

CPAE Program

2016-2017 Schedule

Class Details

All sessions are in English
Tuesdays, 6:00-9:00pm U.S. Central Time

Overview of Performing Arts Presenting | October 18, 2016

Explore current trends and best practices in the presenting industry. Topics will include a history and overview of the arts industry; roles and responsibilities of presenters, agents, artist managers, and producers; unique differences of presenting categories and organizations; a review of performing arts agencies, presenting associations, regional and national booking conferences; and other relevant resources.

Instructor: Darrel Kau has over 15 years of experience presenting and marketing cultural events. Previous arts management positions held include: Director of the Cultural Forum at the University of Oregon; Presenting Program Manager for the Hult Center for the Performing Arts; Marketing Director for the Eugene Ballet Company; Marketing & Development consultant for the Eugene Concert Choir. He has been a grant review panelist for the Western States Arts Federation's Tour-West Program, the Oregon Cultural Trust, and the Oregon Arts Commission. Mr. Kau serves on the Arts Foundation of Western Oregon Board of the Oregon Community Foundation. He is an adjunct faculty member of the University of Oregon's Arts & Administration Program where he teaches courses on marketing, arts presenting and event management.

Marketing: Social Networking | December 13, 2016

Are you mystified by social media? Do you know how to use sites like Facebook, Twitter, Tumblr, Pinterest, and Instagram to book artists and sell tickets? During this 3-hour roundtable and Q&A session, marketing and technology expert Richard Read will walk you through key features of the major social networks and help you find ways to accomplish your many goals, right from your desktop. Among the topics to be discussed: setting a social media schedule, encouraging interaction with followers, selling tickets, and buying ads.

Instructor: Richard Read holds a B.A. from Millsaps College, an M.A. from Tulane University, and an M.A. in Arts Administration from UNO. He has served as managing director of the Shakespeare Festival at Tulane, managing director for the local arts festival, Dramarama, and program manager for the International Theater Institute of the United States. Professional affiliations include the Association of Performing Arts Presenters, the Louisiana Partnership for the Arts, and the Louisiana Presenters Network. He has extensive experience in marketing, public relations, grant writing, program administration, arts technology, web and graphic design, and event production. He currently serves as director of marketing for the NOCCA Institute.

Artful Negotiating 101 | February 14, 2017

The word "negotiation" can conjure up images of used car salesmen, and often makes people feel uneasy. The truth is that our professional and personal lives are filled with daily negotiations. Negotiations can be fun! Years of research from institutions like the Harvard Negotiation Project tell us there are methods for negotiating that you can learn and trust, and which reliably lead you to better outcomes and relationships. Learning the tools helps us approach negotiations more confidently and emerge more successfully. The course will include an introduction to theoretical concepts and hands-on skill building exercises (requires access to a cell phone or Skype). Learning outcomes include a grasp of basic negotiation theory and some experience using a model which can be repeated in future negotiations.

Arts and the Law | November 15, 2016

Get acquainted with the nature and scope of legal issues arising from the arts sector. Topics highlight the current issues within the music, theater, dance, visual arts and film industries. The course also summarizes some of the basic contractual relationships and intellectual property interests among arts industry players.

Instructor: Brian Taylor Goldstein, named a "Top Entertainment Lawyer" by *Washingtonian Magazine*, is a partner in Goldstein & Williams PLC. His law practice concentrates on providing legal, consultation, and management services to clients in the fields of entertainment and the arts—including the performing arts, music, television, motion pictures, the fine arts, publishing, graphic design, and nonprofit arts related organizations—with regard to such matters as copyright, trademark, rights and licenses, commissions and collaborations, recording, production, merchandising, distribution, promotion, touring, booking, arts and artist management, business formation and practices, contracts and negotiation, and the tax and immigration needs of foreign artists and performers. He also serves as Legal Affairs Advisor to North American Performing Arts Managers and Agents (NAPAMA), U.S. Legal Advisor to IAMA (International Artist Managers Association), and U.S. Legal Advisor to the Association of British Orchestras.

Planning for Success: Profit and Not for Profit | January 10, 2017

Engage in an intensive review of the processes of idea conception, business modeling, types of business structure, financial feasibility, business viability, asset selection and acquisition, start-up costs, capital requirements, revenue sources, costs of sales, income and expense projections, economic and market assumptions, business planning, bank loans and other borrowings, vendor credit, insurance, management structures, and other topics pertinent to the establishment of for-profit business in arts administration.

Instructor: Michael Wilkerson is Director of Arts Administration Programs at Indiana University Bloomington. He has worked as a university administrator, freelance writer, director of two multidisciplinary artists' residency programs, and been a founding chair of a national service/advocacy organization, and a founding editor of a national literary magazine. Additionally, he has taught writing, arts management, literary interpretation and other subjects for more than two decades, at Indiana, DePauw, American and Wisconsin Universities and at the School of the Art Institute in Chicago. Michael has served as a grants panelist for the National Endowment for the Arts and many other organizations, and specializes in cultural policy and artists' support systems.

Instructor: Andrew Maxfield directs the Influencer Institute, a strategy consulting firm for the nonprofit sector. He also serves as adjunct faculty at Brigham Young University, where he helps students in artistic disciplines learn and practice the foundations of entrepreneurship. A graduate of the Bolz Center for Arts Administration at the University of Wisconsin-Madison, Andrew was previously an associate at the Consensus Building Institute, a leading negotiation training and research firm based in Cambridge, MA.

For more information, visit: <http://cpae.uno.edu>

Raising the Money | March 14, 2017

Learn about fiscal planning and funding sources for events, tours, and institutional sustainability. Emphasis will be placed on developing realistic and “stress-free” budgets as well as diversifying earned and contributed income. Additional topics will include: developing new revenue streams (maximizing assets), getting grants, crowd-sourced funding, and creative cost-cutting. To make a more engaging seminar, participants are encouraged to provide specifics about their own organizations and experiences and interact with each other and the instructor. Some session time will also be devoted to simple budget and strategic funding planning exercises. **Entrance survey requested.*

Instructor: Dawn Gibson-Brehon is a graduate of the University of Hartford / Hartt School of Music and the University of Wisconsin/Madison, Bolz Center for Arts Administration, majoring in Music Management and Arts Administration, respectively. Mrs. Gibson-Brehon currently serves as an Assistant Professor in the Practice of Arts Management and Entrepreneurship, teaching classes in arts management, funding the arts, and business planning. In 2009 she launched Gibson & Brehon & Company, a consulting firm dedicated to supporting nonprofit organizations in their own development. Her current and past client base includes: The Apollo Theater, The Philadelphia Dance Company, the New York Foundation for the Arts, and the National Black Arts Festival, among others. In addition to managing GBCo, Mrs. Gibson-Brehon was a Peer Advisor through the Connecticut Commission on Culture and Tourism and a Mentor with the Kennedy Center’s Arts in Crisis program.

Curating a Series: Building a Roster | April 11, 2017

The thoughtful work of programming a performing arts series frequently has the word “curation” attached to it, as does the work of creating and maintaining an agency or management roster. Although presenters, agents, and managers have different imperatives, there are some remarkable similarities in the work of choosing artists to present or to represent, advocating for those artists, and building an audience for those artists. Instructors will lead a discussion exploring the philosophies behind programming and roster development and the strategies to achieve these goals. Importantly, both areas are intimately connected to the mission and business strategies of an organization. In this session, you'll get the keys to unlock the secrets of programming and artist representation—and mastering the art of the relationship between them.

Instructor: Elaine Lipcan holds a BFA from Allegheny College and currently serves as Vice President, Concert Booking & Administration and Manager, Artists & Attractions for Opus 3 Artists, LLC. She began her career as General Manager and Director of Booking for the renowned Nikolais Louis Dance Company, managing all aspects of the company's Joyce Theater and Henry Street Settlement seasons in New York. She was responsible for managing institutional projects, general operations and negotiation of international performance booking, and assisted with the transfer of the Alwin Nikolais archive to Ohio University Libraries. Ms. Lipcan later served as Associate with Micocci Productions and was an integral part of the company's management, producing and booking of North American performances for a roster of avant-garde theater directors and international companies. At Opus 3 Artists, she has been East Coast agent, negotiating with presenting organizations and symphony orchestras on behalf of Opus 3 Artists' roster of classical musicians, performing artists and ensembles. Currently, she directs personnel and strategic planning aspects of the company's North American booking department and is responsible for marketing. In addition she manages the international touring careers of the Parker Quartet, Jamie Bernstein and Tomáš Kubínek.

Kendra Whitlock Ingram serves as Vice President of Programming and Education for Omaha Performing Arts. She oversees the artistic direction of OPA's season as well as all education and community engagement initiatives. Ingram has held senior leadership positions with several major performing arts institutions including: Managing Director of Shenandoah Conservatory, Vice President and General Manager of the Baltimore Symphony Orchestra and Director of Pops and Special Programming for The Detroit Symphony. She holds a Master in Business Administration from University of Nebraska Omaha and a Bachelor of Science in Music Education from Duquesne University. She is also an alumna of the League of American Orchestras' Orchestra Management Fellowship Program. Ingram has served as an adjunct faculty member at Wayne State University in its Music Management Program, and has also served as a grant review panelist for the National Endowment for the Arts and the Michigan Council for Arts and Cultural Affairs. Ingram currently serves as board chair for the non-profit organization Hear Nebraska. She is a member Women's Fund of Omaha Circles, Women of Color in the Arts and the Broadway League's diversity committee.

Finale | May 9, 2017

The final session of the CPAE course will present an overview of the industry, including an in-depth look at the agent-presenter relationship and the many ways in which it can be fostered, further professional development suggestions, dealing with ethical situations, an intimate examination of the daily life of an agent or presenter, and, finally, a consideration of what the future holds for the industry.

Instructors: Harmon Greenblatt has recently retired as Director of the Arts Administration Program at the University of New Orleans, where he has served since 2005. His full-time teaching positions include Columbia College Chicago and the University of Hartford. Prior to his current position he also directed arts councils in Evanston and Decatur, Illinois and has been a producer, presenter, and manager in Illinois, New Jersey, and California.

Robert Baird is President of BAM! Baird Artists Management in Toronto, and a past President of NAPAMA (North American Performing Arts Managers and Agents). He is a member of the governance committee of the board of APAP (Association of Performing Arts Presenters), NAPAMA liaison to APAP and APAP Showcase producer Liaison. He is a member of the Board of Directors of Festivals and Events Ontario (FEO) where he serves as Vice-President. Mr. Baird is also Chair of TAN (Team Agent Network). Robert has had a long and distinguished career in the arts, publishing, education and artist management and is known internationally for his creative marketing ideas and skill at promotion and his expertise in cross-border touring. BAM! Baird Artists Management has a steadily-growing distinguished roster of artists and Robert is overseeing the artistic careers of both emerging and established artists in Canada, the United States, and around the world.

**For general information on the
online CPAE or to explore
residential pursuit of a
Master's Degree in Arts Administration
in the City of New Orleans
contact artsadm@uno.edu or 504.280.7134
arta.uno.edu**