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PURPOSE III**PURPOSE****ASSESSMENT/DISSEMINATION**

In the third Purpose of the Media Management MBA program, students will analyze strategic marketing concepts and management systems required to support effective marketing of their media related venture and incorporate this material into a comprehensive marketing/distribution plan for their respective media venture product or service. Theoretical materials and skills covered in the Dimension seminars will be reviewed for their application to the Constructive Action. The subjects in Purpose III in the liberal arts, the social sciences, business and law include: Communications Law; International Business; The Music Industry; Accounting for Entertainment Industries; and Entertainment Industry Marketing, Public Relations and Promotion. Students will also assess the extent to which they were successful with their respective media venture goals, amend their business plans where and if necessary, and draft recommendations for the further development and growth of their specific media related endeavor or enterprise.

CONSTRUCTIVE ACTION

At this juncture of the Constructive Action process, students will design and implement a marketing/distribution plan for their media product or service; evaluate the success or failure of their strategies and goals; then revise and augment their business plans for future development and growth.

PURPOSE III**VALUES AND ETHICS:****MEDIA, CULTURE, & SOCIETY**

Society exists not only by transmission, by communication, but it may fairly be said to exist in transmission, in communication. Study of societal uses and consequences of mass media must go hand in hand with the study of the communication industries involved in the production and dissemination of information. Society is understood and developed to a great degree by its media and culture industries; its communication industries provide the images, symbols and vocabulary by which people interpret and respond to their social environment. This course engages in historical, empirical, interpretive and critical investigations into the role of the media in the social production of meaning and the expansion of the powers of human knowledge and includes investigations of changes and trends in mass communications, providing general accounts of the role of media in society, accounts of the formative influences that shape the media, the way media affects social behavior and belief systems, and how the ideology of a group is produced and reproduced in its cultural practices. It will also include an examination of current modes of discourse that bear on media industries such as phenomenology, hermeneutics, semiotics, feminism, and deconstruction; an analysis of recent changes in media industries; and an analysis of the relationship of media organizations and markets to the structures of power and influence in society.

ABILITIES

- 1) To understand and develop media literacy, i.e. the ability to access, analyze, evaluate and produce communications in a variety of forms.
- 2) To understand media trends and their implications for media managers, information producers, and society.
- 3) To examine current modes of philosophical discourse that reflect and articulate media industries positions and practices.
- 4) To derive a multidisciplinary understanding of the evolution and effects of mass-mediated culture.

TOPICS

Theories of Communication: System Theory; Theories of Signs & Language;
Theories of Discourse; Theories of Message Production, Reception & Processing;
Theories of Symbolic Interaction, Dramatism & Narrative;
Theories of Social & Cultural Reality, Experience & Interpretation;
Feminist Theory; Marxist Theory.
Communication and Organizational Networks
Communication and Media: Media Audience, Content, Structure and Effects.
Government, Business and Mass Media
Producer and Client; Targeting the Audience; Power of the Public
The Politics of Communication and the Communication of Politics
Media Literacy and Media Socialization
Mass Mediated Culture and Meaning
Ideology in Perception, Structure and Genre

REQUIRED TEXTS

Strinati, Dominic. *An Introduction to Theories of Popular Culture*. NY: Routledge, 1995.

Hesmondhalgh, David. *The Cultural Industries*. CA: Sage Publications, 2002.

Lewis, Jeff. *Cultural Studies: the Basics*. CA: Sage Publications, 2002.

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JOURNALS

Critical Studies in Mass Communication

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PURPOSE III

SELF & OTHERS:

INTERNATIONAL BUSINESS:

This course is an introduction to general and media-related international business practices, and the geographic, demographic, technological, political, economic and sociocultural forces that impact upon the conduct of media management and the evolution of media industry corporate cultures from a national-

international perspective. This course has a built-in, field-site component. Students are required to design and implement a practical project which will be both pertinent and beneficial to his or her career, organization or job-related responsibilities. The Study Away component seeks to prepare students to become media professionals capable of negotiating cultural diversity and understanding, at first hand, the purposes, systems and skills which comprise the conduct of international business and world markets.

ABILITIES

- 1) To understand the nature & scope of international business and the 3 environments in which international business managers must operate: the domestic, international (i.e. business whose activities involve crossing of national borders) and foreign (i.e. domestic operations within a foreign country).
- 2) To be able to engage in cross-cultural analyses and comparisons of media-related business organizations and ventures and be able to identify potential markets, alliances and opportunities.
- 3) To attain a cross-cultural understanding of the meaning of work, leadership, group management and decision making, in order to manage for cross-cultural and multi-ethnic effectiveness both at home and abroad.

TOPICS

The Foreign Environment: Financial Forces; Economic & Socioeconomic Forces; Physical Forces; Sociocultural Forces; Political Forces; Legal Forces; Labor Forces; Competitive & Distributive Forces
Theories of International Trade and Economic Development
International Monetary Systems and Foreign Investment
Comparative Management and Labor Relations
Strategies and Functions in Managing International Ventures
Managing Across Cultures and Within Any Given Cultural Context
Global Integration of Media Industries
Market Assessment & Analysis
Export/Import Practices
Strategic Planning & Organization Design for International
and Global Organizations and Ventures
Trends & New Directions

REQUIRED TEXTS

Ball, Don & McCulloch, Wendell. *International Business: The Challenge of Global Competition* 11th ed. NJ: McGraw Hill, 2007.

Also Recommended

Hodgetts, Richard & Fred Luthans. *International Management*, 2nd ed. NY: McGraw-Hill, 1994.
Mead, Richard. *International Management: Cross-Cultural Dimensions*. MA: Blackwell, 1994.
Stevenson, Robert. *Global Communication in the Twenty-First Century*. NY: Longman, 1994.

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- Cateora, Philip. *International Marketing*, 8th ed. IL: Irwin, 1993.
- Cavaleri, Steven and K. Obloj. *Management Systems: A Global Perspective*. CA: Wadsworth, 1993.
- Daniels, John. *International Dimensions of Contemporary Business*. MA: PWS-Kent, 1993.
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- Donaldsen, Thomas. *The Ethics of International Business*. NY: Oxford University Press, 1989.
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- Frieden, Jeffrey & David Lake. *International Political Economy*, 3rd ed. NY: St. Martins Press, 1995.
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- Hendon, Donald. *World Class Negotiating: Dealmaking in the Global Marketplace*. NY: Wiley, 1990.
- Hill, Charles. *International Business: Competing in the Global Marketplace*. IL: Irwin, 1994.
- Hodgetts, Richard and Fred Luthans. *International Management*, 2nd ed. NY: McGraw-Hill, 1994.
- Howell, W.J. *World Broadcasting in the Age of the Satellite: Comparative Systems, Policies and Issues in Mass Telecommunications*. NJ: Ablex, 1986.
- James, Harvey. *When Businesses Cross International Borders: Strategic Alliances and Their Alternatives*. CT: Praeger, 1993.
- Jarvie, I.C. *Hollywood's Overseas Campaign: The North Atlantic Movie Trade 1920-50*. England: Cambridge University Press, 1992.
- Kantor, Moss. *Global Strategies: Insights from the World's Leading Thinkers*. MA: Harvard Business School Press, 1994.
- Kaynak, Erdener. *The Management of International Advertising*. CT: Praeger, 1989.
- Keegan, Warren. *Global Marketing Management*, 5th ed.. NJ: Prentice Hall, 1995.
- Korzenny, Felipe and Stella Ting-Toomey. *Mass Media Effects Across Cultures*. CA: Sage, 1992.
- Krugman, Paul and Maurice Obstfeld. *International Economics: Theory and Practice*. NY: HarperCollins, 1994.
- Litka, Michael. *International Dimensions of the Legal Environment of Business*, 2nd ed. CA: Wadsworth, 1991.
- Little, J. *Understanding Wall Street*, 3rd ed. IA: McGraw-Hill, 1991.
- McAnany, E. & K. Wilkenson. *Mass Media & Free Trades*. Austin: University of Texas Press, 1996.
- McCall, J. *Marketing by Agreement: A Cross-Cultural Approach to Business Negotiations*. NY: Wiley, 1984.

- Melvin, Michael. *International Money and Finance*. NY: HarperCollins, 1992.
- Niepert, David M. *A Tour of International Trade*. NJ: Prentice Hall, 2000.
- Ohmae, Kenichi. *The Borderless World: Power and Strategy in the Interlinked Economy*. NY: HarperCollins, 1993.
- Ordelheide, Dieter. *Transnational Accounting*. NY: Palgrave, 2001.
- Parter, Alan. *Going Local: How Global Companies Become Market Insiders*. London: Economist Intelligence Unit, 1993.
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- Robock, S. & K. Simmonds. *International Business and Multinational Enterprise*, 4th ed. IL: Irwin, 1989.
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- Usunier, Jean-Claude. *International Marketing, A Cultural Approach*. NJ: Prentice Hall, 1993.
- Yip, George. *Total Global Strategy: Managing for World Wide Competitive Advantage*. NJ: Prentice Hall, 1995.

ONLINE SOURCES

- Country Commercial Guides*. http://www.state.gov/www/about_state/business/com_guides/index.html
- Export Sales & Marketing Manual*. <http://www.exportusa.com/>
- International Trade Web Resources*. <http://www.fita.org/webindex2a.shtml>
- Virtual International Business and Economic Sources.
<http://www.uncc.edu/lis/library/reference/intbus/vibehome.htm>

PURPOSE III**SYSTEMS I:****THE MUSIC INDUSTRY**

This course covers the history of the music industry, primarily in the United States, and focuses on the current spectrum of product creation, financing, production, marketing, distribution and exhibition. In following the artistic, technical and commercial development of a music venture or product from its inception through production and dissemination both nationally and internationally, the course will also look at the music industry's relationship and interaction with publishing, television, cable, radio, movie, and theater industry channels, practices and personnel as well as discuss music management according to genre (e.g. pop vs classical, jazz, religious, folk, etc), and the influence of technology on artistic and commercial trends in music and music-related industries.

ABILITIES

- 1) To understand the concepts and principles of music media management.
- 2) To understand the history and changing nature of music industry technology, production, distribution and promotion.
- 3) To understand the career structures, functions and opportunities for music media management professionals.

TOPICS

Careers in Music Industry and Music Management According to Genre

Record Industry: History

Recording Companies and Artists

Agents and Managers

Independent Record Producers

Trade Practice Regulation

Record Clubs & Premiums

Foreign Record Deals

Music Publishers and Writers:

Sources of Income

Record Covers, Labels and Liners

Licensing; Music and Commercials

Foreign Publishing

Mechanical Rights; Copyrights; Performing Rights, Public Domain

Performing Rights Organizations

Studio Work and Audio Engineering

Theatre and Music; Music Performance; Concerts and Festivals

TV, Cable TV and Music Videos

Film Music

Promotion and Publicity

Management of Music Performance Institutions

Music Retailing and Wholesaling

REQUIRED TEXTS

Brabec, Jeffrey & Tod Brabec. *Music, Money and Success: The Insider's Guide to the Music Industry*, 5th Edition. NY: Schirmer/Macmillan, 2006.

Shemel, Sidney and M. Krasilovsky, *This Business of Music*, 10th ed. NY: Billboard Books, 2007.

Also Recommended:

Halloran, Mark. *The Musician's Business and Legal Guide*. NJ: Prentice Hall, 1991.

Weissman, Dick. *The Music Business*. NY: Crown Publishers, 1990.

JOURNALS

Billboard

Variety

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Aymes, Tim. *The Technique of Audio Post-Production in Video and Film*. MA: Focal Press, 1990.

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Bell, David. *Getting the Best Score for Your Film: A Filmmaker's Guide to Music Scoring*.

LA: Silman-James Press, 1994.

Bennett, Andy. *Cultures of Popular Music*. Buckingham: Open University Press, 2001.

Block, Geoffrey. *Enchanted Evenings: the Broadway Musical from Show Boat to Sondheim*. Oxford, 1997.

Bond, S. *The Songwriter's and Musician's Guide to Nashville*. NY: Allworth Press, 2000.

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Braheny, John. *The Craft and Business of Songwriting*. Cincinnati: Writer's Digest Books, 1988.

Campbell, M. *And the Beat Goes On*.

Carlin, Dan. *Music in Film & Video Productions*. MA: Focal Press, 1991.

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NY: Times Books, 1990.

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- Your Career*. NY: Citadel Press, 1995.
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- Fink, M. *Inside the Music Industry*, 2nd ed.
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- Frith, Simon. *Sound Effects: Youth, Leisure and The Politics of Rock & Roll*. NY: Pantheon, 1981.
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- Griffiths, David. *Hot Jazz: from Harlem to Storyville*. Scarecrow, 1998.
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- Jones, Tom. *Making Musicals: An Informal Introduction to Musical Theatre*. NY: Limelight Edition.
- Kaplan, E. *Rocking Around the Clock: Music Television, Post Modernism and Consumer Culture*. NY: Routledge, 1987.
- Kelley, Jeff ed. *Essays on the Blurring of Art and Life: Allan Kaprow*. CA: University of California Press, 1993.
- Kelley, Michael. *Liberty Records: A History of the Recording Company and Its Stars 1955-1971*. NC: McFarland, 1992.
- Kennedy, Rick and McNutt, Randy. *Little Labels-Big Sound: Small Record Companies and the Rise of American Music*. IN: Indiana University Press, 1999.
- Kimpel, Dan. *Networking in the Music Business*. Cincinnati: Writer's Digest Books, 1993
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- Knoedelseder, William. *Stiffed: A True Story of MCA, The Music Business and The Mafia*. NY: HarperCollins, 1993.
- Kramer, Lawrence. *Musical Meaning: Toward a Critical History*. CA: University of California Press, 2001.
- Lathrop and Pettigrew. *This Business of Music Marketing and Promotion*. NY: Watson-Guptill.
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- Molenda, Michael. *Making the Ultimate Demo*. CA: EM Books, 1993.
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- Negus, Keith. *Music Genres and Corporate Cultures*. NY: Routledge, 1999.
- Nisbett, Alex. *The Sound Studio*, 6th ed. MA: Focal Press, 1995.
- Orrey, Leslie. *Opera: A Concise History*. London: Thames & Hudson, 1987.
- Passman, Donald. *All You Need to Know About the Music Business*. NJ: Prentice Hall Press, 1994.
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- Rapaport, Diane. *How to Make and Sell Your Own Recording*, 4th ed. NJ: Prentice Hall, 1992.
- Riordan, James. *Making it in the New Music Business*. Cincinnati: Writer's Digest Books, 1991.
- Roberts, John. *Black Music of Two Worlds*, 2nd ed. 02864929x
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- Sirota, Warren. *Making Music with Your PC*. CA: Prima Publishing, 1995.

- Stone, Terri, ed *Music Producers: Conversations with Today's Top Record Makers*. WI: H. Leonard. 1992.
- Southern, Eileen. *The Music of Black Americans: A History*, 3rd ed. NY: Norton, 1997.
- Sullivan, Jack. *New World Symphonies: How American Culture Changed European Music*. Yale, 1999.
- Summer, Jodi. *Making and Marketing Music: The Musician's Guide to Financing, Distributing, and Promoting Albums*. NY: Allworth Press, 1999.
- Summer, J. *The Interactive Music Handbook: The Definitive Guide to Internet Music: Strategies, enhanced CD Production, and Business Development*. NY: Allworth Press, 1996.
- Summers, Jodi. *Making and Marketing Music: The Musician's Guide to Financing, Distributing and Promoting Albums* NY: Allworth Press, 1999.
- Taylor, Timothy D. *Global Pop: World Music, World Markets*. NY: Routledge, 1997.
- Tirro, Frank. *Jazz: A History*, 2nd ed. NY: WW. Norton, 1993.
- Vasey, John. *Concert Sound and Lighting Systems*. Mass: Butterworth Publishers, 1989.
- Wadems, Wayne. *Sound Advice: The Musician's Guide to the Recording Studio*. NY: Schirmer Books, 1990.
- Wallis, Roger and Krister Malm. *Media Policy and Music Activity*. NY: Routledge, 1993.
- Whiteley, Shiela. *The Space Between the Notes: Rock and the Counter-Culture*. NY: Routledge, 1992.
- Wilson, L. *Making it in the Music Business: The Business and Legal Guide for Songwriters and Performers*. NY: Allworth Press, 1999.
- Winkler, Todd. *Composing Interactive Music: Techniques and Ideas using Max*. MIT, 1998.

PURPOSE III**SYSTEMS II:****THEATRE AND PERFORMING ARTS INDUSTRIES**

This course is designed to give the student an overview of the business workings of the performing arts in America and, to a lesser degree, throughout the world. Emphasis will be placed on practical, rather than theoretical, aspects of arts management to various other specialties in media management.

It is assumed that most students in the class have a strong background in some area of media management and its associated art forms, but perhaps less to little background in the performing arts, especially theatre, which will be the main focus.

By the conclusion of the course, students will have obtained a working knowledge of the major areas of the arts business and an understanding of the current direction of the performing arts industries, and to apply that knowledge to other media specialties such as television, film, and the internet.

ABILITIES

- 1) To apply management principles and concepts to the successful funding, development, and marketing of theatrical works, events and organizations.
- 2) To understand and develop the synergistic alliances and partnership potential between theatre and the performing arts, and other media industries such as television, film, radio and the internet.

TOPICS

Producing Theatre and Performing Art Events
Theatre Management
 Commercial
 Non profit Professional Independent Theatre
 Touring Companies
 Stock and Dinner Theatre
 College Theatre
 Community Theatre
 Presenting Organizations
Theatre Managers
 Impresarios
 Producers
 Theatre Operators
 Presenter/promoters
 Company Managers
 Stage Managers
Theatre Personnel and Positions
Board of Trustees and Advisory Board involvement
Finance and Fundraising
Marketing and Promotion
Bo Office Management

Dance Company Management
Performing Arts Organizations
Event Management
Advertising and Publicity
Artistic-Managerial Decision Making

REQUIRED TEXT

Isenberg, Barbara. *Making it Big: The Diary of a Broadway Musical*. NY: Limelight Editions, 1996.

Langley, Stephen. *Theatre Management: Producing and Managing the Performing Arts*. NY: Drama, 2007.

Recommended:

Farber, Donald. *From Options to Opening: A Guide to Producing Off-Broadway Plays*. NY: Limelight Editions, 1977. (OUT OF PRINT)

JOURNALS

Backstage
Variety

SELECTED BIBLIOGRAPHY

Aston, Elaine. *Feminist Theatre Practice*. NY: Routledge, 1999.

Bharucha, Rustom. *The Politics of Cultural Practice: Thinking through Theatre in an Age of Globalization*. NY: Wesleyan University Press, 2000.

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Brockett, Oscar. *History of the Theatre*, 7th ed. NY: Allyn & Bacon, 1995.

Brown, Gene. *Showtime: A Chronology of Broadway and the Theatre from its Beginning to the Present*. NY: Macmillan, 1997.

Brown, John. *The Oxford Illustrated History of Theatre*. NY: Oxford University Press, 1997.

Brown, John. *What is Theatre*. MA: Focal Press, 1997.

Campbell, Drew & K. Knekt. *Technical Theater for Nontechnical People*. NY: Allworth Press, 1999.

Catherwood, Dwight. *The Complete Guide to Special Event Management*. NY: Wiley, 1992.

Celentano, Suzanne and K. Marshall. *Theatre Management: A Guide to Producing Plays on Commercial and Non-Profit Stages*. NY: Players Press, 1998.

Cohen, S.J. *Dance as a Theatre Art: Source Readings from 1581 to the Present*. NJ: Princeton, 1992.

Coons, Patti. *Gala: The Special Event Planner for Professional and Volunteers*. NY: Capital Books, 1999.

Cooper, S. *Staging Dance*. NY: Routledge.

Davies, Gill. *Create your Own Stage Production Company*. NY: Watson-Guptill, 2000.

Drabinsky, Garth. *Closer to the Sun*. Toronto: McClelland & Stewart, 1995.

DuBoff, Leonard. *The Performing Arts Business Encyclopedia*.

Faber, D.C. *Producing Theatre: A Comprehensive Legal and Business Guide*. NY: Limelight Editions.

Goldberg, Rosalee. *Performance Live Art Since 1960*. NY: Harry Abrams, 1998.

Goldblatt, Jeff. *The Art and Science of Modern Event Management*. NY: Wiley, 1997.

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- Harris, Andrew. *Broadway Theatre*. NY: Routledge, 1994.
- Isenberg, Barbara. *Making it Big: The Diary of a Broadway Musical*. NY: Limelight Editions, 1996.
- Kelly, Tom. *The Backstage Guide to Stage Management*. NY: Backstage Books, 1999.
- Lee, Carol. *Ballet in Western Culture-A History of its Origins & Evolution*. Boston: Allyn & Bacon, 1999.
- McDonald, Ian et al. *Festival and Special Event Management*. NY: Wiley, 1999.
- McQuail, D. *Audience Analysis*. Thousand Oaks, CA: Sage Publications, 1997.
- Meneer, Pauline & Terry Hawkins. *Theatre Stage Management and Theatre Administration*. NY: Phaidon Press, 1995.
- Napier, A. David. *Foreign Bodies: Performance, Art, and Symbolic Anthropology*. CA: University of California Press, 1992.
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- Schneider, Richard and Mary Jo Ford. *Theater Management Handbook*. NY: Better Way Books, 1999.
- Shagan, R. *Booking and Tour Management for the Performing Arts*. NY: Allworth Press, 1996.
- Stern, Lawrence. *Stage Management*, 6th ed. MA: Allyn & Bacon, 1998.
- Vasey, John, *Concert Tour Production: How to Take Your Show on the Road*. MA: Focal Press, 1997.
- Moon Over Broadway (Video) Chris Hegedus & DA Pennebaker (1996).

PURPOSE III**SKILLS:****COMMUNICATION ARTS & ENTERTAINMENT MARKETING,
PUBLIC RELATIONS & PROMOTIONS**

Marketing is an inclusive term involving market identification, research, evaluation and characterization of product or service, and the promotion and selling of that product or service to appropriate customers. Marketing is viewed as both a social and managerial process by which individuals and groups obtain what they need and want through creating, offering and exchanging products and services of value to others. This course seeks not only to understand the critical role of marketing in organizations and society but also the particulars of media industry marketing. The course will also consider the interdependent relations of production, marketing, distribution and exhibition in television and cable, the film industry (studios and independents), and the music industry, from record companies to radio stations to retail, Internet marketing, MTV and concert tours; media cross-marketing; advertising regulation; strategic planning for international markets; special events and sales promotion; public relations and publicity from the point of view of media industry marketing.

ABILITIES

- 1) To understand basic marketing principles, strategies and practices and the main issues faced in strategic, tactical and administrative marketing of media related products and services.
- 2) To know how to develop and use market data to plan, implement and evaluate media marketing plans.

TOPICS

Marketing in the Business Sector; the Not-for Profit Sector; the International Sector
Company Orientations Towards The Marketplace: Production Orientation; Sales Orientation; Marketing Concept; Relationship Concept; Societal Marketing Concept
Market Research and Design: The Four P's; Analyzing Consumer Markets and Buyer Behavior;
Analyzing Industries and Competitors.
The Marketing Plan and Strategic Planning
Differentiating and Positioning the Market Offer
Developing, Testing & Launching New Products & Services
Managing Service Businesses & Ancillary Services
Managing Product Life Cycles & Strategies
Designing Marketing Strategies for Market Leaders, Challengers, Followers & Nichers
Marketing Decision Support Systems
Selecting & Managing Marketing Channels
Designing Communication & Promotional Mix Strategies
Designing Effective Advertising Programs
Designing Direct Marketing, Sales Promotion and Public Relations Programs
Organizing & Implementing Marketing Programs
Evaluating and Controlling Market Performance
The Role of Ad Agencies and Other Marketing Communications Organizations
Utilizing the Internet at a Communications and Sales Tool
The Role of Personal Selling in the IMC Program

REQUIRED TEXTS

Kotler, Philip and Kevin Keller. *Marketing Management*. 13th Ed. NJ: Prentice Hall, 2008.

RECOMMENDED TEXTS

Judson, Bruce. *Hyperwars: Eleven Strategies for Survival and Profit in the Era of Online Business*. NY: Scribner, 1999.

Schor, Juliet B. & Douglas Holt. *The Consumer Society Reader*. NY: New Press, 2000.

Wyatt, Justin. *High Concept Movies and Marketing in Hollywood*. Austin: University of Texas Press, 1994.

JOURNALS

Advertising Age

iMarketing News

Journal of Advertising

Journal of Public Relations Research

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Acuff, Dan. *What Kids Buy and Why: The Psychology of Marketing for Children*. NY: Free Press, 1997.

Aronson, Merry. *The Public Relations Writer's Handbook*. NY: Simon & Schuster.

Avrich, Barry. *Event and Entertainment Marketing*. IL: Probus Publishing Co., 1994.

Barker, Christopher. *Cultural Studies: Theory and Practice*. CA: Sage, 2000.

Batra, Rajeev and Rashi Glazer. *Cable TV Advertising*. CT: Quorum Books, 1989.

Beck, Chris. *Sales Strategy: The Next Generation of Sales Solutions*. LA: R & R Books, 1989.

Biocca, Frank. *Television and Political Advertising. Vol I: Psychological Processes & Vol II: Signs, Codes and Images*. NJ: Lawrence Erlbaum Associates, 1991.

Blackwell, Roger D. and Stephan, Kristina. *Customers Rule! Why the E-Commerce Honeymoon Is Over, and Where Winning Businesses Go From Here*. NY: Crown Publishing Group, 2001

Book, Albert et al. *The Radio and Television Commercial*, 2nd ed. IL: NTC, 1984.

Breakenridge, Dierdre. *Cyberbranding: Brand Building in the Digital Economy*. NY: Prentice Hall, 2001

Chapman, EA, Jr. *Exhibit Marketing: A Success Guide for Managers*, 2nd ed. IA: McGraw-Hill, 1995.

Churchill, Gilbert, Jr. *Marketing Research, Methodological Foundations*. NY: Dryden Press, 1995.

Cole, David. *The Complete Guide to Book Marketing*.

Collin, Simon. *E-Marketing*. NY: John Wiley & Sons, LTD, 2000.

Cortese, Anthony J. *Provocateur: Images of Women and Minorities in Advertising*. MD: Rowman & Littlefield, 1999.

Crask, Melvin, R. Fox & R. Stout. *Marketing Research: Principles and Applications*. NJ: Prentice Hall, 1995.

De Bonis, J. N. and Peterson, Roger S. *Ama Handbook for Managing Business to Business Marketing Communications*. IL: NTC/Contemporary.

Dommermuth, William. *Promotion: Analysis, Creativity and Strategy*. CA: Wadsworth, 1989.

Doty, Dorothy. *Publicity and Public Relations*. NY: Barron's, 1990.

Douglas, Susan and C. Craig. *Global Marketing Strategy*. NY: McGraw-Hill, 1995.

- Dowling, Paul J. Jr. et al. *Web Advertising and Marketing*, 2nd Ed. CA: Prima Communications, 1998.
- Duboff, Robert and Spaeth, Jim. *Market Research Matters: Tools and Techniques for aligning your Business*. NY: Wiley, 2000.
- Eastman, Susan, S, Head & L. Klein. *Broadcast/Cable Programming*. CA: Wadsworth Publishing, 1989.
- Engel, James et al. *Promotional Strategy: Managing Communications Process*, 8th ed. IL: Irwin, 1994.
- Ewen, Stuart. *Public Relation!: A Social History of Spin*. NY: Basic Books, 1996.
- Fiore, Frank. *E-Marketing Strategies: The Hows & Whys of Driving Sales Through e-Commerce*. QUE Publishing, 2001
- Frith, Katherine Toland. *Undressing the ad: reading culture in advertising*. P. Lang, 1997.
- Garten, Jeffrey E. *The Big Ten: The Big Emerging Markets and How They Will Change Our Lives*. NY: Basic Books, 1998.
- Godin, Seth. *Permission Marketing: Turning Strangers Into Friends, and Friends Into Customers*. NY: Simon & Schuster, 1999
- Goetsch, Hal. *Developing, Implementing and Managing an Effective Marketing Plan*. IL: NTC, 1993.
- Goldberg, Fred. *Motion Picture Marketing and Distribution*. MA: Focal Press, 1991.
- Grossman, Ann. *The Marketer's Guide to Media Vehicles, Methods and Options: A Sourcebook in Advertising and Promotion*. CT: Greenwood Pub., 1987.
- Haskins, Jack and Kendrick, Alice. *Successful Advertising Research Methods*. IL: NTC/Contemporary.
- Heath, Robert L. ed. *Handbook of Public Relations*. CA: Sage Publications, 2001.
- Henaff, M. *Claude Levi-Strauss and the Making of Structuralism*. MN: University of Minnesota Press.
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- Henry, Rene A. *Marketing Public Relations: The Hows that Make it Work*. IA: Iowa State University Press, 2000.
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- Kitchen, Philip. *Public Relations: Principles & Practice*. NY: Thompson, 1997.
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PURPOSE III

COMMUNICATIONS

ARTS ADMINISTRATION

The business of an arts-related organization is governed by aesthetic as well as commercial concerns. The management of artistic innovation, production, dissemination, consumption and preservation thus requires both commercial and aesthetic sensitivity, insight and leadership. This course explores the arts as a growth industry and traces the development of its institutions and their management. It examines the way arts organizations function – the profit versus nonprofit organizations, arts administration, organization, marketing and funding. Special emphasis is given to the art-business relationship; the management of cultural organizations; the management of one's career as an artist; philanthropy and volunteerism; government involvement and the arts; and current developments affecting the arts and issues of arts administration.

ABILITIES

- 1) To understand the field of arts administration and the varying types of arts organizations by looking at their respective missions, legal, economic and organizational structures, policies, procedures, and constituencies served.
- 2) To analyze and understand the major managerial problems, challenges and opportunities faced by profit and not-for-profit arts organizations today and apply appropriate cultural business strategies for purposes of growth and development.

TOPICS

The Evolution of Arts Organizations and Arts Management
The World of Profit and Non-Profit Ventures and Organizations
Business and the Arts
Tradition versus the Avant-garde
Museum Management
Cultural Heritage Organizations
Multidisciplinary Organizations
Presenting Organizations
Art Gallery Management
Artist Cooperatives
Art and the Community
Public Art
 Urban Development: Cultural Policy, Urban Affairs
Art and Government
Arts Financing
 Grants and Foundations
 Philanthropy
 Government Support
Volunteerism
Arts Marketing
The Artpreneur
The Professional Artist

Artist Reps
Strategic Career Development and Management
Visual Art Markets
Audience Development
Principles and Practices in Visual Arts Administration
Strategic Planning/Governance for the Visual Arts
Development for the Visual Arts

REQUIRED TEXTS

Byrnes, Williams. *Management and the Arts*, 3rd ed. MA: Focal Press, 2003.

Frey, Bruno S. *Arts & Economics: Analysis & Cultural Policy*. NY: Springer-Verlag, 2000.

Recommended

Michels, Caroll. *How to Survive and Prosper as an Artist*, 4th ed. NY: Holt & Company, 1997.

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Working Outline for Constructive Action Documentation

Overview

Producing a written documentation of your Constructive Action is a separate endeavor from carrying out the Constructive Action itself. The *process* of Constructive Action is described in the earlier sections: "Constructive Action: An Overview" and "Purpose." This section provides you with specific guidelines for the *documentation* of your efforts. This documentation covers:

1. Presentation of the Abstract
2. Exploratory Phase
3. Planning Phase
4. Background Research
5. Implementation Phase
6. Final Assessment Phase
7. Formatting Your Constructive Action Document

1. Presentation of the Abstract

Although this section appears first; it is completed at the **END** of your Constructive Action. It includes a *brief* overview of the Purpose, your own objectives and why chosen, and what you learned and accomplished.

The Final Abstract (1 page, typed, single-spaced) is composed of three parts:

- | | | |
|-----------|-----------------------------|---|
| * | Part I— Purpose: | What is the Constructive Action and how does it relate to the Purpose of this Semester? |
| | Background: | What was the need for the Constructive Action? |
| Part II— | Objectives and Methodology: | What was the goal? What were the objectives? What were the methods and strategies employed? |
| Part III— | Conclusions: | Assessment of the outcomes. What will be the follow-up? |

- * Begin with a topic statement: A one paragraph summary of the who, what, when, where, why of the Constructive Action. This statement will eventually become the first paragraph of your abstract. Formulate or state your short-term goal.

2. Exploratory Phase

The background for much of this part comes from:

- your own experience and knowledge;
- material covered in Dimension seminars;
- job-related sources;
- readings and discussions in Purpose class.

After you have written your topic statement, proceed to your Work Setting , Situation and Needs Analyses.

A. *Analysis of Work Setting*

An analysis of the work setting takes these factors into account:

- 1) design of the work area;
- 2) how design influences (promotes or impedes) communications, work flow, and morale;
- 3) how design reflects job status, job function, and department/company policy or philosophy.

B. *Analysis of the Situation or Problem Description*

An analysis of the situation takes these factors into account:

- Part I:
- 1) a description of the industry in which your company operates;
 - 2) an overview of your company, its products, services, structure, philosophy, and goals;
- Part II:
- 3) a description of your department/function;
 - 4) your formal job description and role in the department.
 - 5) An extensive description of the problem or circumstances; use examples and illustrations which have motivated this undertaking.

The basic questions to be answered by A and B, then, are:

- What is the environment in which you work? What is its physical setting? What are its professional and psychological conditions?
- How does your environment and/or your position in it support or limit your Purpose or opportunity to act and to develop professionally?
- What values are communicated through non-verbal channels (e.g. use of space, size and placement of objects, desks, etc.)?

Your analysis of the setting and situation in which you currently find yourself provides your starting point. There should be a "match" between what you want to work on and the nature of your work, your department, people on the job, etc.

Setting and situation provide the relevant *ground-rules and opportunities* for your plan, and the factors which may *constrain* your actions (i.e. limiting factors or variables).

C. *Need or Opportunity: Solution Statement Analysis*

This section contains the rationale and analysis of a solution to be undertaken as related to the Purpose to be achieved.

This need also should apply to your own professional development. Resolving the need should benefit yourself and significant others and contribute to productivity on the job.

The Need, Opportunity or Situation Analysis should include (but need not be limited to):

1. a description of the solution you will be undertaking;
2. a rationale for why this solution at this time.
3. a description of your own strengths and skills, that is, what are the personal resources you already bring to the situation;

3. Planning Phase — Goal Statement and Plan of Action

- A. Statement of short and long term goals.
- B. The Plan of Action consists of a four section chart:
 - 1) the goal(s) of the Constructive Action (short term—by the end of this term; long term—the next goal to follow from the short term goal);
 - 2) proposed objectives (expected results, both task and learning);
 - 3) strategies (how to get there);
 - 4) evaluation criteria (how will you know you got there).

A blank chart is included at the end of this outline.

Goals

- Your goals should be appropriate to the Purpose performance area.
- The Short Term Goal: what you hope to have achieved by the end of the Semester.
- The Long Term Goal: the goal to follow from your short-term goal. Set a realistic time frame as part of your long-term goal statement.

Objectives

In this section, you write the specific, short- term objectives which you hope to accomplish during this Semester. These objectives should be as specific as possible in terms of obviously measurable changes.

The objectives should be related to:

- the Purpose to be achieved,
- the analysis of the needs and setting in which you currently work, and
- the support of your long-term development.

It may be helpful to write objectives for each dimension, depending on your goals.

Strategies/Actions

These are the actions you will take to reach your objectives for the Purpose:

1. List each action you will take. There should be at least one strategy for each objective. These actions should be as concrete and practical as possible. You may also suggest alternative strategies or multiple strategies for any one objective.
2. Analyze resources and constraints relevant to the accomplishment of each strategy. Decide whether you want to include organizational or external resources. Do you want to include your self-assessment of skills and abilities? Areas for development? Other?
3. After you are at your midpoint assessment phase, ask yourself if you want to change any strategies and implement new one.

Evaluation Plan

Describe the criteria or benchmarks to be used to monitor progress toward achieving goals and objectives during the Semester; that is, how exactly you will know a) whether or not your strategies have succeeded and b) that these strategies will help you meet your objectives. Also describe the methods to be used for determining whether these criteria have been met.

There should be at least one measure for each objective and each strategy. Measures should be both quantitative and qualitative. Evaluation criteria are part of the plan of action and are set out before you begin to implement your plan. They may be altered if the reality of a critical incident so demands. Assessment of learning (Part III) is done after implementation.

4. Background Research

Here is your opportunity to explicitly demonstrate the theoretical or conceptual underpinnings of your Constructive Action—the ways in which you have drawn upon theoretical sources and corroborative references.

In applying class content to the Constructive Action process, you will have to sift and filter facts, data, theories, and hypotheses. Decide which sources, illustrations or pieces of evidence are useful towards the conceptualization, implementation and assessment of your specific Constructive Action.

You may choose to write a background essay or a review of the literature on a selected topic or create an annotated bibliography of sources consulted. Targeted sources should be referenced in your document to help you:

- clarify terminology and theories,
- suggest problem solving approaches, and
- enhance analysis of learning.

5. Implementation Phase

In this section of the document you will record the actual step-by-step implementing of your Constructive Action.

Recording Critical Incidents

In recording critical incidents, you are asked to describe specific occurrences or interactions based on the implementation of strategies which pertain to your Constructive Action. This written "log" or summary tells: what happened, how you dealt with it, and how you felt and reacted. You can analyze the challenges you encountered, and whether or not you have succeeded. A critical incident report briefly details the following information:

- a. When and where did it happen?
- b. What happened? (What did you see and hear?)
- c. What did you say? Do?
- d. Who else was involved? How did they affect the way the situation went or how you responded?
- e. How did you feel? (Be specific—don't just say "good" or "bad".)
- f. How did it turn out? Why?

When you describe what happened, be sure to give specific behaviors. Include non-verbal action(s) as well as quotations from you and any other person(s) involved. Provide sufficient information so that another reader has a clear picture of the situation or so that the situation can be role-played. You must give careful thought to what information is relevant. Select and focus on what is significant. Each specific situation is different, so no absolute rules can be given.

When you reflect on your personal analysis of the incident, give your inferences, interpretations, feelings, and assumptions about the interaction. Show the relationship between what happened in the situation and understandings you have gained in your studies.

For your Constructive Action, monitor those incidents which involve the issues and/or relationships which are the focus of the Constructive Action. In addition, each incident should illustrate either progress or lack of progress toward the goal(s) you are working to achieve.

Logging or written monitoring is the process by which you record the development of your Constructive Action. It cannot be rushed in the last few weeks; it must be developed over the course of the semester. The material in the recordings, when appropriately detailed, becomes a major part of your analysis. It demonstrates how well you planned and implemented your Constructive Action, and how well you were able to integrate academic learning into "live" situations.

A chart for recording critical incidents is included at the end of this section.

6. Final Assessment Phase

The final phase of the Constructive Action process provides the last major section of the written report. That is, you have researched and planned your goals and objectives, your strategies and evaluation criteria (all in relation to your needs and your current position on the job) and you have spent several weeks acting on your plans (i.e., implementing them).

In the final weeks of the Semester, then, you reflect and assess what has happened, what worked and what didn't work and why, what you learned from your class readings and actions, and their applicability to the Constructive Action.

A. Assessment of Goals

1. Did you achieve your short-term goal?
2. Was your goal realistic? Explain.
3. Did you reach your objectives? How do you know?
4. Which objectives were redefined, if any. Explain why?

B. Assessment of Strategies

1. Which strategies worked? Why? Cite references to specific materials to support your discussion.
2. Which strategies did not work? If any, why not? Cite references to specific materials to support your discussion.
3. Would you use these strategies again in similar situations?

C. Assessment of Overall Learning

1. Explain what you learned from this experience. What do you know that you did not know before?
2. In what ways did the Dimension classes and their accompanying readings help you with you to achieve your goals? In what ways were they not helpful?

D. Conclusion

Write a statement of your plans for further action.

7. Formatting Your Constructive Action Document

General Format/Organization—Constructive Action Document

Typed, double-spaced
Margins: 1 - 1 1/2 inches all around
Parts of the Document
Title Page
Table of Contents
Abstract

Exploration Phase

- 1) Setting Analysis/Situational Analysis
- 2) Need/Opportunity/Solution Analysis

Plan of Action

- 1) Goal Statement
- 2) Plan of Action Chart

Background Research*

Review of Literature
Research Essays
Annotated Bibliography

Implementation

Critical Logs

Final Assessment

Bibliography

Appendices

Appendices and Other Supporting Documentation

These may include memos, letters, and/or reports relevant to the Constructive Action, as well as feedback from faculty, supervisor, peers, other company constituents, and personal assessment.

* At the discretion of the Purpose Instructor, this section may be placed before the plan of action or incorporated into other sections. Background research and evidence of theoretical groundwork must appear as part of the documentation.

Plan of Action

Name:	Purpose:
Date Prepared:	Date revised:

Short-term Constructive Action Goal	Objectives	Strategies	Evaluation Plan
<ul style="list-style-type: none"> - appropriate to Purpose of the semester - addresses Needs Analysis; - represents a logical step toward long- range goal; - Are challenging, doable. 	<ul style="list-style-type: none"> - are observable; - are realistic within given time frame; - Are challenging 	<ul style="list-style-type: none"> - define resources to be used, how and by whom; - describe how constraints will be handled; - Are appropriate to Needs Analysis, long- and short-range goals 	<ul style="list-style-type: none"> - identifies evaluation of each strategy - identifies method; - Is appropriate to Needs Analysis, long and short-range goals.

Constructive Action: Record of Critical Incident

Date:	Time:
Place:	Persons Involved:
Strategy Implemented:	
Content—text	Interpretation—subtext
<p>On this side, summarize specific words, actions (verbal and non-verbal), and/or occurrences between participants.</p> <p>Examples:</p> <p>A. I: Hello, Mr. J? Supervisor: Hello, Pat. I: Could you please review this assignment with me again before I complete it?</p> <p>B. "K" kept playing with the papers on his desk while I talked. So I talked louder.</p>	<p>On this side, record your thoughts, feelings inferences, strategies, assumptions, etc.</p> <p>I was really nervous. My tone of voice was apologetic, but I asked for help anyway.</p> <p>Made me angry at being paid attention to; but later I was making him nervous because he doesn't know how to deal with the change I'm proposing.</p>

Analysis by Dimension®

In what ways were the Dimensions involved/exhibited in this incident? What specific theories, readings, or activities from the seminars help you to understand what happened? Note citations.

Purpose

Values

Self & Others

Systems

Skills

Assessment/Summary of New Understanding

What do you know now that you would not have known if this incident had not taken place?

Indicate if you thought the situation went well or badly. Did it help you reach your goal or objective? Why or why not? (It went well because.../It would of gone better if...)

Next Steps

I will

Others (co-workers, supervisor, et al) will
