	Chapter 7

Performing Arts Centers Management

- | | | |
|----|------------------------------------|-----------|
| 13 | Event management
Leadership III | Chapter 8 |
| 14 | Facility Services and Operations | Chapter 9 |
| 15 | EXAMINATION IV (FINAL) | |

Attendance Policy:

The University of Miami has no provision for unexcused absences. Attendance at all classes is expected. All excuses are to be submitted in writing for the instructor's approval.

Classes End:

Reading Days:

Final Examination Period:

Semester Ends:

Honor Code:

Students will be bound by the University of Miami Honor Code. All reports, papers, written assignments, test papers, and examination papers must include the following: "On my honor, I have not received any aid on this assignment. Academic dishonesty may result in a lower grade or a failing grade for the entire course".

Disabilities:

Any student with a documented disability who needs to arrange reasonable accommodations must contact the instructor and the Office of Disability Services (disabilityservices@miami.edu) at the beginning of the term.

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CURRICULUM COMMITTEE FORM for COURSE CHANGES

DEPARTMENT: MUSIC MEDIA AND INDUSTRY

SCHOOL OR COLLEGE: FROST SCHOOL OF MUSIC

Type of change:

- Addition
- Deletion

Change of:

- Course Number
- Change of Course Title
- Frequency of offering (semester)
- Credits
- Description
- Prerequisite

Course as it appears in current Bulletin(s):

Course as you wish it to appear in subsequent Bulletin(s):

NOTE: If minor change, fill in item(s) being changed ONLY:

COURSE NUMBER: MMI 630

COURSE TITLE: MARKETING AND PROMOTING ARTS PRESENTING PROGRAMS AND ORGANIZATIONS

SEMESTER: SPRING 2010

CREDITS: 3

~~DESCRIPTION: Students learn how to increase audience size through the use of effective marketing and promotion techniques. The course provides the students with information on the latest technologies being employed to reach a target market including cyber event marketing. Students develop an arts presentation marketing plan. Students participate in the planning of an arts presentation program.~~

PREREQUISITE(S): NONE

REASON FOR CHANGE:

If approved, this curriculum change will become effective:

AUGUST **2009**
(Month) (Year)

Conflict, if any, with other course offerings:

Instructor will be: JAMES A. PROGRIS

APPROVED:

Department Chairman:

Date:

Dean of School or College:

Date:

Dean of the Graduate School;

Date:

Chairman, University

Curriculum Committee:

Date:

**DEPARTMENT OF MUSIC MEDIA AND INDUSTRY
ARTS PRESENTING PROGRAM
UNIVERSITY OF MIAMI
FROST SCHOOL OF MUSIC**

Course Title: Marketing and Promoting Arts Programs and Organizations

Course No: MMI 630

Day(s):

Credits: 3

Instructor: James A. Progris

Office Hours:

Campus Telephone: 8-7605

E-mail: jp@miami.edu

Description: Students learn how to increase audience size through the use of effective marketing and promotion techniques. The course provides the students with information on the latest technologies being employed to reach a target market including cyber event marketing. Students develop an arts presentation marketing plan.

Prerequisite: None

Course objectives:

To give the students an understanding of the importance of marketing as an integral factor in the planning process

To introduce the students to specific marketing techniques utilized to promote events and festivals

To provide the students with the opportunity to develop a marketing plan for an arts presenting event

To learn how to set a marketing budget.

Course Outcomes:

Students will understand why marketing is important in the planning of any festival or arts presentation event

Students will be familiar with specific marketing techniques employed to promote arts presentation events and arts presenting organizations

Students will know how to develop a unique marketing plan for a specific arts presentation event

Students will know how to prepare an arts presentation marketing plan.

Instructional Methodology:

Lectures and PowerPoint Presentations

Marketing and Promoting Arts Presenting Programs and Organizations

Required Text:

Event marketing, Copyright 2002, Leonard H. Hoyle, John Wiley & sons, Inc.

Examinations:

Examination I	10%
Examination II	20%
Examination III	20%
Arts Presenting Project	50%

Grading Policy:

Examinations will be graded on a strict mathematical basis. The subjective opinion of the instructor will be a factor in grading the Arts Presenting Project.

<u>Week</u>	<u>Topics</u>	<u>Reading</u>
1	Introduction to Event Marketing I	Chapter 1
2	Introduction to Event Marketing 2	Chapter 1
3	Event Promotion	Chapter 2
4	Advertising EXAMINATION I	Chapter 2
5	Public Relations	Chapter 2
6	Electronic Event Marketing Strategies	Chapter 3
7	Funding the Event Marketing Plan	Chapter 4
8	Assignment of Major Arts Presenting Project EXAMINATION II	
9	Marketing Association Meetings, Conferences, Events and Expositions	Chapter 5
10	Marketing Corporate Meetings, Products, Services and Events	Chapter 6
11	Marketing Festivals, Fairs, and Other Special Events	Chapter 7
12	Trends in Event Marketing	Chapter 8

Marketing and Promoting Arts Presenting Programs and Organizations

13 Presentation of Arts Presentation Marketing Project

14 Presentation of Arts Presentation Marketing Project

15 **EXAMINATION III**

Attendance Policy:

The University of Miami has no provision for unexcused absences. Attendance at all classes is expected. All excuses are to be submitted in writing for the instructor's approval.

Classes End:

Reading Days:

Final Examination Period:

Semester Ends:

Honor Code:

Students will be bound by the University of Miami Honor Code. All reports, papers, written assignments, test papers, and examination papers must include the following: "On my honor, I have not received any aid on this assignment. Academic dishonesty may result in a lower grade or a failing grade for the entire course".

Disabilities:

Any student with a documented disability who needs to arrange reasonable accommodations must contact the instructor and the Office of Disability Services (disabilityservices@miami.edu) at the beginning of the term.

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CURRICULUM COMMITTEE FORM for COURSE CHANGES

DEPARTMENT: MUSIC MEDIA AND INDUSTRY

SCHOOL OR COLLEGE: FROST SCHOOL OF MUSIC

Type of change:

- Addition
- Deletion

Change of:

- Course Number
- Change of Course Title
- Frequency of offering (semester)
- Credits
- Description
- Prerequisite

Course as it appears in current Bulletin(s):

Course as you wish it to appear in subsequent Bulletin(s):

NOTE: If minor change, fill in item(s) being changed ONLY:

COURSE NUMBER: MMI 634

COURSE TITLE: EVENT SPONSORSHIP AND COMMUNITY OUTREACH PROGRAMS

SEMESTER: SPRING 2010

CREDITS: 3

DESCRIPTION: ~~Students learn about the importance of sponsorship and community outreach programs; and, ways to develop and implement them.~~ Tools, templates, and techniques provide a basis for creating a productive sponsorship purchase decision. The course also focuses on how to develop and implement outreach programs.

PREREQUISITE(S): NONE

REASON FOR CHANGE:

If approved, this curriculum change will become effective:

AUGUST
(Month)

2009
(Year)

Conflict, if any, with other course offerings:

Instructor will be: JAMES A. PROGRIS

APPROVED:

Department Chairman:

Date:

Dean of School or College:

Date:

Dean of the Graduate School:

Date:

Chairman, University

Curriculum Committee:

Date:

**DEPARTMENT OF MUSIC MEDIA AND INDUSTRY
ARTS PRESENTING PROGRAM
UNIVERSITY OF MIAMI
FROST SCHOOL OF MUSIC**

Course Title: Event Sponsorship and Community Service

Course No: MMI 634

Day(s):

Credits: 3

Instructor: James A. Progris

Office Hours:

Campus Telephone: 8-7605

E-mail: jp@miami.edu

Description: Students learn about the importance of sponsorship and community outreach programs; and, ways to develop and implement them. Tools, templates, and techniques provide a basis for creating a productive sponsorship purchase decision. The course also focuses on how to develop and implement outreach programs.

Prerequisite: None

Course objectives:

To learn how event sponsorship and outreach programs are integrated into an overall arts presenting program.

To familiarize the students with the tools, templates, and techniques used in event sponsorship.

To provide students with an opportunity to develop a sponsorship program for a specific arts presenting program

To learn how to work with local community groups to develop outreach programs.

Course Outcomes:

Students will understand how to integrate sponsorship and outreach programs into an arts presenting program.

Students will have a basic understanding of how to use various event sponsorship tools, templates and techniques

Students will know how to develop an event sponsorship program.

Students will acquire practical experience developing outreach programs.

Instructional Methodology:

Lectures and PowerPoint Presentations

Required Text:

Event Sponsorship, Copyright 2003, Bruce E. Skinner and Vladimer Rukavina, John Wiley & Sons, Inc.

Event Sponsorship and Community Outreach Programs

Examinations:

Examination I	10%
Examination II	10%
Sponsorship Project	40%
Community Outreach Project	40%

Grading Policy:

Examinations I & II will be graded on a strict mathematical basis. Creativity will be an important aspect of the projects. The subjective opinion of the instructor will be an important factor in the grading of the sponsorship and Community Outreach projects.

<u>Week</u>	<u>Topics</u>	<u>Reading</u>
1	Outstanding Events Sell Sponsorships	Chapter 1
2	The Sponsorship Marketing Plan The Importance of Networking	Chapter 2 Chapter 14
3	Research: The Sponsor's Perspective The Effective Sponsorship Proposal	Chapter 3 Chapter 4
4	Benefits: The Formula for Sponsorship Success	Chapter 5
5	Creating the Proper Image in the Eyes of Your Sponsor Community Outreach Fundamentals	Chapter 6 Passouts
6	The Creative Approach to Sponsorship The Keys to Successful Sponsorship Sales EXAMINATION I	Chapter 7 Chapter 8
7	The legal Issues in Event Sponsorship	Chapter 9
8	Assignment of a Major Sponsorship Project Assignment of a Major Community Outreach Project EXAMINATION I	
9	The Staff-Sponsor-Client Relationship	Chapter 10
10	The Law of Return: How to Keep Sponsors Coming Back	Chapter 11
11	The Sponsorship Evaluation Process	Chapter 12

Event Sponsorship and Community Outreach Programs

- | | | |
|----|--|------------|
| 12 | The Globalization of Event Sponsorship | Chapter 13 |
| | The Future of Global Event Sponsorship | Chapter 14 |
| 13 | WRITTEN EXAMINATION II | |
| 14 | Presentation of Sponsorship Programs | |
| 15 | Presentation of Community Outreach Programs | |

Attendance Policy:

The University of Miami has no provision for unexcused absences. Attendance at all classes is expected. All excuses are to be submitted in writing for the instructor's approval.

Classes End:

Reading Days:

Final Examination Period:

Semester Ends:

Honor Code:

Students will be bound by the University of Miami Honor Code. All reports, papers, written assignments, test papers, and examination papers must include the following: "On my honor, I have not received any aid on this assignment. Academic dishonesty may result in a lower grade or a failing grade for the entire course".

Disabilities:

Any student with a documented disability who needs to arrange reasonable accommodations must contact the instructor and the Office of Disability Services (disabilityservices@miami.edu) at the beginning of the term.

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CURRICULUM COMMITTEE FORM for COURSE CHANGES

DEPARTMENT: MUSIC MEDIA AND INDUSTRY

SCHOOL OR COLLEGE: FROST SCHOOL OF MUSIC

Type of change:

- Addition
- Deletion

Change of:

- Course Number
- Change of Course Title
- Frequency of offering (semester)
- Credits
- Description
- Prerequisite

Course as it appears in current Bulletin(s):

Course as you wish it to appear in subsequent Bulletin(s):

NOTE: If minor change, fill in item(s) being changed ONLY:

COURSE NUMBER: MMI 636

COURSE TITLE: FINANCIAL AND RISK ASPECTS OF THE ARTS PRESENTING INDUSTRY

SEMESTER: FALL 2010

CREDITS: 3

DESCRIPTION: ~~Students learn how to write and present a line-item budget for an arts presentation event, arts presenting organization, and an arts facility. Specific techniques and methods that are used to reduce event risk and safety are discussed.~~

PREREQUISITE(S): NONE

REASON FOR CHANGE:

If approved, this curriculum change will become effective:

AUGUST **2009**
(Month) *(Year)*

Conflict, if any, with other course offerings:

Instructor will be: JAMES A. PROGRIS

APPROVED:

Department Chairman:

Date:

Dean of School or College:

Date:

Dean of the Graduate School:
Chairman, University

Date:

Curriculum Committee:

Date:

**DEPARTMENT OF MUSIC MEDIA AND INDUSTRY
ARTS PRESENTING PROGRAM
UNIVERSITY OF MIAMI
FROST SCHOOL OF MUSIC**

Course Title: Financial and Risk Aspects of the Arts Presenting Industry

Course No: MMI 636

Section:

Day(s):

Credits: 3

Instructor: James A. Progris

Office Hours:

Campus Telephone: 8-7605

Email: jp@miami.edu

Description: Students learn how to write and present a line-item budget for an arts presentation event, arts presenting organization, and an arts facility. Specific techniques and methods that are used to reduce event risk and safety are discussed.

Prerequisite:

None

Course Objectives:

To familiarize students with the basic concepts of budgeting

To provide students with a detailed understanding of the budgeting process as it applies to festivals and arts presenting organizations

To provide an overview of risk management and safety concerns

Course Outcomes:

Students will understand the basic concepts of budgeting

Students will be able to prepare a line-item festival budget

Students will have a basic understanding of risk management and the safety issues relating to an arts presentation event

Instructional Methodology:

Lectures and PowerPoint Presentations

Required Texts:

The Facility Manager's Guide to Finance and Budgeting, Copyright 2004 David Cotts and Edmond P. Rondeau, John Wiley & Sons, Inc. (Weeks 1-8)

Event Risk Management and Safety, Copyright 2002, Peter E. Tarlow, PH.D., John Wiley & Sons, Inc. (Weeks 9-13)

Examinations:

Examination I 20%

Examination II 30%

Financial and Risk Aspects of the Arts Presenting Industry

Examination III	20%
Examination IV	30%

Grading Policy:

Examinations I, III and IV will be graded on a strict mathematical basis. The subjective opinion of the instructor will be an important factor in grading Examination II (festival budget).

Class Schedule:

<u>Week</u>	<u>Topics</u>	<u>Reading</u>
1	Basic Financial Concepts	Chapter 2
2	Financial Aspects of Planning	Chapter 3
3	Annual Budgeting	Chapter 4
4	Capital Budgeting EXAMINATION I	Chapter 5
5	Costs and Cost Control	Chapter 6
6	Project Accounting	Chapter 7
7	Financial Aspects of Development	Chapter 8
8	Leasing and Letting EXAMINATION II (MIDTERM) (Students prepare a festival budget)	Chapter 9
9	Risk Assessment Alcohol and Events	Chapter 2 Chapter 3
10	Crowd Control Emergencies	Chapter 4 Chapter 5
11	Critical Issues for Event Safety	Chapter 6
12	Outdoor Events: Stage Safety, Pyrotechnics, Parades, and Demonstrations EXAMINATION III	Chapter 7

Financial and Risk Aspects of the Arts Presenting Industry

- 13 Tomorrow's Event Risk Management Chapter 8
- 14 Festival Budget Presentations (Examination II)
- 15 EXAMINATION IV (FINAL)

Attendance Policy: The University of Miami has no provision for unexcused absences. Attendance at all classes is expected. All excuses are to be submitted in writing for the instructor's approval.

Classes End:

Reading Days:

Final Examination Period:

Semester Ends:

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Honor Code:

Students will be bound by the University of Miami Honor Code. All reports, papers, written assignments, test papers, and examination papers must include the following signed honor pledge statement: "On my honor, I have given not received any aid on this assignment. Academic dishonesty may result in a lower grade or a failing grade for the entire course."

Disabilities:

Any student with a documented disability who needs to arrange reasonable accommodations must contact me and the Office Disability Services (disabilityservices@miami.edu) at the beginning of the semester.

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CURRICULUM COMMITTEE FORM for COURSE CHANGES

DEPARTMENT: MUSIC MEDIA AND INDUSTRY

SCHOOL OR COLLEGE: FROST SCHOOL OF MUSIC

Type of change:

- Addition
- Deletion

Change of:

- Course Number
- Change of Course Title
- Frequency of offering (semester)
- Credits
- Description
- Prerequisite

Course as it appears in current Bulletin(s):

Course as you wish it to appear in subsequent Bulletin(s):

NOTE: If minor change, fill in item(s) being changed ONLY:

COURSE NUMBER: MMI 638

COURSE TITLE: LEGAL ASPECTS OF THE ARTS PRESENTING INDUSTRY

SEMESTER: FALL 2010

CREDITS: 2

DESCRIPTION: ~~Students become familiar with various Artist, Client, Production, Vendor, and Facility Contracts and Agreements commonly used in the industry.~~

PREREQUISITE(S): NONE

REASON FOR CHANGE:

If approved, this curriculum change will become effective:

AUGUST
(Month)

2009
(Year)

Conflict, if any, with other course offerings:

Instructor will be: JAMES A. PROGRIS

APPROVED:

Department Chairman:

Date:

Dean of School or College:

Date:

Dean of the Graduate School:

Date:

Chairman, University

Curriculum Committee:

Date:

**DEPARTMENT OF MUSIC MEDIA AND INDUSTRY
ARTS PRESENTING PROGRAM
UNIVERSITY OF MIAMI
FROST SCHOOL OF MUSIC**

Course Title: Legal Aspects of the Arts Presenting Industry

Course No: MMI 638

Section:

Day(s):

Credits: 2

Instructor: James A. Progris

Office Hours:

Campus Telephone: 8-7605

Email: jp@miami.edu

Description: Students become familiar with various Artist, Client, Production, Vendor and Facility Contracts and Agreements commonly used in the industry.

Prerequisite:

None

Course Objectives:

To learn about various contracts and agreements used in the arts presenting industry.

To acquire a vocabulary of legal terms commonly employed in order to better understand the legal aspects of the industry.

To become familiar with important negotiation points and the effect these points have on the contracts and agreements.

To understand the arts presenting industry from a contractual viewpoint.

Course Outcomes:

Students will know how to read and interpret industry arts presenting contracts and agreements.

Students will understand what can and cannot be negotiated.

Students will have a working legal vocabulary that will enable them to be better communicators with the different parties to a contract or agreement.

Instructional Methodology:

Lectures, PowerPoint Presentation and Pass outs (Contracts and Agreement)

Suggested Reading:

The Meeting Planner's Legal Handbook, Copyright 1996-2006, James M. Goldberg,
Published by James M. Goldberg

Legal Aspects of the Arts Presenting Industry

Examinations:

Examination I		20%
Examination II	(Midterm)	30%
Examination III		20%
Examination IV	(Final)	30%

Grading Policy:

Grades are based on both the substance and accuracy of the answer. In the case of a critical thinking question the instructor's subjective opinion will be a factor.

Class Schedule:

Week Topics

- 1 Introduction and Overview
- 2 Types of Arts Presenting Organization's Contracts and Agreements
- 3 Basic Elements of Any Contract or Agreement
- 4 Basic Elements of Any Contract or Agreement (con't)
EXAMINATION 1
- 5 Negotiation Points, General Legal Legalize and Definitions
- 6 Contract Sections and Clauses
- 7 Detailed Analysis of Various Contract Sections and Clauses
- 8 **EXAMINATION II (MIDTERM)**
- 9 Analysis of an Artist/Arts Presenting Agreement
- 10 Analysis of a Vendor Agreement
Analysis of an Insurance Certificate
- 11 Analysis of a Production Agreement
EXAMINATION III
- 12 Analysis of Various Purchase Agreements
- 13 Analysis of Other Client Agreements
- 14 Review for Final Examination
- 15 **EXAMINATION IV (FINAL)**

Legal Aspects of the Arts presenting Industry

Attendance Policy: The University of Miami has no provision for unexcused absences. Attendance at all classes is expected. All excuses are to be submitted in writing for the instructor's approval.

Classes End:

Reading Days:

Final Examination Period:

Semester Ends:

Honor Code:

Student will be bound by the University of Miami Honor Code. All reports, papers, written assignments, test papers, and examination papers must include the following signed honor pledge statement: "On my honor, I have given not received any aid on this assignment. Academic dishonesty may result in a lower grade or a failing grade for the entire course."

Disabilities:

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CURRICULUM COMMITTEE FORM for COURSE CHANGES

DEPARTMENT: MUSIC MEDIA AND INDUSTRY

SCHOOL OR COLLEGE: FROST SCHOOL OF MUSIC

Type of change:

- Addition
- Deletion

Change of:

- Course Number
- Change of Course Title
- Frequency of offering (semester)
- Credits
- Description
- Prerequisite

Course as it appears in current Bulletin(s):

Course as you wish it to appear in subsequent Bulletin(s):

NOTE: If minor change, fill in item(s) being changed ONLY:

COURSE NUMBER: MMI 640

COURSE TITLE: ARTS PRESENTING PROJECT

SEMESTER: FALL 2010

CREDITS: 2

DESCRIPTION: Students consider all logistical and financial details in the planning of a music festival.

PREREQUISITE(S): Completion of all first and second semester courses.

REASON FOR CHANGE:

If approved, this curriculum change will become effective:

AUGUST
(Month)

2009
(Year)

Conflict, if any, with other course offerings:

Instructor will be: JAMES A. PROGRIS

APPROVED:

Department Chairman:

Date:

Dean of School or College:

Date:

Dean of the Graduate School:

Date:

Chairman, University
Curriculum Committee:

Date:

**DEPARTMENT OF MUSIC MEDIA AND INDUSTRY
ARTS PRESENTING PROGRAM
UNIVERSITY OF MIAMI
FROST SCHOOL OF MUSIC**

Course Title: Arts Presenting Project

Course No: MMI 640

Section:

Day(s):

Credits: 2

Instructor: James A. Progris

Office Hours:

Campus Telephone: 8-7605

Email: jp@miami.edu

Description: Students consider all logistical and financial details in the planning of a music festival. Students will prepare plans for active arts presenting organizations.

Prerequisite:

Completion of all first and second semester courses.

Course Objectives:

To develop a plan for a music festival utilizing the knowledge acquired in the first two semesters of the program. This includes: budgeting, marketing, promotion, sponsorship, and festival/related outreach programs, etc.

Course Outcomes:

Students will know how to prepare an arts presenting plan for a music festival that will include all the important elements that are necessary for success.

Instructional Methodology:

Instructor will serve as a guide and explain to the students applicable procedures as necessary.

Required Text:

None

Examinations:

Arts Presenting Music Festival Project 100%

Grading Policy:

Various components of the plan will be evaluated on an individual basis to arrive at the final course grade.

Arts Presenting Project

Attendance Policy: The University of Miami has no provision for unexcused absences. Attendance at all classes is expected. All excuses are to be submitted in writing for the instructor's approval. Students will meet with the instructor on a "one to one" personal guidance session throughout the semester.

Classes End:

Reading Days:

Final Examination Period:

Semester Ends:

Honor Code:

Student will be bound by the University of Miami Honor Code. All reports, papers, written assignments, test papers, and examination papers must include the following signed honor pledge statement: "On my honor, I have given not received any aid on this assignment. Academic dishonesty may result in a lower grade or a failing grade for the entire course."

Disabilities:

Any student with a documented disability who needs to arrange reasonable accommodations must contact me and the Office Disability Services (disabilityservices@miami.edu) at the beginning of the semester.

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CURRICULUM COMMITTEE FORM for COURSE CHANGES

DEPARTMENT: MUSIC MEDIA AND INDUSTRY

SCHOOL OR COLLEGE: FROST SCHOOL OF MUSIC

Type of change:

- Addition
- Deletion

Change of:

- Course Number
- Change of Course Title
- Frequency of offering (semester)
- Credits
- Description
- Prerequisite

Course as it appears in current Bulletin(s):

Course as you wish it to appear in subsequent Bulletin(s):

NOTE: If minor change, fill in item(s) being changed ONLY:

COURSE NUMBER: MMI 642

COURSE TITLE: GRANT PROPOSAL WRITING

SEMESTER: FALL 2010

CREDITS: 2

~~DESCRIPTION: Students learn how to research, write and present a grant. Strategies for developing programs are discussed. Attention is given on how to research the internet for information on grants.~~

PREREQUISITE(S): NONE

REASON FOR CHANGE:

If approved, this curriculum change will become effective:

AUGUST **2009**
(Month) (Year)

Conflict, if any, with other course offerings:

Instructor will be: **JAMES A. PROGRIS**

APPROVED:

Department Chairman:

Date:

Dean of School or College:

Date:

Dean of the Graduate School:

Date:

Chairman, University
Curriculum Committee:

Date:

**DEPARTMENT OF MUSIC MEDIA AND INDUSTRY
ARTS PRESENTING PROGRAM
UNIVERSITY OF MIAMI
FROST SCHOOL OF MUSIC**

Course Title: Grant Proposal Writing

Course No: MMI 642

Section:

Day(s):

Credits: 1

Instructor: James A. Progris

Office Hours:

Campus Telephone: 8-7605

Email: jp@miami.edu

Description: Students learn how to research, write and present a grant. Strategies for developing programs are discussed. Attention is given on how to research the internet for information on grants. Students will prepare proposals for active arts presenting organizations.

Prerequisite:

None

Course Objectives:

To provide a comprehensive, step-by-step guide for grant writers

To provide the students with a glossary of terms with any word, phrase or concept a grant writer may need

To give the students an understanding on how to develop a realistic, cost-effective, collaborative program

To give you an understanding of how people who award grants think

Course Outcomes:

Students will have a working knowledge of how to write a grant.

Students will have a glossary of terms that will enable them to write better grant proposals.

Students will understand how people who award grants think, thus, enabling them to write more effective grants.

Instructional Methodology:

Lecture and PowerPoint Presentations

Required Text:

The Only Grant Writing Book You'll ever Need, Copyright 2003, 2006 Ellen Karsh and Arlen Sue Fox, Carroll and Graf Publishers

Grant Proposal Writing

Examinations:

Grant Proposal Review I	10%
Grant Proposal Review II	10%
Grant Proposal Review III	10%
Grant Proposal Review IV	10%
Grant Proposal Presentation	20%
The Written Grant Proposal	40%

Grading Policy:

Grades are based on both the substance and accuracy of the information in the written grant proposal and the presentation.

Class Schedule:

Week Topics

Reading

Part I: Prerequisites

1	Who Am I? (and What in the World Do I Want To Do?)	Lesson 1
	Wait a Second-What Is a Grant? ...and Where Do I Get One?	Lesson 2
2	Making (Dollars and) Sense of Grant-Application Packages: What GrantMakers Want	Lesson 3
3	Getting Ready to Write a Grant Proposal	Lesson 4
4	Funders Roundtable I	

Part II: It's Finally Time to Write the Proposal

5	Foundations of Proposal Writing	Lesson 5
6	Foundations of Proposal Writing (Con't)	Lesson 6
	Writing Proposal's With Style: tacking the Blank Page	Lesson 7
7	<u>Discussion and Assignment of Grant Proposal</u>	
8	Identifying and Documenting the Need: What Problem Will a Grant Fix?	Lesson 8
9	Goals and Objectives: what Do You Hope to Achieve If You Get the Money?	Lesson 9

Grant Proposal Writing

	Developing and Presenting a Winning Program	Lesson 10
10	Finding Partners and Building Coalitions	Lesson 11
	The Evaluation Plan: How Can You Be Sure If Your Program Worked?	Lesson 12
11	The Budget: How Much Will It Cost?	Lesson 13
	Sustainability: How Will You Continue the Program When the Grant Money Runs Out?	Lesson 14
12	Capacity: Proving That You Can Get The Job Done	Lesson 15
	Front and Back: The Cover Page or Cover Letter, the Abstract, the Table of Contents and the Appendix	Lesson 16

Funders Roundtable II

Part III: And After the Proposal...

13	The Site Visit-Playing Host	Lesson 17
	So Know You Know-What Next?	Lesson 18
14	Funders Roundtable III	
15	Semester Wrap-Up	
	<u>Grant Proposal Assignment Due</u>	

Attendance Policy: The University of Miami has no provision for unexcused absences. Attendance at all classes is expected. All excuses are to be submitted in writing for the instructor's approval.

Classes End:

Reading Days:

Final Examination Period:

Semester Ends:

Honor Code:

Student will be bound by the University of Miami Honor Code. All reports, papers, written assignments, test papers, and examination papers must include the following signed honor pledge statement: "On my honor, I have given not received any aid on this assignment. Academic dishonesty may result in a lower grade or a failing grade for the entire course."

Grant Proposal Writing

Disabilities:

Any student with a documented disability who needs to arrange reasonable accommodations must contact me and the Office Disability Services (disabilityservices@miami.edu) at the beginning of the semester.

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CURRICULUM COMMITTEE FORM for COURSE CHANGES

DEPARTMENT: MUSIC MEDIA AND INDUSTRY

SCHOOL OR COLLEGE: FROST SCHOOL OF MUSIC

Type of change:

- Addition
- Deletion

Change of:

- Course Number
- Change of Course Title
- Frequency of offering (semester)
- Credits
- Description
- Prerequisite

Course as it appears in current Bulletin(s):

Course as you wish it to appear in subsequent Bulletin(s):

NOTE: If minor change, fill in item(s) being changed ONLY:

COURSE NUMBER: MMI 682

COURSE TITLE: INDUSTRY INTERNSHIP

SEMESTER: SPRING 2011

CREDITS: 3

DESCRIPTION: ~~The student's academic experience is enhanced by working in a professional arts presenting organization or arts facility.~~

PREREQUISITE(S): Completion of all the courses (27 hours) offered in the first three semesters of the program.

REASON FOR CHANGE:

If approved, this curriculum change will become effective:

AUGUST
(Month)

2009
(Year)

Conflict, if any, with other course offerings:

Instructor will be: JAMES A. PROGRIS

APPROVED:

Department Chairman:

Date:

Dean of School or College:

Date:

Dean of the Graduate School:

Date:

Chairman, University
Curriculum Committee:

Date:

**DEPARTMENT OF MUSIC MEDIA AND INDUSTRY
ARTS PRESENTING PROGRAM
UNIVERSITY OF MIAMI
FROST SCHOOL OF MUSIC**

Course Title: Industry Internship
Course No: MMI 682
Section:
Day(s):
Credits: 3
Instructor: James A. Progris (Faculty Advisor)
Office Hours:
Campus Telephone: 8-7605
Email: jp@miami.edu

Description: The student's academic experience is enhanced by working in a professional arts presenting organization or arts facility.

Prerequisite:
Completion of all the courses (27 hours) offered in the first three semesters of the program

Course Objectives:
To gain advanced practical experience in the running of an arts presenting event

Course Outcomes:
Students will have advanced working knowledge of various logistical activities involved in the running of a major arts presentation event and/or the challenges of managing a major performing arts center.

Instructional Methodology:
On-the-job training utilizing previously acquired knowledge

Required Text:
None

Examinations:
Operation Manual for the Internship Position

Grading Policy:
Semester grade will be determined by the organization's internship supervisor's evaluation along with the supervising faculty member's evaluation and the Operational Manual.

Industry Internship

Internship Schedule:

Students will participate in various event activities as determined by the organization's internship supervisor. The exact time schedule will be determined in cooperation with the student and approval of the faculty advisor. The internship is two-hundred hours and should be spread over fifteen weeks. The exact apportioning of the hours may be determined by the nature of the internship.

Attendance Policy: The University of Miami has no provision for unexcused absences. Attendance at all classes is expected. All excuses are to be submitted in writing for the instructor's approval. Students participating in a professional industry internship are expected to be respectful of the work schedule agreed to and always fulfill their responsibilities.

Classes End:

Reading Days:

Final Examination Period:

Semester Ends:

Honor Code:

Student will be bound by the University of Miami Honor Code. All reports, papers, written assignments, test papers, and examination papers must include the following signed honor pledge statement: "On my honor, I have given not received any aid on this assignment. Academic dishonesty may result in a lower grade or a failing grade for the entire course."

Disabilities:

Any student with a documented disability who needs to arrange reasonable accommodations must contact me and the Office Disability Services (disabilityservices@miami.edu) at the beginning of the semester.

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1. Date: November 28, 2007

Personal

2. Name: James A. Progris
3. Home Phone: 305-661-5447
4. Office Phone: 305-284-2161 ext. 8-7605
5. Home Address: 711 Calatrava Ave., Coral Gables, FL 33143
6. Current Academic Rank: Professor
7. Primary Department: Music Media and Industry
8. Secondary or Joint Appointment: NA
9. Citizenship: USA
10. Visa Type (if non-citizen): NA

Higher Education

11. Institutional:

Boston Conservatory of Music, Master of Music, 1964
Boston Conservatory of Music, Bachelor of Music, 1962
Berklee College of Music, Special Studies in Composition, 1956-1958

12. Non-Institutional:

Solfeggio	- Hose DeCosta, 1960-61
Viola	- Rouben Gregorian, 1958-60
Counterpoint	- Hugo Norden, 1958-59
Piano	- Albion Metcalf, 1956-57
Schillinger Theory	- Richard Bobbitt, 1956-58
Trombone	- John Coffey, 1956-58

13. Certification:

Schillinger Music Theory, Schillinger Board, 1958

Experience

14. Academic:

University of Miami, Professor, Chairman, Department of Music Media and Industry, 1997-
University of Miami, Professor/Director, Music Business and Entertainment Industries, 1994-
University of Miami, Professor, Media Writing and Production Courses, 1987-93
University of Miami, Associate Professor/Director, Media Writing and Production, 1979-93
University of Miami, Professor, Theory and Composition, 1982-86
University of Miami, Associate Professor, Theory and Composition, 1976-81
University of Miami, Graduate Faculty, 1980-
University of Miami, School of Law, Lecturer, 1979
Georgia State University, College of General Studies, Assistant Professor/Director, Commercial
Music/Recording, 1974-76
University of Miami, Assistant Professor/Coordinator, Freshman/Sophomore Music Theory Sequence,
Theory and Composition, 1969-73
Boston Conservatory of Music, Faculty, Theory and Composition, 1962-64
Berklee School of Music, Instructor, Jazz Studies, 1958-63

15. Military:

US Navy, Seaman 3rd Class, Manager, Medical Records Office, 1954-56

Publications

16. Books and monographs published:

Scott Joplin's Greatest Hits, 1998****
Popular Jazz Piano Method (co-author) (20 books), 1987****
Basic Elements of Jazz, 1986****
Handel's Messiah - New Children's Christmas Edition, 1984*
I Love Flute, 1984*
Pirates of Penzance - Children's Edition, 1984*
Flute Entertainer, 1983*
Heart of Jazz Flute, 1983*
How to Play Boogie Woogie and Blues, 1983*
Jazz, Dixieland and Ragtime, Co-author, 1983*
Ballades for Duke, 1982*
Boogie Woogie and the Blues, 1982*
Dixieland Chords and Progressions, 1982*
Jazz Chord Voicings for Right Hand, 1982*
Jazz Jones, Piano Solos, 1982*
Jazz Style Key Changes, 1982*
Jazz Chord Voicings for Two Hands, 1981*
Jazz Virtuoso Horn Stylings (4 books), 1981*
Jazz Virtuoso Horn Stylings for Piano, 1981*
Jazz Classics for Piano - Duke Ellington, 1981*
How to Play Jazz Flute (co-author), 1981*
Top Score: I Want to Play Solo Song Books (co-author) (18 books), 1980*
Top Score: I Want to Play Band Method (co-author) (18 books), 1980*
Blue Charles, Piano Solo, 1980*
Star Trek Theme, Stageband, 1980*
Heart of Jazz Small Band Series (9 books), 1979*
Heart of Dixieland Small Band Series (8 books), 1976*
Go for Baroque with That Jazz Feeling (10 books), 1976
Language of Commercial Music, Dictionary, 1976*
30 Country Hits for Blues Harp, 1975*
Classical Jazz Studies - Hanon, 1976*
Jazz Classics for Piano - Quincy Jones, 1975*
Jazz Classics for Piano - Cole Porter, 1975*
Jazz Classics for Piano - George Gershwin, 1975*
Godspell, Piano Arrangements, 1974*
Odd Meter Studies for Electric Bass, 1974**
Basic Jazz Patterns for Electric Bass, 1974**
Modern Chord Progressions for the Mallet Percussionist, 1973**
Basic Rock Patterns for Electric Bass, 1973**
A Modern Method for Keyboard Study (4 vols.), 1964***
A Modern Method for Keyboard Study, Music Education Supplements (4 vols.), 1964***
Making the Grade, Stageband, 1962***
In a Mellow Mode, Stageband, 1962

Over one-hundred original compositions published in various folios and collections.

Berklee Press ***

Columbia Pictures Publications ****
Hansen Publications *
Santorella Publications *****
University of Miami Music Press **

17. Other works, publications and abstracts:

NARM Educational Outreach Industry Survey, 1996

18. Editorial Responsibilities:

Editor and Reviewer, NARAS Institute Journal, 1977-79

Professional

19. Professional and Honorary Organizations:

Professional Appointments:

Member, National Association of Music Merchants Task Force, 1997-2001
Academic Liaison, National Association of Recording Merchandisers, 1997-
President, Music and Entertainment Industry Educators Association, 1984-86
Member, American Delegation, Inter American Copyright Institute, 1977-79
Chairman, NARAS Institute Accreditation Committee, 1975-76
Executive Director, National Academy of Recording Arts and Sciences Institute, 1975-79
Board of Directors, NARAS Institute, 1974-75
President, Florida Association of Jazz Educators, 1973-74
Treasurer, Florida Association of Jazz Educators, 1971-72

Honorary Organizations:

Member, Honorary Advisory Committee, Trebas Institute, Montreal, Canada, 1979-85
Member, Honorary Advisory Committee, NY Recording Musicians Workshop, 1979-80
Member, Multi-discipline Committee, Georgia Alliance for the Arts in Education, 1975

Professional memberships:

Association of Performing Arts Presenters
American Federation of Musicians
Broadcast Music Incorporated
College Music Society
Florida College Music Educators Association
International Association of Jazz Educators
Music Educators National Conference
Music and Entertainment Industry Educators Association
National Academy of Recording Arts and Sciences
National Association of Music Merchants
National Association of Recording Merchandisers
Phi Mu Alpha Sinfonia
Symphony Orchestra League

20. Honors and Awards:

ASCAP - Deems Taylor award for the NARAS Institute Journal, 1981
MEIEA - President's award, 1989
MEIEA - National conference held in my honor, 2008

21. Other Professional Activities:

Academic Advisor, NARM Scholarship Committee, 2007
Speaker, "How to Start a Student Record Label," New Orleans, 2002
Expert Witness, Copyright Infringement Case, Miami, 2001
Panelist, Billboard Conference, "Where's the Talento?" Miami, 1998
Panelist, GRAMMY in the Schools, "Radio Promotion," Miami, 1998
Speaker, "Radio Programming and Promotion," Miami, 1998
Lecturer, "What You Need to Know to Start a Music Publishing Company," Miami, 1997
Coordinator, Music Industry Conference, University of Miami, 1996
Moderator, MEIEA National Conference, "Contemporary Copyright Problems,"
Northeastern University, Boston, 1992
Coordinator, Harvard Music Seminar, Boston, 1992
Speaker, "Artist Management," Boston, 1992
Moderator, Music Business Conference, Toronto, 1989
Moderator, MEIEA Panel, "Influence of Music in Film and Television," Los Angeles, 1989
Panelist, Seventh Annual Governor's Conference on the Music Industry, "Legal Protection
in the Record Industry," Shreveport, 1987
Panelist, MEIEA Conference, "Music in Advertising," Chicago, 1986
Speaker, Trebas Institute, Vancouver, Canada, 1984
Panelist, Music Industry Conference, Montreal, Canada, 1983
Lecturer, Aspen Recording Workshop, 1981
Lecturer, Trebas Institute of Recording Arts, 1981
Panelist, IAJE, "Changing the Music Business," 1981
Lecturer, Aspen Recording Workshop, 1980
Speaker, New York Recording Workshop, 1980
Panelist, Georgia Alliance for Arts in Education, "Arts Management and the Business
of Music," 1975
Director, NARAS Audio Engineering Workshop, Georgia State University, 1975
Coordinator, NARAS Business of Music Seminar, Georgia State University, 1975
Co-Director, Jazz Band Festival, Georgia State University, 1975
Lecturer, NARAS Business of Music Seminar, Georgia State University, "Protect Your Talent
-- Basic Copyright Protection," 1974
Speaker, Florida Music Educators Association, "Improvisation In Jazz Education," 1973
Chairman, NAJE Composers Contest (1st), 1973
Adjudicator, University of South Florida Film Festival, "Quality of Soundtracks," 1973
Speaker, MENC National Biennial Convention, "Application of Jazz and Rock in the
Classroom," 1972
Speaker, Southern MENC Meeting, "The Whys and Hows of Teaching Youth Music," 1971
Panelist, Southern MENC Meeting, "Youth Music -- What Is It?" 1971
Clinician, Ludwig Third International Percussion Symposium, 1971
Co-Director, Summer Jazz Workshop, University of Miami, 1970-71

21a. Professional Association Meetings Attended (recent)

Association of Performing Arts Presenters 2008
Music and Entertainment Industry Educators Association 1998-2007
National Association of Music Merchandisers, 1998-2002
National Association of Recording Merchandisers, 1998-2002

21b. Consultant:

Eastern Kentucky State University
Georgia State University
McLennan Community College
Memphis State University

Middle Tennessee State University
Trebas Institute of Recording Arts
University of Colorado at Denver
University of Texas at Austin

21c. Conferences Hosted:

These conferences were planned, implemented and moderated by me during my tenure as Executive Director of the NARAS Institute. I recruited approximately 300 music industry professionals who participated as panelists. Over 2000 persons attended these conferences.

Conference Title	Co-Sponsor	Year
International Music Business	University of Miami	1996
This Business of Music	Northwestern University	1976
Careers in Music and Recording	Manhattan School of Music	1976
The Recording Industry	University of Miami	1976
The Recording Industry	Berklee College of Music	1977
Making of a Radio Commercial	University of Colorado	1977
Legal Aspects of the Music Industry	University of Miami School of Law	1977
Songwriter's Conference	University of Miami	1978
Songwriter's Conference	Georgia State University	1978
Recording Industry Seminar	University of Colorado	1979
Making of a Radio Commercial	NARAS, New York	1979
Legal Aspects of the Music Industry	Harvard Law School	1979
Songwriter's Conference	NARAS, San Francisco	1979

21d. Performing, Arranging and Conducting

Conducting and Performing:

Tasha Long, Conductor/Pianist, 1998
Vila Singers, Musical Director, Vila Hotel, Miami, 1993 and 1998
Nova-Tamarac Symphonic Pops Orchestra, 1978-80
Film Scoring Ensemble University of Miami, 1972-74, 1976-91
Music and Entertainment Director, Key Biscayne Hotel, 1970-74
All Miami Youth Jazz Band, 1970-71
Jazz Trio, Playboy Club, Miami, 1968-69
Symphonic Wind Ensemble, Berklee College of Music, 1962-64
Assistant Musical Director, Charles Playhouse, Boston, 1961-62
Jazz Ensembles, Berklee College of Music, 1959-62
Active Performing Pianist, 1958-74

Solo Piano Concerts:

Chicago Style Jazz, 1983
History of Latin Jazz, 1979
History of Jazz Piano, 1977

Music Composed for Orchestra and Chamber Groups (Performed):

Jazz Suite for Viola, Miami, 1987
Jazz Moods for Clarinet and String Orchestra, Miami, 1986
African Heritage Suite, Miami, 1985
Bolero Espagnol, Tamarac, 1980
Exotica Romanica, Tamarac, 1979
Rock Pizzicato, Miami, 1979

Arranging:

Arranger, Santorella Publications, Boston, 1995-
Arranger, Columbia Pictures Publications, Hialeah, 1985-87
Arranger, Hansen House, Miami, 1975-84
Arranger/Producer, Kangi Records, Miami, 1970-71
Ace Recording, Arranger/Producer, Boston, 1960-62

21e. Media Interviews:

"In a Class by Itself," Miami Business (Business Publication)
"Where is the "Talent?" (Billboard Magazine -- Trade Publication)
My opinion of the Spice Girls influence on pop music, CNN (TV interview)
My opinion on the Latin music scene in South Florida, Channel 7 (TV Interview)

Teaching

22. Teaching Specializations:

Music Theory:

Freshman/Sophomore Theory Sequence
Ear Training and Sight-singing
Solfeggio (Pasquale Bona)
Twentieth Century Techniques
Sixteenth Century Counterpoint
Eighteenth Century Counterpoint
Form and Analysis
Composition - Beginning to Advanced
Orchestration - Beginning to Advanced

Music Education:

Band Scoring Techniques
Classroom Keyboard Techniques

Music Literature:

Evolution of Contemporary American Music
History of Jazz

Jazz:

Improvisation - Beginning to Advanced
Jazz Arranging - Beginning to Advanced
Jazz Harmony - Beginning to Advanced

Music Industry:

Artist Management and the Live Entertainment Industry
Arts Administration and Venue Management
Basic Copyright and Publishing
Broadcasting: Its Role in the Recording Industry
Budgeting and Production in the Recording Industry
Entrepreneurship for Performers
Legal Aspects of the Recording Industry

International Marketing and Promotion of Recorded Music
Introduction to the Music Business and Entertainment Industries
Record Company Operations

Unique Teaching Specialties:

Film Scoring Techniques
Music Licensing
Legal Aspects of the Recording Industry
Music Copyright and Publishing
Music Industry Contract Negotiations
Recording Production Techniques
Schillinger System of Music Composition

23. Curriculum Design:

University of Miami (2007-2008) – Designed a graduate program in Arts Presenting.

University of Miami (2004) – Modified the Music Business and Entertainment Industry to create a focus on intellectual property, music licensing and legal aspects.

Trebas Institute of Recording Arts (2003) – Designed a DJ Arts and Technology program.

University of Miami (2002) – Established a graduate student-run independent publishing company.

University of Miami (1993-) - Music Business and Entertainment Industries - Revised the curriculum, introduced new courses and established 'Cane Records, a student run independent record label.

Trebas Institute of Recording Arts (1989-93) -As Curriculum Consultant, I revised the curriculum, wrote 52 course outlines and several hundred lesson plans. I created a common standard for five campuses.

University of Miami (1979-91) - Media Writing and Production - Several integrated courses were specifically designed to teach music scoring and production for records, radio commercials, film and TV underscores.

Georgia State University (1974-76) - Commercial Music/Recording - I designed a music industry program with a focus on marketing and promotion in the record industry. Several new courses were introduced which since have been emulated at a number of schools.

University of Miami (1969-73) -I was employed specifically to design a four-semester traditional theory sequence with a strong ear training component that would accommodate large student numbers.

Berklee College of Music (1958-68) - During this period I coordinated several freshman/sophomore courses by the lecture. During my tenure as Associate Dean from 1964-68 I was responsible for the overall quality level of instruction. In addition, I introduced several new courses and established a classroom keyboard program.

24. Thesis and Dissertation Advising:

Masters Theses Supervised 25+
Masters Projects Supervised 90+
Internships Supervised 100+

25. University Committee and Administrative Responsibilities:

University Committees:

Academic Planning Committee
Athletic Committee
Cable Television Committee
Committee on the Rental of University Facilities
Department Chair Committee
Distinguished Alumnus Committee
Educational Media Advisory Committee
Facilities Planning Committee
Faculty Senate
Faculty Welfare Committee
Graduate School Committee
Health and Wellness Committee
Library Committee
NASM Accreditation Committee
Provost's Academic Personnel Board
Retirement Committee
School of Music Graduate Committee

Administrative Responsibilities:

Chairman, Department of Music Media and Industry, University of Miami, 1997-2007
Director, Music Business and Entertainment Industries, 1994-2007
Acting Director, Music Business and Entertainment Industries, University of Miami, 1993
Director, Media Writing and Production, University of Miami, 1979-93
Manager, Maurice Gusman Concert Hall, University of Miami, 1976-93
Director, Commercial Music/Recording, College of General Studies, Georgia State University, 1974-76
Coordinator, Freshman/Sophomore Music Theory Sequence, University of Miami, 1969-74
Associate Dean, Berklee College of Music, 1964-68

26. Events of Special Significance:

2008 – A national conference by the Music and Entertainment Industry Educators Association was held in my honor for my contributions to the field of music industry education.

2007-08 – Designed a graduate Arts Presenting program

2005- Revised the graduate and undergraduate Music Business and Entertainment Industries curriculum

2004- Formed a student-run independent publishing company – Category 5. Students run this as a business with an emphasis on the creative and music licensing.

2001- Introduced a new course titled "Music Industry Royalties."

1999- Introduced a new, unique music industry course titled "Trends in the Entertainment Industry."

1995- Negotiated with the National Association of Recording Merchandisers to allow music industry majors to attend the annual tradeshow gratis and to provide a booth on the tradeshow floor. The booth is manned by students from several schools seeking internships and employment in the music industry.

1993- Formed a student-run independent record label at the University of Miami. Students run this as a business including A&R Administration, contract negotiations, production, marketing and promotion, etc.

1989- I received the MEIEA President's award for my contributions in the field of music industry education. Previously, only high level music industry executives received this award.

1981- ASCAP -Deems Taylor award for the NARAS Institute Journal.

1979- I conceived and implemented a Master of Music degree program at the University of Miami in Media Writing and Production. The program, which is unique, has received national recognition.

1977-79 During this period I personally developed accrediting and visitation standards for music industry education and met with representatives of HEW, COPA, and NASM in Washington.

1977- I was featured in a Downbeat article titled "Guardians of the Musical Future," as one of six leading jazz educators.

1976- With the growth of the commercial music education movement, I observed the need for a scholarly publication. I was able to receive funding for the production and promotion of a journal dealing with the music industry. I provided and/or edited over fifty percent of the articles in the first four issues. Today, it is the only refereed journal in this field.

1974-76 I developed a music industry program at Georgia State University uniquely tailored to the needs of the record industry. The curriculum has served as a model for programs at other schools.

1969- I scored, arranged, and wrote the script for an original two hour musical program titled "The Development of Music in Contemporary America from It's Root Sources." The production which employed fifty-four musicians covered a period of eighty years of American music including jazz, pop, classical, and theater music.

1964-68- I was responsible for curriculum development at the Berklee School of Music. While doing this I created new teaching methodology in several courses. I coordinated all the major freshmen and sophomore courses by the lecture; thus, enabling the school to grow to a count of 1200 students in 1968 and still maintain a high level of instruction.

Serona Elton

Curriculum Vitae

October 2008

Personal

Home phone: 954-608-7755
Office phone: 305-284-9856
Home address: 1131 W. Fairway Road, Pembroke Pines, FL 33026
Current Academic Rank: Assistant Professor
Primary Department: Music Media & Industry
Secondary or Joint Appointments: None
Citizenship: United Kingdom
Visa Type: Permanent Resident

Higher Education

Institutional:

Brooklyn Law School, Brooklyn, New York
Juris Doctor, *magna cum laude*, 2000

University of Miami, Coral Gables, Florida
Master of Music, in Music Media & Industry, 1995

University of Florida, Gainesville, Florida
Bachelor of Science in Business Administration, with honors, 1993
Major: Finance

Non-Institutional:

Continuing Legal Education courses:
(2008) Seminar: Law and the Creative Industries
(2008) Seminar: Intellectual Property and Entertainment – Practice Ethics and ADR
(2007) Counseling Clients in the Entertainment Industry – Sound Recordings; Music Publishing; The Impact of the Internet & Digital Media on the Entertainment Industry
(2007) Film: Key Legal Issues in the Development, Financing, Production and Distribution of Theatrical Motion Pictures
(2007) 10th Annual Entertainment and Sports Symposium
(2007) The Florida Bar Discipline System
(2007) Counseling Clients in the Entertainment Industry
(2005) Ethical Considerations
(2005) Military Justice Administration
(2005) Cross Examination
(2005) Preemptory Strikes in Jury Trials
(2005) Voir Dire
(2005) Defensive Perspective
(2005) Closing Arguments
(2005) Probation Violations
(2005) Advanced DUI
(2004) From the Court's Perspective
(2004) Mental Health Issues / Baker Act
(2004) Conducting Depositions
(2004) Hearsay in the Post Crawford Era
(2004) 18th View From The Bench: Family Law
(2003) 10th Annual Nuts and Bolts of Family Law

Certification, licensure: **New York Bar (2001), Registration Number: 4000766**
Florida Bar (2002), Bar Number: 591718

Experience

Academic:

University of Miami, Coral Gables, Florida
Assistant Professor, Music Business and Entertainment Industry Program August 2006 - present

Non-Academic:

Sony Music Entertainment, New York, New York
Consultant August 2008 – present

Working for the EVP, Business Affairs and General Counsel, on a restructuring plan and implementation for the U.S. Copyright Administration department. Responsibilities include:

- Assisting in the selection of a new Vice President, Copyright Administration
- Working with the new Vice President to restructure the department, including redefining the positions within the department to better integrate the work associated with the different asset types and distribution models (e.g. audio, video, physical, digital download, subscription, mobile)
- Revising the job descriptions for all positions within the department
- Assisting in the planning and implementation of staff evaluation and training activities associated with the restructuring of the department.

Sony BMG Music Entertainment, New York, New York
Consultant June 2008 – July 2008

Provided analysis, guidance and facilitation to the Royalty Department. Specifically, assessed and prepared recommendations with respect to:

- The organization structure of the department
- The interaction between the Royalty department and the record labels it services
- The approach to information technology enhancements needed by the Royalty Department

Sony BMG Music Entertainment, New York, New York
Consultant February 2006 – July 2007

Provided analysis, guidance and facilitation to the Business and Legal Affairs community with respect to a portfolio of projects. Specifically,

- Guided employees to identify problems with the existing master use clearance process and develop and implement solutions.
- Prepared a recommendation with respect to a unified approach for the merged company to capture and manage its contract information; implemented the recommendation
- Guided employees to identify problems with the existing mechanical licensing process and develop and implement solutions.
- Prepared a recommendation regarding the organization structure of the Mechanical Licensing Department
- Prepared and facilitated the adoption of a detailed Service Level Agreement between the Mechanical Licensing Department and the various Label groups throughout the company.

Pandisc Music Corporation, Miami, Florida
Consultant February 2006 – June 2006

Designed and built a label copy database system for the company to use in managing its repertoire and product information

Miami-Dade State Attorney's Office - 11th Judicial Circuit of Florida, Miami, Florida

Assistant State Attorney; County Training Attorney

July 2004 – November 2005

Prosecuted criminal misdemeanor cases, including acting as lead counsel in jury and non-jury trials and conducting plea negotiations. Prepared case files for court five days a week, including cases set on calendar for bond hearings, arraignments, reports, and motions. Trained five new attorneys in performing all of the above listed tasks. Supervised Certified Legal Interns. Specially assigned to handle misdemeanor cases involving defendants suffering from mental illness. Prepared appellate briefs (from County Court to the 11th Circuit) and, when necessary, oral arguments to accompany the briefs. Prepared and maintained a division work schedule for all of the ASAs assigned to my division.

11th Judicial Circuit of Florida – Administrative Office of the Courts, Miami, Florida

Family Case Manager

August 2003 – July 2004

Tracked and monitored two Circuit Court Judge's case loads and guided cases through the appropriate court processes. Prepared court files for calendars. Reviewed court files regularly and prepared orders to progress the case as necessary. Assisted the judges with monitoring and tracking all court orders to ensure compliance.

EMI Recorded Music, North America, New York, New York

Vice-President, Mechanical Licensing and Repertoire Data Services

March 2003 – August 2003

Oversaw activities related to the mechanical licensing of musical compositions for use in sound recordings released by record labels within the corporate group of labels (both physical and digital releases). Managed the capture and communication of product information to internal and external parties, including heading up a project to clean up existing product data. Played a key role in the design of a global contract and rights tracking system. Recommended and implemented procedures with respect to back-office processing of transactions arising from new types of business (e.g. digital downloads, streaming, etc.) Continued to liaise with the RIAA on multiple projects, including serving as Chairperson on two ad-hoc committees relating to industry issues.

EMI Recorded Music, North America, New York, New York

Senior Director, Business Analysis

May 2002 – March 2003

Promoted from Director, Business Analysis (May 2000 – April 2002)

Directed customer requirement gathering and analysis, development, testing and implementation phases of multiple global projects, including a contract and rights tracking system and a product database. Lead the implementation of a new artist royalty system at Virgin Records America, Inc. Developed data and system specifications for the repertoire, contract and artist royalty systems with respect to "new media" (i.e. digital download, streaming, etc.) delivery methods in North America. Acted as information/data liaison with the Recording Industry Association of America (RIAA) and *SoundExchange*, the public performance revenue collecting society for non-interactive digital broadcasts. Represented EMI on RIAA committees for the International Standard Recording Code (ISRC), Sound Recording Database (SRBD) and Music Industry Integrated Identifier Project (MI3P).

EMI Recorded Music, North America, New York, New York

Associate Director, Royalties

February 1999 - May 2000

Oversaw a staff of seventeen people responsible for the processing and system administration areas of a major record company royalty department, serving multiple record labels. Processing areas included: licensing statements; record club sales; domestic and foreign sales; royalty statements to foreign affiliates; unidentified transactions; foreign release data entry; system administration of a suite of three systems, including user support and enhancement/defect prioritization; and the documentation and training of departmental procedures and systems. Lead the implementation of a new artist royalty system at EMI Music Canada, as well as provided support to the US implementation of the same system.

EMI Recorded Music, North America, New York, New York

Manager, Royalty System Implementation

January 1998 - February 1999

Managed the implementation of a custom designed AS/400 artist royalty system and its client-server repertoire management and contract tracking subsystems throughout the US and Canada, including plan management, conversion processes, system and data analysis, procedure and control development and documentation, and user training and support. Supervised a staff of eleven people, responsible for system administration, domestic and foreign sales processing, artist royalty statement reconciliation and foreign release data entry for royalty processing

EMI Recorded Music, North America, New York, New York

Senior Business Analyst

September 1997 - December 1997

Promoted from Business Analyst (September 1995 - August 1997)

Analyzed user requirements, data and system design as part of the implementation of a custom designed AS/400 artist royalty system and its client-server repertoire management and contract tracking subsystems throughout the US and Canada. Performed system tests, and simulations. Conducted a three month user acceptance test of the artist royalty system.

Company	Location	Title	Dates
Pandisc/Streetbeat Records	Miami, Florida	Special Projects Coordinator	March 1995 to August 1995
'Cane Records, University of Miami	Coral Gables, Florida	Vice-President of Fundraising And Promotion	January 1994 to April 1995
Pandisc/Streetbeat Records	Miami, Florida	National Crossover Promotion Director	October 1994 to March 1995
Hiltz Record Pool / Boom Records	Miami, Florida	Special Projects Coordinator (as needed basis)	May 1994 to August 1995
Video Concepts	Miami Beach, Florida	Video Promotion Representative	September 1994 to January 1994
Video Visions / Bring The Noize (Cox Cable, local music video programs)	Gainesville, Florida	Director of Promotions	September 1992 to May 1993
Video Visions (local music video program)	Gainesville, Florida	Music News On-Air Personality	October 1991 to May 1992

Publications

Articles: Internships and College Credit, Fall 2008, Music and Entertainment Industry Educators Association (MEIEA) E-Zine.

Presenting a Balanced View of Opposing Legal Arguments, Spring 2008, Music and Entertainment Industry Educators Association (MEIEA) E-Zine.

The Job of Business Analyst – Should Your Students Consider It, Fall 2007, Music and Entertainment Industry Educators Association (MEIEA) E-Zine.

Peer Reviewed Journal Articles: Identifiers Used in the Music Industry, accepted for publication in Volume 8, No. 1 of the Journal of the Music and Entertainment Industries Educators Association.

(in progress) Journal Article, working title: Section 108 of the U.S. Copyright Law and what it means to music libraries

Professional

Professional and Honorary Organizations:

- Music and Entertainment Industry Educators Association (MEIEA); *elected to Board of Directors, effective March 2008*
- National Academy of Recording Arts and Sciences (NARAS)
- Latin Academy of Recording Arts and Sciences (LARAS)
- National Association of Recording Merchandisers (NARM)
- National Association of Record Industry Professionals (NARIP)
- The Florida Bar Entertainment Arts and Sports Law Section (EASL)
- Co-founder of the Intercollegiate Record Label Association (IRLA)
- Dade County Bar Association, Intellectual Property Committee
- The League of Prosecutors (2004, 2005)

Honors and Awards:

- Charles and Jane Ortner Prize for Achievement in Entertainment Law, 2000
- Rose L. Hoffer Prize for Excellence in Torts, 2000
- Brooklyn Law School Carswell Scholarship Recipient, 1999, 1997
- Brooklyn Law School Richardson Scholarship Recipient, 1998
- Brooklyn Law School Lisle Scholarship Recipient, 1996
- Corpus Juris Secundum Award for Scholastic Excellence in Civil Procedure I and Torts, 1996
- National Association of Music Merchants (N.A.M.M.) Scholarship Recipient, 1994

Other Professional Activities:

Music Industry Employment and Consulting Activities:
See Non-Academic Experience listings

Conferences Attended:

- National Association of Recording Merchandisers conference, San Francisco, CA, May 2008
- Music and Entertainment Industry Educators Association (MEIEA) conference, "Progress and Progris", Dix Hills, NY March 2008
- University of Miami Entertainment and Sports Law Symposium, Coral Gables, FL, February 2008
- Inside the Music Business conference, Ft. Lauderdale, FL, April 2007
- Music and Entertainment Industry Educators Association (MEIEA) conference, "Learn by Doing: Real Learning in Real Life Settings", Los Angeles, CA, March 2007
- University of Miami Entertainment and Sports Law Symposium, Coral Gables, FL, February 2007

Panel Participation

- Music and Entertainment Industry Educators Association (MEIEA) conference, "Student-Run Record Labels", March 2008
- Music and Entertainment Industry Educators Association (MEIEA) conference, "Music Business Graduate Degrees", March 2008
- University of Miami 11th Annual Entertainment and Sports Law Symposium, "360 DEALS: The Band Becoming a Brand and the Expansion of Artists' Rights", February 2008
- Inside the Music Business conference, "Record Deals", April 2007
- Music and Entertainment Industry Educators Association (MEIEA) conference, "Learn by Doing: Real Learning in Real Life Settings", March 2007
- University of Miami 10th Annual Entertainment and Sports Law Symposium, "Changing the Landscape: The Effect of New Digital Distribution Platforms on the Entertainment Industry", February 2007
- University of Miami Entertainment and Sports Law Symposium, "The Art of the Record Deal: How the Record Companies Make Money and How the Artists Retain Control", February 2007
- University of Miami School of Business Administration, "The Music Industry Today – Current Business Trends in Entrepreneurship and Marketing", February 2007

Paper Presentations and Special Lectures:

- Paper Presentation: Music and Entertainment Industry Educators Association (MEIEA) conference, "Identification Systems in the Music Industry", March 2008
- Special Lecture: "Protecting Your Rights", The Artist as an Entrepreneur Institute (AEI), April 2008
- Special Lecture: "Music Industry Identifiers", November 2007
- Special Lecture: "Structure of a Multi-National Record Company", November 2007

Teaching

Achievements:

- 2007 – 2008 ('Cane Records) Oversaw the completion of two full-length album projects, "Les Is More" and "Doctrine of Ethos"
- 2007 – Developed new materials for MMI 574 – A&R Administration and Music Licensing
- 2007 – Developed new materials for MMI 275 – Record Company Marketing
- 2007 – Developed new materials for MMI 375 – Record Company Management
 - Included conducting individual video-recorded interviews with department heads at Columbia Records in New York regarding how their departments operate, and integrating the video footage with the course lecture materials
- 2007 – Developed new materials for MMI 274 – Introduction to Music Copyright
- 2006 – Developed new materials for MMI 575 – Entertainment Industry Contracts
- 2006 – Developed new materials for MMI 374 – Record Company Promotion and Publicity
- 2006, 2007 – Reorganized the student-run record label 'Cane Records, including:
 - Developed a new organization structure with three levels of student participation
 - Developed detailed job descriptions for staff members
 - Created a new course, MMI 102 Record Company Practicum, to formalize participation in 'Cane Records
 - Drafted new form Artist Recording Agreement, Producer Agreement, Artwork/Photography Agreement, Video Release and Location Release
 - Developed a job performance evaluation form and process for staff members
 - Oversaw the reorganization of historical project and financial records
 - Oversaw the completion of a recording project titled "Spirit of the U" for President Shalala

Service

University Committee and Administrative Responsibilities:

Committees

- University of Miami Frost School of Music, Graduate Committee member (2007 – present)
- University Research Council (2007 – present)

Departmental/Program Activities

- 2008 – Established a Group on Blackboard called "MBEI minors", to be used as a mechanism for keeping minors in our program informed about guest speakers, events, etc.
- 2007 – Co-founded the "Intercollegiate Record Label Association"
- 2007 – Arranged the guest speaking engagement of Columbia Records Chairman Steve Barnett
- 2007 – Established a relationship on behalf of the program with the Columbia Records "Big Red" paid internship program, leading to mention in a New York Times Magazine article
- 2007 – Created a Group on the professional networking website LinkedIn.com for alumni of the program
- 2006 – Developed and/or updated materials for students in the Music Business and Entertainment Industry Program
 - Developed a form regarding a Study Abroad option
 - Updated an Undergraduate Advising Information sheet
 - Developed a procedural form regarding attending summer courses elsewhere than the University of Miami
 - Developed a grid of detailed level topics and courses pertaining to the program

Community Activities

- 2007 – Judge, "We The People: The Citizen and The Constitution" High School Competition, Miami, Florida
- 2004 – Judge, National High School Mock Trial competition, Miami, Florida

**Master of Music in Arts Presenting
*Proposal for a New Graduate Degree Program***

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Faculty Senate Office

file 2008-17
misc. corresp.

From: Faculty Senate Office
Sent: Tuesday, February 17, 2009 1:53 PM
To: Berg, Shelton G.; Asmus, Edward P
Cc: Faculty Senate Office
Subject: FW: 2008-17 (B)
Attachments: 2008-17[B].pdf

Importance: High

FYI - the Board of Trustees office sent notice that the attached legislation was approved at today's meeting.

Thank you,
Robyn Hardeman

Faculty Senate Office
University of Miami
325 Ashe Administration Building
1252 Memorial Drive
Coral Gables, FL 33146
(305) 284-3721
Fax: (305) 284-5515
www.miami.edu/fs

-----Original Message-----

From: Sanderson, Taber
Sent: Tuesday, February 17, 2009 1:38 PM
To: Faculty Senate Office
Subject: FW: 2008-17 (B)
Importance: High

This was approved at Executive today.

Taber Sanderson
Office of the Board of Trustees
University of Miami
Gables One Tower
1320 South Dixie Highway, Suite 1230
Coral Gables, Florida 33146
305-284-4025
305-284-2021 (fax)

-----Original Message-----

From: Dellinger Aceituno, Leslie
Sent: Thursday, February 05, 2009 3:41 PM
To: Sanderson, Taber
Subject: FW: 2008-17 (B)
Importance: High

Leslie Dellinger Aceituno
Assistant Secretary and Director of Operations
Offices of the Vice President, General Counsel
and Secretary of the University
University of Miami

P.O. Box 248052
Coral Gables, Florida 33146
Phone: 305-284-4025
Fax: 305-284-2021

-----Original Message-----

From: Faculty Senate Office
Sent: Wednesday, February 04, 2009 4:03 PM
To: Dellinger Aceituno, Leslie
Subject: 2008-17 (B)
Importance: High

Hi Leslie,

Attached is the Proposal you have requested. Please let me know if there is anything else you need.

Thank you,

Elena
Faculty Senate Office
325 Ashe Administration Building
1252 Memorial Drive
Coral Gables, FL 33146
305-284-3721
www.miami.edu/fs

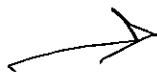
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Executive Committee – February 17, 2009

Notes on the meeting – from Faculty Senate Representative – Sherrill H. Hayes

(Note: Agenda materials for this meeting arrived at my office around 9:00 this morning, after I had already left to attend; they were combined with the agenda packet for the Medical Affairs Committee for Thursday, Feb 19; thus, I did not have the advantage of seeing the materials before the meeting).

1. President's Report – Dr. Shalala briefly described the elements of the Stimulus Plan that may positively benefit universities, specifically UM. There is a \$10 Billion package for research universities, competitive grants and not ear-marked, for increasing current NIH grant funding. UM MSOM stands a good chance to compete successfully for these monies. There is also increased money for Student Aid (Pell grants) for mostly students from low income families. There is also increased aid to states aimed at increasing Medicaid money, and also paying 65% of COBRA for people who have lost jobs and need to maintain health care insurance. There is discussion with Vice President Biden to perhaps come here to talk with the students in late March.
2. Academic Affairs – new graduate degree program – Master of Music in Arts Presenting – introduced by Provost LeBlanc – passed.
3. Audit and compliance Committee – report on audit of athletics department – all complinat. Kirby Hocutt asked for early review by ACC, with excellent review and ratings.
4. Investments Committee – investments down, as everywhere, but we did slightly better than the average % decrease; request to extend the SAM program of \$300,000 only to Four Fillies Farm – passed.
5. MPCC – CyberKnife Project to replace linear accelerator at UMHC and SCCC; will add significantly to patients treated for various cancers in Rad Onc and decrease sending these patients to South Miami Hospital; funding options discussed re: lease-purchase; motion to approve passed.
6. Medical Affairs Committee and School Update: (Dean Goldschmidt) – financials will be discussed at length at MAC meeting on Thursday, 2/19; the Dean noted that very sudden death of William Harrington, Jr, MD, distinguished member of the faculty; a memorial is planned soon. Ophthalmology Chair – one candidate pursued (Dr. Lee) but has now declined. The other top candidate was Ed Alphonso (currently the Interim Chair, in-house candidate), who has indicated he did not want to add the administration to his role as researcher, clinician and teacher – but the Dean hopes he will consider accepting the offer. The LCME Accreditation Site Team visits next week for accreditation of the MD program. Relationship with JMH has been much warmer with the acting CEO, and they hope to have a new CEO by May of 2009 – there are a lot of candidates for this position.



1ccy
6/2/2009

Meeting of the
ACADEMIC AFFAIRS COMMITTEE
of the
University of Miami Board of Trustees
Conference Room (Room 502) of the Department of Psychology,
Fred C. and Helen Donn Flipse Building,
5665 Ponce de Leon Boulevard, Coral Gables, Florida
Wednesday, February 11, 2009 – 8:30 a.m.

AGENDA

- | | | | |
|------|---|---|--------------------------------------|
| 1. | Call to Order..... | Mr. Abess | 8:30 a.m. |
| * 2. | Approval of Minutes of the
October 22, 2008 Meeting..... | Mr. Abess | 8:30 a.m. |
| * 3. | Faculty Senate Legislation.....
• #2008-17(B) – Frost School of Music Establishment of a
New Graduate Degree Program for the Master of Music in Arts Presenting | Dr. LeBlanc | 8:30 – 8:35 a.m. |
| * 4. | School Status Reports..... | Dr. LeBlanc | |
| | A. School of Nursing and Health Studies..... | Dean Peragallo
Discussion | 8:35 – 8:50 a.m.
8:50 – 8:55 a.m. |
| | B. College of Arts and Sciences..... | Dean Halleran
Discussion | 8:55 – 9:10 a.m.
9:10 – 9:15 a.m. |
| * 5. | Office of Academic Enhancement..... | Dean Green
Dr. Barker | 9:15 – 9:35 a.m. |
| 6. | Science Education..... | Dean Green
Dr. Dixon | 9:35 – 9:45 a.m. |
| 7. | Study Abroad..... | Dean Green
Dr. Shaked
Dr. Kubalkova | 9:45 – 10:00 a.m. |
| 8. | Matters from the Floor..... | Mr. Abess | 10:00 a.m. |

Approved

Executive Session

* Attachments