

Bergen Community College
Division of Business, Arts, and Social Sciences
Department of Visual and Performing Arts

Course Syllabus

MUS-262 Concert Promotion and Production

Basic Information about Course and Instructor

Semester and year: Course and Section Number: Meeting Times and Locations: Instructor: Office Location: Phone: Departmental Secretary: [optional] Office Hours: Email Address:
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Course Description:

This course is a practical introduction to the structure of the live performance industry. Topics covered include artist relations, talent and venue management, advertising and public relations, licensing, live sound reinforcement, stage and lighting systems, as well as performing arts administration. The student will gain practical experience by participating in the promotion and production of college sponsored events. Lecture [2.00], Laboratory [2.00].

3 credits

Prerequisites: MUS151 or MUS152

Student Learning Objectives and Assessment:

At the completion of the semester, students will be able to:

1. analyze the creative and business structure of the live performance industry.	Tests and assignments
2. describe the legal and administrative procedures necessary to produce successful live performance events and tours.	Tests and assignments
3. explain the current business environment of the live performance industry and the most important business organizations.	Test and assignments
4. demonstrate the ability to participate on a team dedicated to a successful live performance event.	Test and assignments
5. demonstrate skills in live sound reinforcement and event production techniques.	Test and assignments
6. prepare a proposal for a concert promotion project, including production and marketing costs as well as projected returns.	Test and assignments

Required Textbooks:

Waddell, Ray D., Barnet, Rich, and Jake Berry. *This Business of Concert Promotion and Touring: A Practical Guide to Creating, Selling, Organizing, and Staging Concerts*. New York: Billboard Books, 2007.

Suggested Resources:

Goldstein, Jeri. *How To Be Your Own Booking Agent: The Musician's & Performing Artist's Guide To Successful Touring*. Revised Third Edition. Charlottesville, VA: The New Music Times, Inc., 2008.

Atkins, Martin. *Tour: Smart: And Break the Band*. Chicago: Smart Books, 2007.

Reynolds, Andy. *The Tour Book: How to Get Your Music on the Road*. Boston: Cengage, 2008.

Trade Magazines:

Pollstar (www.pollstar.com)

Billboard (www.billboard.com)

Students should come to each class prepared with books, handouts, pencils and blank staff paper. They are required to access the course Moodle site.

Course Requirements:

Concert Production Experience: Students are expected to assist with the following college-sponsored activities, outside of class time. Students will be assigned a variety of tasks for each event and the successful production of the event is the responsibility of each student in the class. Failure to adjust your schedule accordingly will result in a lower grade for the course.

Evaluation:

Class Involvement = 25% (based on class attendance and participation (including lateness to class), thoughts and reactions concerning the day's assignments, projects and class discussions and lectures.

(4) Tests= 25% (15% each)

Homework Assignments= 50%

Assignment details and grading rubrics will be posted on the Moodle site.

90-100 = A 86-89 = B+ 80-85 = B 76-79 = C+ 70 - 75 = C 65-69 = D

E =Unofficial Withdrawal W =Official Withdrawal INC=Incomplete 0-64 = F

Any work turned in late from the original due date shall be deducted by one letter grade. Two letter grades shall be deducted after the second week from the due date, and three letter grades after the third week from the original due date. There are no make-up examinations unless approved in advance by the instructor.

Bergen Community College Academic Policies:

Bergen Community College is committed to academic integrity – the honest, fair and continuing pursuit of knowledge, free from fraud or deception. Please review the college catalogue or student handbook for further information on this topic. Bergen Community College has adopted an internal grievance procedure to provide for prompt and equitable resolution of complaints alleging any action prohibited by federal regulation implementing Section 504 of the Rehabilitation Act of 1973, as amended, and the Americans with Disabilities Act of 1990. (ADA). Please review the college catalogue for further information on this topic.

Bergen Community College is committed to providing its students and employees with an academic and work environment free from sexual harassment or discrimination. Please review the policy prohibiting sexual harassment in the college catalog. Please review the statement on acceptable use of BCC technology in the college catalog. Faculty hold 3 office hours per week,

and as requested by students, by appointment. Students are encouraged to seek out their faculty member for academic needs.

BCC Attendance Policy

All students are expected to attend punctually every scheduled meeting of each course in which they are registered. Attendance and lateness policies and sanctions are to be determined by the instructor for each section of each course. These will be established in writing on the individual course outline. Attendance will be kept by the instructor for administrative and counseling purposes.

Attendance Policy in this Course

[To be designated by the instructor]

Other College, Divisional, and/or Departmental Policy Statements [optional but recommended]

<p><u>Examples:</u> Statement on plagiarism and/or academic dishonesty. ADA statement. Sexual Harassment statement. Statement on acceptable use of BCC technology. Statement on the purpose and value of faculty office hours.</p>
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Statement on Accommodations for Disabilities

Bergen Community College aims to create inclusive learning environments where all students have maximum opportunities for success. Any student who feels he or she may need an accommodation based on the impact of a disability should contact the Office of Specialized Services at 201-612-5269 or via email at ossinfo@bergen.edu for assistance.

Student and Faculty Support Services [optional but recommended]

List support services, e.g., the Writing Center, the Math Lab, the Tutorial Center, Online Writing Lab (OWL), Office of Specialized Services, etc. Include information on the BCC Library.

Example:

Student and Faculty Support Services

The Distance Learning Office – for any problems you may have accessing your online courses	Room C-334	201-612-5581 psimms@bergen.edu
English Language Resource Center	On Line at:	http://www.bergen.edu/elrc
The Tutoring Center	Room L-125	201-447-7908 http://www.bergen.edu/tutoring
The Writing Center	Room L-125	201-447-7908 http://www.bergen.edu/owl
The Office of Specialized Services (for Students with Disabilities)	Room L-116	201-612-5270 http://www.bergen.edu/oss
BCC Library – Reference Desk	Room L-226	201-447-7436

Special Note on the Tutoring Center

The Henry and Edith Cerullo Learning Assistance Center encompasses the Tutoring Center, the English Language Resource Center, and the Writing Center. The website of the Learning Assistance Center is located at www.bergen.edu/elrc. Tutoring services are available for this course in the Tutoring Center. As listed above, the Tutoring Center is located in Room L-125, and its phone number is 201-447-7908.

Include a Course Outline and Calendar [can be combined in a single syllabus section]

The Course Outline and Calendar must include all of the following elements:

- *A daily or (at least) weekly schedule of topics to be covered.*
- *Dates for exams, quizzes, or other means of assessment.* (This does not mean that all evaluation of students must be in groups and at the same time. Exams and other means of assessment can be listed as "to be scheduled individually.")
- *Due dates for major assignments – e.g., when is a paper due; if the topic has to be approved, when; if an outline or draft is an interim step, when it is due.*
- *Any required special events* must be included in the outline/calendar, e.g., a lecture by a visiting speaker, a dramatic or musical performance, a field trip.
- Designation of Student Learning Objectives – by number – for each topic (see sample below).
- A note to students stating that the course outline and calendar is tentative and subject to change, depending upon the progress of the class.

Sample Format for Course Outline and Calendar

Note to Students: The following Course Outline and Calendar is tentative and subject to change, depending upon the progress of the class.

Week(s)	Date(s)	Topics & Assignments	Learning Objectives
1			
2			
3			
4			
5			
6			
7			
8			
9			
10			

Course Outline:

The following outline may be revised at the discretion of the instructor. Specific readings and written assignments will be shared during class meetings and posted on the course Moodle site.

Week	Topic
1	Overview of the Live Performance Industry: Meet the Players Assigned Reading: Chapter 1, p. 5-28, Chapter 7, pp. 87-96 & Chapter 17, pp. 235-247
2	Creating the Event: Talent Buyers and Talent Agents Assigned Reading: Chapter 9, pp. 111-124
3	Organizing the Show: Budgeting Costs & Ticketing Assigned Reading: Chapter 13, pp. 183-192 & Chapter 15, pp. 209-222
4	Performance Agreements: Artist Contracts and Technical Riders

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	Assigned Reading: Chapter 10, pp. 125-136 & Chapter 11, pp. 137-169
5	Insurance, Unions and Employment Issues Assigned Reading: Chapter 12, pp. 171-182
6	Production Management: The Production Crew Assigned Reading: Chapter 7, pp. 87-96
7	Concert Production: Live Sound Reinforcement Assigned Reading: Chapter 5, pp. 67-76
8	Concert Production: Staging and Lights
9	Event Promotion and Marketing Assigned Reading: Chapter 14, pp. 193-208
10	Tour Management: Making Money on the Road Assigned Reading: Chapter 2, pp. 29-40
11	Tour Management: Tour Planning Assigned Reading: Chapter 3, pp. 41-54
12	Tour Management Assigned Reading: Chapter 4, pp. 55-66 & Chapter 8, pp. 97-107
13	Day of Show: Preparation Assigned Reading: Chapter 6, pp. 77-85
14	Venue Operations and Services Assigned Reading: Chapter 16, pp. 225-233
15	Appraisal and Review of Concert Production and Promotion