Substantive Change Proposal

Additional Instructional Location: New York City

Submitted for consideration at the September 2020 meeting
**Cover Page for Substantive Change Requests**

<table>
<thead>
<tr>
<th>Name of Institution</th>
<th>Berklee College of Music</th>
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<tbody>
<tr>
<td><strong>Type of proposed change</strong></td>
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<tr>
<td>(See <a href="#">Substantive Change Policy Pp72</a>)</td>
<td>Launching a Master of Arts in Creative Media and Technology program in New York City, a new instructional location for Berklee.</td>
</tr>
<tr>
<td><strong>Effective date of implementation</strong></td>
<td>August 1, 2021</td>
</tr>
<tr>
<td><strong>Date of institutional governing board approval</strong></td>
<td>Approved by the Berklee Board of Trustees on September 28, 2017</td>
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<tr>
<td><strong>Is state approval required?</strong></td>
<td>___ No</td>
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<td></td>
<td><em>X</em> Yes, approved (date) <strong>5/4/2020</strong> (Attach verification.)</td>
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Note: Please see [appendix 0.1](#) for approval from the New York State Board of Regents.

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**Please summarize the proposed change**

Berklee College of Music proposes launching a Master of Arts in Creative Media and Technology program in New York City, a new instructional location. The program will be housed at Power Station at BerkleeNYC, a renovated recording studio complex on West 53rd Street in Midtown Manhattan, adjacent to the theater district.

**Signature of CEO:**

[Signature]

**Date:**

July 31, 2020
Substantive Change Proposal
Additional Instructional Location: New York City
Submitted for consideration at the September 2020 meeting

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Proposal Summary
Beginning in fall 2021, Berklee College of Music proposes launching a Master of Arts in Creative Media and Technology program in New York City, a new instructional location. This program will offer a unique opportunity for graduate students seeking to develop a distinctive combination of creative and technical skills for the professional music, theater, and live event industries. The proposed program, modelled after Berklee’s successful residential master’s degree programs in Boston, Massachusetts, and in Valencia, Spain, and Berklee Online’s one-year online master’s degree programs, is designed to be completed in one year, consisting of three full-time terms of study. The proposed program will optimize the organization, curricular approach, admission standards, faculty expertise, and leadership structure of Berklee’s established successful offerings.

The M.A. in Creative Media and Technology will be a 30-credit program (or a 31-credit program, with an optional one-credit internship) that will contain a core of 15 credits and a choice of one of three specializations. The core coursework will emphasize design thinking, storytelling, and prototyping in the development of new artistic ideas and projects, applying principles of entrepreneurship and prescient business practices in the creative industries, and using innovation and iterative processes to build students’ own projects towards realization. In addition to the core coursework, students will choose to specialize in one of the following three tracks:

- **Live Experience Design**, focusing on the design, management, and execution of live productions, spanning music and the arts to corporate and sporting events, with training in performance technologies including sound design, lighting design, projection mapping, LED panel technology, stage design and management, computer-aided design, and video production;
- **Songwriting and Production**, which examines current practices in collaborative, technology-aided songwriting and current production and writing styles and trends, utilizing the latest industry-standard software and hardware; or
- **Writing and Design for Musical Theater**, which equips the student with theory and experience in the collaborative art of musical theater with immersion into storytelling, character development, songwriting, cast-recording production, book writing, theatrical visual environment conception, entrepreneurship, innovation, and design thinking.

The program will be housed at **Power Station at BerkleeNYC**, an iconic recording studio complex on West 53rd Street in Midtown Manhattan, adjacent to the theater district. As the result of a 2016 public-private-nonprofit partnership established between the City of New York, Berklee trustee Pete Muller, and Berklee College of Music, Power Station is being preserved and renovated. It will reopen with a state-of-the-art recording and video production facility for the city’s music, theater, television, and film industries. The studio facilities will be a vital component of the proposed graduate program by integrating in-studio classroom experience and hands-on project work. The lower level of the building is being converted into a multi-use, multimedia, and audiovisual-supporting black box theater space for hosting live events as well as providing support to students in all areas of study for practice, theater showcases, and more. Renovation is expected to conclude in fall 2020.

BerkleeNYC expects to enroll 40 students in the M.A. program in the first year, fall 2021, expanding to 60 students in the following year and beyond. The tuition mirrors Berklee’s Contemporary Performance (Global Jazz Concentration) graduate program tuition with 3.25 percent annual inflation and a 20 percent discount rate. BerkleeNYC expects to be profitable by the second year of enrollment.

On May 4, 2020, the New York State Board of Regents voted to grant Berklee College of Music permission to operate and offer the master’s degree program as well as an undergraduate semester-away program in New York for Boston campus–based undergraduate students. Please see [appendix 0.1](#) for a copy of the approval letter from the New York State Education Department (NYSED).
Introduction to Berklee

Berklee was founded in 1945 on two revolutionary ideas: that musicianship could be taught through the music of the time; and that Berklee’s students need practical, professional skills for successful, sustainable music careers. While Berklee’s bedrock philosophy has not changed, the music around us has and requires that we evolve with it. Since that time, we've demonstrated our commitment to this approach by wholeheartedly embracing change. We update our curriculum and technology to make them more relevant, and to attract diverse students who reflect the multiplicity of influences in today's entertainment industry. We prepare our students for a lifetime of professional and personal growth through the study of the arts, sciences, and humanities. We work to develop new initiatives to reach and influence an ever-widening audience. With undergraduate and graduate degree programs at campuses in Boston, Massachusetts, and more recently in Valencia, Spain, and through our award-winning distance learning program Berklee Online, Berklee offers students the opportunity to study interdisciplinary approaches to music, dance, theater, film, business, healthcare, education, technology, and more. Berklee’s commitment to arts education is also reflected through pioneering youth programs that reach underserved classrooms throughout the U.S. and beyond.

Berklee’s graduates are prepared for success. Berklee alumni have earned hundreds of Grammy and Latin Grammy awards, as well as Emmy Awards, Academy Awards (Oscars), and Tony Awards. Well-known alumni include Terri Lyne Carrington, Alf Clausen, Paula Cole, Ramin Djawadi, Melissa Etheridge, Juan Luis Guerra, Annie Clark (St. Vincent), Quincy Jones, Diana Krall, Alex Lacamoire, Branford Marsalis, John Mayer, Stephen Oremus, Danilo Pérez, Charlie Puth, Howard Shore, and Esperanza Spalding.

Berklee’s fall 2019 enrollment snapshot reflects a student body of nearly 7,000 students. This enrollment makes Berklee one of the world’s largest music and arts institutions. The student body is internationally diverse, with 28 percent of the students coming from nearly 100 countries outside the United States. Berklee’s total graduate enrollment consists of more than 550 students. The most recent graduation rate for on-campus one-year (three-semester) master’s programs is 98 percent. Berklee has 359 full-time and 581 part-time faculty.

Berklee has been continuously accredited in the United States since 1973 by the New England Commission on Higher Education (NECHE), formerly the Commission on the Institutions of Higher Education (CIHE) of the New England Association of Schools and Colleges (NEASC). In 2012, Berklee opened a campus in Valencia, Spain, and added master's degrees to its educational offerings. Since launching graduate programs on Berklee’s Valencia campus with 74 students in 2012–2013, enrollment has more than doubled to 173 students in 2019–2020. In 2012, Berklee was also approved to offer bachelor's degree programs online, with 1,216 students enrolled in the fall 2019 semester. In 2016, Berklee College of Music merged with the well-regarded, venerable Boston Conservatory. The merged institution received authorization to offer all the degrees that had been approved and accredited separately at the two institutions: Bachelor of Music, Bachelor of Professional Studies, Bachelor of Fine Arts in theater and/or dance, Master of Arts, and Master of Music, as well as Master of Fine Arts in musical theater and/or dance. In fall 2017, Berklee received approval to offer master's degrees online. In fall 2019, 113 students were enrolled in these online master's degree programs.

In addition to strong application, enrollment, and graduate outcomes, Berklee demonstrates fiscal discipline through the annual budget process, effective fundraising, and clear guidance from a strategic vision and plan that are developed with strong consensus. The institution has carefully and thoughtfully prepared for expansion in New York, commissioning the BerkleeNYC venue to serve students and the industry in a manner that is feasible from both an institutional and financial standpoint.

Berklee’s proposal to offer academic programs in New York is based upon the institution’s commitment to educational quality and to student learning and success. Through the incomparable energy, talent, and diversity of Berklee’s multicultural students, faculty, and staff, and the unparalleled depth and breadth of the institution’s curricula and programs, Berklee believes that the institution will continue to be an incubator for creativity and innovation, musical and artistic discovery, and entrepreneurial spirit. The proposed New York program will offer students unique
opportunities to experience and realize their passion, and to nurture their abilities to excel in successful careers in the performing arts.

The proposed program in the new instructional location aligns with Berklee’s institutional vision for 2025, to “transform arts education and empower artists to better our world. Building an inclusive culture that promotes diversity in all its forms, [Berklee seeks to] forge new connections among art forms, musical traditions, technologies, and institutions, creating a dynamic global network that fosters innovation, collaboration, and community.”

For many professions within the music and performing arts industries, a graduate education and specialized career preparation are increasingly essential to success. This is especially true in the rapidly changing professions at the intersection of technology, music, and theater. The proposed Master of Arts in Creative Media and Technology addresses this need by providing mastery of complex fields of study. The graduate curriculum of the proposed program is competency- and outcomes-based, and provides career-focused training and practical experience that will enable students and alumni to contribute significantly to the arts industries in New York and beyond.
Standard 1: Mission and Purposes
Berklee College of Music is a unique educational institution that provides students with a broad array of opportunities upon which to build the foundation of their life’s work and discover their authentic artistic voices. Berklee provides students with creative opportunities that characterize the 21st century’s new artists and hybrid art forms. Graduates are prepared to succeed in careers ranging from performance to production; from composition for contemporary media to music education; from music therapy to music technology to the business of music. The goal of Berklee is simple and ambitious: to attract the most talented, creative, and motivated students in the world; to offer them a challenging and satisfying experience while they are students; and to give them the best possible platform for success as the next generation of leaders in every aspect of the performing arts. Berklee seeks to provide students, across its campuses and online, with as many educational opportunities as possible while also offering flexibility in educational delivery and multiple pathways to earn their degrees. And, as in this proposal, we are actively developing new initiatives to reach and influence an ever-widening audience.

Berklee’s commitment to students and to arts education is clear in its mission and vision.

A Vision for Berklee in 2025
On September 23, 2016, the Board of Trustees voted unanimously to approve a revised vision for Berklee in 2025:

*As the preeminent institute of contemporary music and the performing arts, Berklee will transform arts education and empower artists to better our world. Building an inclusive culture that promotes diversity in all its forms, we will nurture the growth of the world’s most inspired artists in music, theater, and dance, so they may fully realize their creative and career potential. Berklee will forge new connections among art forms, musical traditions, technologies, and institutions, creating a dynamic global network that fosters innovation, collaboration, and community.*

Mission Statement
Berklee College of Music

Berklee’s mission is to educate, train, and develop students to excel in music as a career.

Developing the musicianship of all our students is the foundation of our curriculum. We believe that the lessons and qualities derived from that work—the self-discipline needed for excellence, the empathy required of music making, and the openness and curiosity essential to creativity—are critical to achievement in any pursuit, musical or otherwise. We also believe that music is a powerful catalyst for the kind of personal growth central to any collegiate experience.

*Founded on jazz and popular music rooted in the African cultural diaspora, our comprehensive curriculum is distinctly contemporary in its content and approach, and it embraces the principal musical movements of our time. Through a course of scholarly and practical learning experiences integrating performance and writing, our curriculum covers the variety of influential styles, relevant technologies, and career opportunities open to today’s music professional.*

Furthermore, all of Berklee’s graduate programs are designed to provide students with mastery of a complex field of study. The particular mission of graduate study at Berklee aligns with the college’s mission and vision, sharing a focus on excellence and innovation in all aspects of the performing arts:

*Berklee’s master’s degree programs prepare students to excel as performers, artists, and professionals. Berklee’s highly selective graduate-level programs apply cutting-edge music and performing arts technology, advance international music and entertainment business models, and promote diverse musical and performing arts traditions while also promoting performance excellence and innovation. Through focused and rigorous study, enhanced by close mentoring relationships with exceptional faculty, students reach their professional and artistic goals while gaining the knowledge and skills needed to prepare for careers and to serve as leaders in today’s music and performing arts industry.*

The proposed Master of Arts in Creative Media and Technology program in New York will support both the institutional and graduate studies missions, offering a unique opportunity for students to develop a combination of creative and technical skills for the professional music, theater, and live event industries. These artistic fields have seen
significant disruption in the last decade, and this program will prepare students to make creative contributions to these evolving areas.

In addition to supporting Berklee’s vision with a focus on new connections among art forms, musical traditions, and technologies, the program’s multiple specialization format and New York City location support Berklee’s goal to offer students as many educational opportunities as possible while offering flexibility in educational delivery and multiple pathways to earn their degrees. This initiative responds to a strategic priority to offer innovative programs in support of student success, and it expands Berklee’s reach by providing graduate programs to students who are not able to come to the Boston or Valencia, Spain, campuses and do not choose to study online.
Standard 2: Planning and Evaluation

Planning

As discussed in Standard 1, Berklee uses a 10-year vision-planning horizon, most recently the Vision for Berklee in 2025 which was launched in 2015. Within this 10-year planning horizon, Berklee creates 3 to 4 year plans for effective strategic planning with annual review and assessment to ensure that steady progress is being made, and that plans are moving forward. In March of 2016, the president’s cabinet met for a strategic planning retreat. This retreat focused on priorities for the next three-year period (2017–2020) and led to the first period of strategic planning, entitled Pathways. Reflecting on the recent merger with the Boston Conservatory and the opportunities introduced by the establishment of Berklee Valencia and degree programs through Berklee Online, a focus of Pathways was to “set the stage for creating a transformative model for performing arts education, one that provides students with a wide range of flexible and experiential options for achieving their educational goals.”

The second period of strategic planning, Thrive: Strategic Direction 2020–2023, was approved by the president’s cabinet in October 2019, again following a retreat prior March attended by the executive steering committee and several members of the president’s council. Among the Thrive priorities are to “develop a global ecosystem of centers and partnerships that establishes Berklee as the world leader in creative and artistic education” and to “develop innovative programs that redefine creative education, broaden the type of students we attract, and reflect current industry and career trends.”

Establishing the new location at BerkleeNYC and offering the master’s degree in Creative Media and Technology aligns with Berklee’s strategic priorities and plans from both Pathways and Thrive. This substantive change responds to the strategic priority to offer innovative interdisciplinary programs and expands Berklee’s geographic reach.

The institutional process of planning for the BerkleeNYC master’s degree program has been careful and thorough. The establishment of BerkleeNYC, including proposed leadership, programming, and 10-year pro forma was presented and discussed at the May 2017 Board of Trustees meeting. At the September 2017 meeting, the trustees voted to approve. The BerkleeNYC Founder’s Advisory Board (FAB) was formed in 2017; this board is composed of a group of industry leaders who provide logistical and philanthropic support. With a minimum gift level of $250,000, the members are instrumental in providing funding for scholarships, after-school programs, and special projects.

Berklee carefully designs new curricula to be outcomes-based in order to assess student success. Each academic program demonstrates coherence through its learning outcomes, goals and objectives, structure, content, policies and procedures, admissions criteria, retention practices, assessments of student learning, and instructional methodology. In creating new curricula for the proposed master’s program, courses were created in consultation and collaboration with academic chairs, deans, faculty, course developers, faculty, and a recently formed BerkleeNYC council of advisors. This group is charged with providing additional perspective derived from professional experience, artistic achievement, and industry knowledge and includes Tony, Emmy, and Grammy winner Alex Lacamoire, Tony and Grammy winner Stephen Oremus (both Berklee alumni), and rap legend Kurtis Blow.

The courses were vetted by the following Berklee committees: the College Curriculum Committee, the Graduate Studies Committee, and the Committee for Academic Policies. All committees report to the provost for final review of proposed new programs and curricula. The full process of new program implementation is detailed in the flow chart included in appendix 2.1.

Additionally, a thorough assessment of both student demand for the program as well as employer demand for graduates of the program was conducted, as detailed below:

Student Demand

In order to assess student demand for the proposed program, research was commissioned from Tom Clay and Associates, a consulting firm specializing in higher education, of nationally available completion data from programs
that have similar Classification of Instructional Program (CIP) codes. Due to the niche offering of the proposed Berklee program, there is no one CIP code that is applicable to this program exclusively; however, there are several codes that are related to the outcomes of the program: Music Technology, Musical Theatre, Recording Technology, and Playwriting and Songwriting. Both bachelor’s level and master’s level CIP completions were analyzed and show significant growth since 2010.

Data from 2016 bachelor’s level awards by CIP code compared to prior 2010 awards show that Music Technology CIP awards, while small, are the fastest growing degree within the Music CIP category, at nearly 1,300 percent over the six-year period. Musical Theatre, while also relatively small, has grown 265 percent and Recording Technology has grown by 104 percent. These comprise three of the top four fastest growing bachelor’s level awards in the larger music CIP code category. Furthermore, master’s level awards in the Playwriting and Screenwriting CIP code, which also aligns with the proposed Berklee specialization in Writing and Design for Musical Theater, have grown by 159 percent. Master’s level completions in Music Technology, having started with just seven completions in 2010, have grown by 1,786 percent. Musical Theatre awards have seen little activity at the master’s level during this time period.

An analysis of relevant summer programs offered nationally in 2018 and geared toward middle and high school students shows that Musical Theater and Songwriting are the two subjects with by far the largest number of program offerings in the arts, about 2:1 over the next most numerous. This speaks to the potential for demand among a younger demographic. Music Production comes in at the fourth position on the list. While interest in these subjects on the part of younger audiences does not guarantee their interest as they grow older, it is a good indicator of such interest and therefore of future student demand.

Berklee currently offers a degree and a diploma in songwriting at the college and a B.F.A. and M.F.A. in musical theater at the conservatory, as well as a minor in musical theater writing at the college. Enrollments and completions in these areas have been steady and/or increasing in recent years. Online songwriting course offerings in particular have shown strong growth in enrollments. The musical theater minor has more than doubled over the past three years, and there is strong demand for the M.F.A. in musical theater, with 73 applications for 9 spaces in fall 2018. These data support Berklee’s growing presence in the market for education in the field of creative media and technology and growing demand for programs in this space. The proposed BerkleeNYC master’s degree program will provide an additional option for students to study and subsequently be well positioned to work in New York’s theater or music scene, and to shape the future of those fields.

Employer Demand

Regarding employer demand for graduates of the proposed program, educating students for successful careers in the arts is fundamental to Berklee’s mission. Berklee’s current master’s degree programs prepare students to research, anticipate, and lead industry trends and developments. Students gain knowledge and perspectives from a diverse group of talented professionals; they build strong relationships with each other and the faculty that endure well beyond graduation. Students also have access to a remarkably strong alumni network throughout the entertainment world. The recent Berklee alumni survey found that 80 percent of Berklee’s recent graduate alumni are satisfied with how well their studies prepared them for their careers, and that 81 percent of Berklee graduate alumni are working in performing arts or entertainment. For all of these reasons, Berklee graduates are in high demand from employers throughout the music and creative industries.

Assessment of employer demand for skills to be taught in the proposed Master of Arts in Creative Media and Technology program focused on the more technical skills (video, audio, technology, production, and directing) developed through the proposed program and less on songwriting and book-writing for musical theater. Students from the proposed program would likely comprise some of the occupations categorized in each of the Bureau of Labor Statistics (BLS) occupation codes shown in table 1. Prior to the current economic recession, these occupations were projected to have slightly above-average growth rates through 2024 ranging from 6.8 percent to 12 percent (BLS average projected growth rates for this time period are 4.5 percent to 8.5 percent). The large numbers of openings for
producers and directors; audio and video equipment technicians; and meeting, convention, and event planners implies relatively large numbers of job opportunities, although they may not all be appropriate or desirable for the proposed program’s graduates. Replacement rates, which can be seen as an indicator of an occupation’s stability or volatility, indicate that producers and directors can expect considerable volatility, set and exhibit designers can expect about average volatility, and the other three occupations can expect relative stability.

Table 1. Summary of Job Growth Projections

<table>
<thead>
<tr>
<th>Occupation</th>
<th>Jobs in 2014</th>
<th>Jobs in 2024</th>
<th>10–Year Growth</th>
<th>Estimated New Positions</th>
<th>Replacement Rate</th>
<th>Estimated Replacements</th>
<th>All Openings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Producers and Directors</td>
<td>122,600</td>
<td>133,800</td>
<td>9.1%</td>
<td>11,200</td>
<td>32.1%</td>
<td>39,400</td>
<td>50,600</td>
</tr>
<tr>
<td>Meeting, Convention, and Event Planners</td>
<td>100,000</td>
<td>109,900</td>
<td>9.9%</td>
<td>9,900</td>
<td>11.9%</td>
<td>11,900</td>
<td>21,800</td>
</tr>
<tr>
<td>Audio and Video Equipment Technicians</td>
<td>70,900</td>
<td>79,400</td>
<td>12.0%</td>
<td>8,500</td>
<td>19.0%</td>
<td>13,500</td>
<td>22,000</td>
</tr>
<tr>
<td>Sound Engineering Technicians</td>
<td>16,100</td>
<td>17,400</td>
<td>8.1%</td>
<td>1,300</td>
<td>19.0%</td>
<td>3,100</td>
<td>4,400</td>
</tr>
<tr>
<td>Set and Exhibit Designers</td>
<td>13,300</td>
<td>14,200</td>
<td>6.8%</td>
<td>900</td>
<td>23.8%</td>
<td>3,200</td>
<td>4,100</td>
</tr>
</tbody>
</table>


Until the recent closures of venues due to COVID-19, the trend data for the live music industry, shown in figure 1, implied a healthy and growing industry. In addition, attendance at New York Broadway shows had been stable for many years with an increase in recent years, as shown in figure 2.

Figure 1. Live Music Industry Revenue in the U.S., 2011–14 (Actual) and 2015–20 (Projected) in billions

Beyond music and theater, these data also show that people working in the five relevant occupations work across a range of live performance–related industries. Industries that figure prominently in the results are performing arts companies (which include theater companies and dinner theaters); independent artists, writers, and performers; as well as spectator sports; amusement parks and arcades; and museums, historical sites, and similar institutions. These other industries present additional opportunities for graduates of the proposed programs.

Additionally, numerous recent articles have underscored that technology will continue to grow in importance in the theater professions specifically and in live performance generally. These articles reference such theater effects as live computer-generated avatar sword fighting, 3D projections, 2D-video projection technology, virtual reality, virtual set and costume creation, and stop-motion camerawork, and also discuss the use of such techniques in other live performance settings. One of these articles predicts that, while the theater is still experimenting with technology as an eye-catching novelty, technologists/designers will increasingly find ways to blend technology more invisibly into theater performances and use it to find new ways of engaging audiences. Another, which specifically addresses the future of the theater major, encourages students with a passion for theater and live performance technology to pursue it as a field they can be passionate about; it goes on to characterize that passion and its pursuit as “worth more than just money.”

Since the beginning of the COVID-19 pandemic, even as performances in front of live audiences have stopped, there are indications that the importance of technology and media in the arts continues to grow. A recent article from WBUR’s The ARTery regarding touring performers turning to virtual performances stated that “musicians... will have to rely on technology to share their art.” According to Forbes: “The pandemic has forced the music industry to get creative, making it essential for artists to integrate new forms of media into their routine as a way of keeping and growing an engaged audience. In the long run, this may just be exactly what the industry needs to keep and grow consumer attention.” Companies like Mixaholo, which developed a new technology that allows music to be fed directly from a mixing board at any event directly to your cellphone using a proprietary Wi-Fi system, are getting increased attention as the live entertainment industry is looking for ways to provide safe entertainment.

Competitor Research
Research on availability of similar programs in the U.S. and in the proposed location found that although traditional theater-focused programs are plentiful, the U.S. market for broader live performance design and technology programs appears to be underserved. Related programs in the proposed location are New York University (NYU) Tisch.

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School’s Master of Music in Musical Theatre Writing and Master of Fine Arts in Design for Stage and Film, and NYU Steinhardt School of Culture, Education, and Human Development’s Master of Music in Songwriting and Master of Music in Music Technology.

The Tisch program’s website declares the Musical Theatre Writing program to be the “only one of its kind in the world.” This program is a two-year full-time master’s program whose goal is to “help its students tell their stories with their own artistic voice.” Without financial aid, estimated costs for this program for 2019–2021 are around $122,000 for the two years, excluding housing, room and board, and health insurance, compared to the proposed tuition (plus fees) of $57,667 that Berklee would charge. The Tisch program’s target enrollment is 30 new students annually, and they receive approximately 50–60 applicants annually based on Peterson’s data (Petersons.com). The Tisch School’s Design for Stage and Film program is a three-year M.F.A. Steinhardt’s Music Technology program is a two-year program of 40–45 credits with an estimated tuition of $75,078, with 126 applicants for 40 new student enrollments according to Peterson’s. The Steinhardt Songwriting program is said to guide its students “into the competitive world of songwriting” and will provide both performance and networking opportunities. To be admitted, applicants must have a bachelor’s degree in music composition and show proficiency in music theory, aural training, and music history. This program can be taken full-time over one year or part-time over two years and costs $73,164 in tuition and fees. No enrollment funnel data is available for this program.

Berklee is different from these programs in its strong national and international reputation as a music industry leader, as well as its reputation as a pioneer that embraces change and stays constantly relevant. Berklee’s program will offer a stronger focus on technology and the collaborative aspect of creative media rather than merely songwriting or musical theater writing or programs that prepare their students to be technicians.

BerkleeNYC’s proposed program is designed to broaden the palette of offerings in New York, by modulating the approach to one that puts design thinking, entrepreneurship, technology, and collaboration in the center of the experience. Berklee’s focus on embracing change and staying constantly relevant will be applied to creative media in a manner that will give students more options when choosing a master’s degree program, and will likely grow the pool of interested students.

BerkleeNYC’s location is also a differentiator. BerkleeNYC is two blocks from Broadway, and in close proximity to hundreds of theaters, the major record labels, publishers, television networks, concert venues and convention facilities. Partnerships are already being made with many of these entities, and it will be practical for high-level professionals to teach and mentor students in this neighborhood. The location will also support student internships, field trips, technical tours, and site visits to the very locations that students will be aspiring to work upon graduation. The Power Station at BerkleeNYC studios are where most Broadway cast albums are recorded, giving students the opportunity to record their material in the exact same environment where they may want to work after finishing the program.

Standard 2 Appendix
  - 2.1 Berklee Program Approval Process
**Standard 3: Organization and Governance**

The systems of organization and governance at Berklee facilitate the accomplishment of the mission and purpose of the institution. The organizational design and governance structure enables the institution to create and sustain environments that encourage teaching, learning, service, scholarship, research, and creativity.

**Board of Trustees**

Berklee College of Music is a private, nonprofit, independent institution governed by a Board of Trustees, which include not less than 12 nor more than 45 members, including the president of the institution. Every trustee serves a three-year term, and two trustee seats are reserved for alumni representation. The board members serve as Berklee’s primary fiduciaries and are familiar with Berklee’s mission, objectives, policies, and programs. They possess a strong interest in the future of the institution and serve as its ambassadors. One of the functions of the board is to establish relationships with individuals who are able to advance Berklee’s mission and support the ongoing programs. Board members are also asked to participate in philanthropy annually and support Berklee’s capital campaigns. The entire board meets four times annually.

The authority and responsibilities of the Board of Trustees and its relationship with administration, faculty, and staff are clearly described in the Berklee College of Music trustee bylaws. The primary functions of the board are the establishment of policy as well as the sound management of the institution’s resources. Additionally, the board elects and evaluates Berklee’s president. The board’s strong conflict-of-interest policy ensures that all members are free of personal or immediate familial or financial interest in the institution; understand, accept, and fulfill their responsibilities as fiduciaries of the institution; and act in good faith and in Berklee’s best interest.

The current board chair is Susan Whitehead, who is also vice chair and life board member of the Whitehead Institute for Biomedical Research at Massachusetts Institute of Technology (MIT) and a life member of the MIT Corporation (MIT’s Board of Trustees). She serves on the boards of the Museum of Science in Boston and Horizons for Homeless Children. In addition, she is the former chair of Horizons for Homeless Children, the Planned Parenthood League of Massachusetts, Bayview Correctional Facility in New York City, and the Whitehead Institute.

The trustee executive committee, comprising 15 members and including the president of the institution, meets between board meetings. Among other leadership tasks, the executive committee evaluates and sets compensation for the president on an annual basis. In addition to the executive committee, the board maintains an online education advisory board, a Berklee City Music advisory board, and nine trustee committees:

1. Academic Affairs Committee
2. Audit and Risk Committee
3. Boston Conservatory at Berklee Committee
4. Campus Planning Committee
5. Finance and Budget Committee
6. Institutional Advancement Committee
7. Investment Committee
8. Student Enrollment and Engagement Committee
9. Trustee Committee on Membership

**President and Officers**

As specified in Berklee’s bylaws, the president is the chief executive officer of the institution and oversees its day-to-day business. It is the president’s responsibility to manage the institution through appropriate administrative structures that facilitate the institution’s ability to fulfill its purposes and objectives. Roger H. Brown has served as Berklee’s president since 2004. President Brown has announced his plans to retire by May 2021 and a search for the next president is underway. Lawrence J. Simpson is the senior vice president for Academic Affairs and provost and reports directly to President Brown.
President’s Cabinet

Led by the president, the leading advisory group of Berklee College of Music is the president’s cabinet, which meets monthly and comprises the president, the senior and full vice presidents, assistant vice president of artist and music industry relations, the executive director of Boston Conservatory at Berklee, the executive director of the Valencia campus, the chief of staff, and the deputy chief of staff for Boston Conservatory at Berklee. The responsibilities of the president’s cabinet are to:

- serve as the primary owners of the institution’s strategy;
- lead the operational areas of the institution;
- ensure that leadership information, reports, needs, challenges, and obstacles are brought to the attention of the president, the council, and the trustees, as appropriate;
- serve as college liaison and support to board committees.

The executive strategic steering group (ES2) constitutes an executive committee of the president’s cabinet and is led by the president. This group, consisting of the senior vice presidents, the vice president for technology resources, and the vice president for external affairs, meets weekly with the president and the chief of staff to discuss major institutional issues.

Berklee’s New York City location is led by Stephen Webber, executive director of BerkleeNYC and dean of strategic initiatives, who reports to both the senior vice president for global strategy and innovation and to the provost for oversight and guidance on academic matters. An Emmy-winning composer, musician, producer, engineer, and author with over 30 years of experience in higher education, Webber was the founding director of Berklee’s Master of Music in Music Production, Technology, and Innovation program in Valencia, Spain, where he also served as the campus’s chief technology officer. He also served as professor and assistant chair of Berklee’s Music Production and Engineering Department, and developed multiple online courses for Berklee Online, including Music Production Analysis, which was awarded the University Continuing Education Association’s Best Online College Course Award for 2010. Arjun Roy, the interim director of education for BerkleeNYC, reports to Webber, as does Ian Kagey, director of operations, and Gavin Berger, director of development. The interim director of education position will be supplanted by a dean of education position in the first year of operation. Reporting to the dean of education will be a director of admissions and student services and three academic directors, one for each specialization.

The organization chart showing NYC leadership is included in appendix 3.1.

Standard 3 Appendix

- 3.1 BerkleeNYC Leadership Organization Chart
Standard 4: The Academic Program
Overview of Graduate Programs
All of Berklee’s graduate programs are designed to provide students with a mastery of a profound area or complex field of study. The graduate curriculum is competency- and outcomes-based, and designed to align with the institutional mission. Additionally, graduate study challenges students to attain a high level of excellence musically, artistically, and professionally. Through focused and rigorous study enhanced by close mentoring relationships with exceptional faculty, students reach their professional and artistic goals while gaining the knowledge and skills needed to prepare for careers and serve as leaders in today’s creative industries and beyond. Regardless of the program of study, the master’s degree works to create the leaders of today and the innovators of tomorrow. Through study, students research, anticipate, and prepare to lead industry trends and developments.

The Master of Arts in Creative Media and Technology program at BerkleeNYC will follow the organization, curriculum, admission standards, faculty, and leadership structure of the existing master’s program offerings.

Design and Administration
One Year of Study
BerkleeNYC’s Master of Arts in Creative Media and Technology will be a one-year, three-semester, full-time on-campus program. Students will proceed through the program as a cohort. It will contain a core curriculum of 15 credits and a choice of specialization of 15 to 16 (optional internship of one credit) additional credits. This is similar in design to the existing on-campus master’s programs, which are designed to be completed in one year of study across three semesters, or 36–37 weeks (two 15-week [fall and spring] terms and one intensive six- or seven-week summer term).

The proposed program will provide students with the opportunity for deep study of a particular field and mastery of a discipline. Coursework prepares students to complete a culminating experience that allows them to define their unique contribution to the industry. Throughout the program, students participate in a community of highly engaged and motivated peers and faculty committed to high-level learning and collaboration. Students strengthen their design thinking and entrepreneurship abilities as well as their written and oral communication skills.

The core coursework prepares students for careers in creative media and technologies through an emphasis on:
- design thinking and prototyping in the development of new ideas and projects;
- applying principles of entrepreneurship and successful business practices in the creative industries; and
- using innovation and iterative process to build one’s own projects towards realization.

In addition to the core coursework, students will choose to specialize in one of the following three tracks: (a) Live Experience Design, (b) Songwriting and Production, or (c) Writing and Design for Musical Theater.

Program Outcomes
The Master of Arts in Creative Media and Technology equips students with forward-facing tools and strategies to become creative professionals and leaders in key emerging artistic fields. Students in all three specializations master and apply design thinking, project management, and creative entrepreneurship to become adept at anticipating and responding to challenges and future trends.

The Live Experience Design specialization will explore a forward-thinking approach to the design, management, and execution of live productions spanning music and the arts to corporate and sporting events. Students will receive training in performance technologies including sound design, lighting design, projection mapping, LED panel technology, stage design and management, computer-aided design, and video production, all supported by experiential opportunities. Students in the Live Experience Design specialization will gain expertise in the most in-demand, up-to-date design techniques in the live events industries, from multichannel sound installations and live electronic performance and playback engineering to digital video, lighting, and projection-mapping systems.
The Songwriting and Production specialization will explore an integrated approach to the creation of popular music through the thorough examination of current practices in collaborative, technology-aided songwriting. Students will refine and bolster their artistic expression through analyzing current hit songs and writing music and lyrics, as well as furthering their technical skills through the examination of current production and writing styles and trends, utilizing the latest industry-standard software and hardware in the newly renovated Power Station facility. Students in the Songwriting and Production specialization will collaborate with a creative team as songwriters, producers, beat makers, and topline melody and lyric writers in a variety of real-world professional situations. They will emerge with a sophisticated toolkit of creative strategies and an understanding of the interpersonal and business practices needed to succeed in the competitive field of modern songwriting.

The Writing and Design for Musical Theater specialization will equip students with theory and experience in the collaborative art of musical theater. Using traditional and contemporary methods, students will conduct intensive study of storytelling. Through the use of time and place, look and feel, sound and milieu, students will acquire skills in character development, songwriting, cast recording production, book writing, and theatrical visual environment conception. Students will learn current industry-standard practices while continuing to explore their own artistic identity in a challenging and experiential environment. Working with the latest and best technologies on site, students will gain real-world insight from active professionals in the field while working towards creating and executing artistic works. Gaining first-hand experience in demo recording in the same studios where many Broadway cast albums are made, students will acquire a set of strategies to create and promote new work in the theater world of Broadway and beyond.

**Program Structure**

Below is the program map or grid for the Master of Arts in Creative Media and Technology.

### Core Curriculum

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Semester</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>BNY-510</td>
<td>Design Thinking Methodologies for the Creative Arts</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>BNY-515</td>
<td>Entrepreneurship and Business Practices in the Creative Space</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>BNY-610</td>
<td>Innovation and Creativity in Artistic Endeavors</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>BNY-675</td>
<td>Culminating Experience Seminar</td>
<td>3</td>
<td>6</td>
</tr>
</tbody>
</table>

### Live Experience Design Specialization

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Semester</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>BNY-514</td>
<td>Multi-Channel Sound Design for Live Experience</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>BNY-525</td>
<td>Digital Lighting System Design</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>BNY-550</td>
<td>Live Video Production for Creative Events</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>BNY-650</td>
<td>Advanced Visual Perception and Projection Mapping</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>BNY-614</td>
<td>Electronic Live Performance and Playback Engineering</td>
<td>2</td>
<td>3</td>
</tr>
</tbody>
</table>
Songwriting and Production Specialization

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Semester</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>BNY-500</td>
<td>Electronic Production for Songwriters</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>BNY-501</td>
<td>Integrated Songwriting Techniques</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>BNY-662</td>
<td>DNA of Styles in Production and Songwriting</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>BNY-601</td>
<td>Advanced Digital Arranging and Production</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>BNY-602</td>
<td>Advanced Vocal Production</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>BNY-603</td>
<td>Mixing and Mastering for the Songwriter/Producer</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>BNY-653</td>
<td>Principles of Collaboration for Songwriters</td>
<td>2</td>
<td>2</td>
</tr>
</tbody>
</table>

Writing and Design for Musical Theater Specialization

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Semester</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>BNY-511</td>
<td>Developing Story and Narrative</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>BNY-521</td>
<td>Songwriting for Musical Theater</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>BNY-611</td>
<td>Musical Theater Workshop</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>BNY-620</td>
<td>Arranging and Demo Recording for Musical Theater</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>BNY-621</td>
<td>Book Writing for Musical Theater</td>
<td>2</td>
<td>3</td>
</tr>
</tbody>
</table>

Graduate Internship (Optional)

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Semester</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>GS-595</td>
<td>Graduate Internship</td>
<td>4</td>
<td>1</td>
</tr>
</tbody>
</table>

Course descriptions and learning outcomes for each course, including details on the culminating experience outcomes, can be found in appendix 4.1. Sample course syllabi can be found in appendix 4.2.

Culminating Experience

Through the culminating experience seminar, students will create, present, defend, and document an original project. As in all of the Master of Music and Master of Arts programs at Berklee College of Music, students will develop and complete a culminating experience project that is uniquely theirs. This experience is meant to be exactly as named: the culmination of a student’s work in the program, the experience through which a student synthesizes all he or she has learned.

The culminating experience helps to shape students’ next steps in the profession and in their career and offers them the space to make an original contribution to their chosen area of study. Through this process, students make a creative contribution to and/or define and solve a problem that exists in the profession. This contribution may take the form of a research project, a creative project, a practical project, and/or another project of the student’s devising. Regardless of the form that the culminating experience takes—whether creative, research-focused, or practical in nature—the culminating experience represents the highest expression of students’ learning at the graduate level.

Students are required to document their projects with a written proposal approved by the faculty advisor. In their final semester, students focus solely on the completion of their culminating experience. The intensive six-credit summer semester allows students to complete the project itself, then formally present their work to their culminating experience committee and their classmates. Additionally, students produce a written reflection on the experience.
A detailed culminating experience project schedule is provided to students on their dedicated graduate student website. The schedule provides an overview of tasks to be completed in the first two semesters, followed by a timeline for each part of the project in the third semester as follows:

- Weeks 1–5 of third semester: execution of culminating experience
- Weeks 1–5 of third semester: meetings with advisor and culminating experience committee
- Week 3 of third semester: initial culminating experience presentations
- Week 5 of third semester: review of culminating experience by advisor
- Week 6 of third semester: final presentation of culminating experience to culminating experience committee and the college community, which may involve a performance, the presentation of a recording, or another presentation of the student's devising; in all instances, the student will present information regarding the contribution that was made to the profession in completing the experience
- Week 6 of third semester: approval by culminating experience committee of the culminating experience
- Week 6 of third semester: submission of culminating experience program files to Berklee archives

**Internship Options**

Berklee’s master’s degree programs offer students the opportunity to spend an additional semester completing internships. The Career Center on Berklee’s Boston campus supports internship and job opportunities for students around the nation and the world. Its online database is searchable by all Berklee students, regardless of delivery or location. Students interested in internships will be able to enroll in the internship course that exists at the master’s degree level for all students, regardless of location.

**Dean of Education and Academic Directors**

The Master of Arts in Creative Media and Technology will be led by a dean of education, who manages the program’s overall educational approach. Additionally, each specialization will have a dedicated academic director, whose role will be similar to that of the program director in the existing master’s degree programs. The academic director serves as a leader of the specialization curriculum as well as a key instructor; provides program oversight, ensuring specialization program quality and the integrity of the learning experience; serves as a resource for the enrollment team with regard to application review and recruitment activities; and responds to press inquiries, as needed. Details on graduate student advising can be found in Standard 6.

**Standard 4 Appendix**

- 4.1 Course Descriptions and Learning Outcomes
- 4.2 Sample Course Syllabi
Standard 5: Students
Berklee ensures that all interactions with students and prospective students are characterized by integrity and with a focus on student learning and the student experience.

As Berklee’s most recent annual fall count shows, the institution serves approximately 5,131 undergraduate students and 274 graduate students in Boston, and approximately 173 graduate students and 92 undergraduate study abroad students in Valencia. Additionally, Berklee Online serves approximately 1,216 undergraduate students and 113 graduate students.

Berklee’s student population is extremely diverse, particularly at the graduate level. Women make up 41 percent of the undergraduate student body and 49 percent of the graduate student population. Among the undergraduate student body at Berklee, 27 percent are international, representing 99 different countries. Thirty-nine percent of graduate students are international, representing 47 different countries. The diversity of Berklee’s domestic student population is shown in table 2 below.

<table>
<thead>
<tr>
<th>Race/Ethnicity</th>
<th>Undergraduate</th>
<th>Graduate</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Indian or Alaska Native</td>
<td>&lt;1%</td>
<td>1%</td>
</tr>
<tr>
<td>Asian American</td>
<td>7%</td>
<td>6%</td>
</tr>
<tr>
<td>Black or African American</td>
<td>9%</td>
<td>9%</td>
</tr>
<tr>
<td>Hispanic/Latinx</td>
<td>14%</td>
<td>12%</td>
</tr>
<tr>
<td>Native Hawaiian/Pacific Islander</td>
<td>&lt;1%</td>
<td>0%</td>
</tr>
<tr>
<td>Two or more races</td>
<td>6%</td>
<td>7%</td>
</tr>
<tr>
<td>White</td>
<td>59%</td>
<td>56%</td>
</tr>
<tr>
<td>Race/ethnicity unreported</td>
<td>5%</td>
<td>7%</td>
</tr>
</tbody>
</table>

Source: 2019–2020 Berklee Factbook

Berklee’s New York students will be supported through the institution’s comprehensive approach, which includes enrollment management, enrollment marketing, and student engagement. This area has a leadership and organizational structure that supports the strategic integration of the student journey, including all functions related to student support, such as enrollment, preparation, development, success, and advising, from before the application to after graduation.

Additionally, all students at Berklee have access to the institution’s Center for Student Advising and Success. This is a multipurpose area that offers a variety of support services including academic advising, international student advising, study abroad/away advising, and services for students who require accommodations. All services are available virtually. Again, modeling the successful practices at Berklee’s campus in Valencia, Spain, professional staff in Boston will evaluate requests for accommodations and work with faculty and staff in New York to implement approved accommodations. Further, a member of the Accessibility Services team will visit BerkleeNYC at least yearly to provide training and support to the faculty and staff there.

Housing
While Berklee does not currently own or contract with dormitories in New York, BerkleeNYC will provide resources for students through the BerkleeNYC website to assist in securing housing similar to the resources that it currently offers to students in Boston. Examples of this include detailed information for living off-campus, a portal to help students find off-campus housing, and information about housing near Berklee’s campus in Valencia, Spain. The resources and services will include some of the following online resources that are tailored for students who are
seeking housing: Educational Housing Services, Apartment List, Compass, Craigslist, Hotpads, Lovely, My Apartment Map, NY Bits, Padmapper, RentCafe, Student Housing Works, as well as other housing resources to help with storage and shipping services, neighborhoods, and the Office of Rent Administration. There will also be a closed Facebook group for those wishing to share apartments.

Selective Admissions
Berklee’s admission process places a particular emphasis on maintaining selectivity while also emphasizing diversity and admitting the students necessary to support the academic and operational goals. The specific admissions requirements for the proposed graduate program are discussed below. As noted above, BerkleeNYC will have a dedicated director of admissions and student services to support the admissions process.

Berklee’s foundational belief is that all admitted students are fully capable of realizing their artistic, academic, and professional goals. The institution relies on a strength-based assessment process guided by two key questions:

- Is the applicant ready for the challenges of the program to which they are applying?
- If so, what will this applicant bring to the institution that will enhance it?

This comprehensive approach to admissions reflects the institution’s commitment to enroll the students who are most likely to succeed. The admissions protocol identifies students with a diverse range of talents and aptitudes. Due to this selective process, 40 percent of applicants to the institution’s current graduate programs were admitted this fall. Identifying this diverse and selective group of candidates who meet the program profile is the first step in ensuring student success.

Admissions Criteria/Enrollment Numbers for the Proposed Master’s Degree Program
The proposed master’s degree program will aspire to a diverse student body and will draw students from at least the following segments: graduates of Berklee’s and other institutions’ related undergraduate programs; professionals working in relevant fields who wish to solidify their credentials, retool their skill sets, and build professional networks; and individuals seeking a career change. A bachelor’s degree will be required, and non-music degrees will be accepted with proof of musical acumen and facility with technology. The program does not require specific prior artistic skills (such as playing an instrument or having studied a particular college major). We anticipate, then, that the program will attract applicants from a wide range of cultural, artistic, and educational backgrounds.

The admissions criteria for the proposed graduate programs will be similar to the criteria for Berklee’s on-campus programs. Successful candidates for the master’s degree programs are focused, motivated, creative individuals with excellent academic and professional backgrounds who are able to contribute skills that will benefit their program. Ideal candidates should demonstrate:

- Prior academic success;
- Prior knowledge and experience in business or production, respectively;
- A good understanding of the current situation of the entertainment and music production industries; and
- Leadership in professional and/or academic environments.

Applicants must possess a bachelor’s degree in a discipline relevant to the program or any bachelor’s degree with relevant experience. They will complete an online application in which they provide a statement of purpose, transcripts, a résumé or CV, a portfolio of work, and two letters of recommendation. Students must indicate which specialization they are applying for. The statement of purpose will describe their background, why they are applying to the program, and how the program fits with their career goals, as well as a description of the project they would like to pursue as their culminating experience. While Berklee understands that students’ ideas develop as they learn more in their studies and that their actual culminating experience may bear little resemblance to what they discuss in their application, we have also found that students who are able to articulate a substantial idea in their application for admission are the best prepared for success.
Berklee admissions is considering using a holistic admissions solution, Kira Talent, to record timed on-demand videos from students in response to prompts and questions, as the first round of selections for the Master of Arts in Creative Media and Technology. The second round of selections will include a live interview, which may be done in person or remotely via Zoom, Google Hangouts, or Skype.

As the language of instruction for Berklee’s programs is English, candidates for whom English is a second language need to submit the results of one of the following standardized tests and attain the following minimum scores:

- TOEFL: iBT (internet based), 100; computer based, 250; paper based, 600
- International English Language Testing System (IELTS): 7.5
- Cambridge English Language Exams: certificate in advanced English (CAE), business English certificate (BEC), or higher
- Pearson Test of English Academic: 73

These criteria enable students to have the appropriate entry-level knowledge and skills to begin their studies and have success. Once all program requirements are submitted, candidates will be reviewed for acceptance and passed on to the program directors for review, if needed.

BerkleeNYC seeks to enroll at least 40 full-time students in fall 2021, expanding to at least 60 full-time students by the next year. The graduation rate for Berklee’s similar one-year on-campus graduate programs have a consistently high graduation rate. For example, 98 percent of students who enrolled in fall 2018 completed their programs and graduated. We expect a similarly high rate of graduation from the Master of Arts in Creative Media and Technology program.

Financial Aid
The Office of Student Financial Services at Berklee oversees the administration of financial aid, scholarships, and student employment. This area is responsible for processing all U.S. federal and state funds available to students who complete the Free Application for Federal Student Aid (FAFSA) as well as all private student loans. Additionally, the office administers all institutional scholarships and grants for undergraduate and graduate students. Berklee is including a 20 percent overall discount rate in the proposed program projections in order to offer need- and merit-based scholarships to deserving students. The office makes it possible to streamline processes and leverage strengths while making sure that high-quality student service is maintained.

Career Strategy and Services
Berklee recognizes the importance of offering career education services as an integral part of student success and has developed a unified career strategy that supports students from throughout the institution with advising, programming, networking, and employer development beginning with orientation through graduation. The Career Center helps students assess their skills and interests, define their goals, and explore possible career paths, organized by “career communities,” including design, education, health and wellness, performance, business, composition, and production. Career advisors specialize in the various communities and are assigned to students based on programs and industries of interest. All students have access to career advisors through daily walk-in hours, one-on-one counseling appointments, classroom visits, and many Career Center–sponsored events and experiential opportunities, including career fairs and spring break trips to industry hubs. The Career Center is available and accessible to students based outside of Boston, and has successfully supported Berklee Online students around the world for a number of years. The needs of BerkleeNYC students will be fully integrated into the Career Center’s services.

Orientation and Communication with Students
All incoming Berklee students participate in a required orientation where they receive a comprehensive introduction to the institution and to their programs. The orientation includes an overview of a variety of academic and support services as well as an introduction to the program. Students will receive communication prior to their enrollment to guide them through the pre-enrollment planning process.
Standard 6: Teaching, Learning, and Scholarship

Berklee has a distinguished faculty dedicated to the institutional mission and to student learning. Building a strong faculty throughout the institution is one of Berklee’s strongest commitments. According to responses from the recent Noel-Levitz Student Satisfaction Inventory, Berklee students rank the quality of faculty as among the most important aspects of their student experience. Berklee faculty are more than teachers. They serve as students’ mentors and collaborators. They focus on helping students learn and on facilitating students’ growth as they work to realize their potential. Faculty not only excel as educators and leaders in their disciplines, but they are also highly connected to areas in and outside of the music, theater, and dance industry as performers, composers, sound designers, music engineers and producers, choreographers, music therapists, musical theater directors and technical consultants, authors, business leaders, and more. All faculty are experienced and talented professionals in their fields and bring this expertise to the classroom, inspiring students to push their talents and think beyond their limits.

Berklee’s faculty currently consists of 940 members, 359 (or 38 percent) of whom are full-time and 581 (or 62 percent) of whom are part-time. BerkleeNYC will hire and manage a pool of faculty located in New York City, distinct from that of Berklee College of Music in Boston. Some members of the Berklee faculty from the Boston campus will certainly apply for these positions, and we should note that there are several faculty members who teach at Berklee in Boston who live in the New York City area. As we hire the best people for each position, it is expected that some of these will be current members of the Berklee faculty in Boston, but many will be new hires. New York enjoys a wealth of talent in the academic areas being offered at BerkleeNYC, and through the curricular development phase, many potential candidates have already been identified. Please see appendix 6.1 for curricula vitae of current Berklee faculty who are representative of the faculty expected to teach in the program.

The anticipated faculty and staff requirements for the proposed BerkleeNYC program include several positions that are currently staffed for ongoing studio operations and educational and community programs at BerkleeNYC, as well as anticipated new positions. The currently staffed positions are an executive director, director of education (to be supplanted by a dean of education), directors of operations and advancement, administrative and video services managers, and an immersive media producer. The following positions will be staffed during the first year (setup) and second year of operations: director of admissions and student services, academic technology manager, communications manager, bursar/accounts manager, and executive assistant. It is also anticipated that the program will be hiring a number of part-time graduate fellows, graduate assistants, and work-study student employees. There will be three full-time faculty who will also be academic directors for each of the three specializations, and nine part-time faculty hired.

Descriptions of faculty and staff roles for the proposed program can be found in appendix 6.2. Note that Berklee selects faculty based on their education, degrees, professional training, research, innovation, creative work, professional experience, and artistic success. Some Berklee faculty without advanced degrees join the academic staff because of their professional and artistic experience.

Faculty Development

Through the Office of Faculty Development, Berklee supports the continuing development of faculty at all ranks, both full- and part-time, at all of its campuses. Faculty Development offers a rich array of programming to help faculty improve as educators, artists, performers, and scholars. Almost $220,000 in support is offered annually in the form of grants, residences, and other opportunities. Faculty education on new curriculum, technology, and classroom developments occurs through a variety of workshops, institutes, mentoring programs, and other opportunities both online and in-person.

Programs of faculty development—especially large-scale events and educational workshops—are evaluated regularly for participant satisfaction and suggestions for improvement. Results of evaluations are used to create additional programs and enhance or modify development opportunities. As faculty development offerings on teaching and learning have increased, a greater focus has been placed on developing a flexible model to assess not only participant...
satisfaction but also the application of material learned (i.e., modifications to pedagogical practice), as well as the impact of such professional development opportunities on faculty effectiveness (i.e., documented effects on student learning).

In response to the move to remote teaching at the beginning of the COVID-19 pandemic, the flexibility and expertise of the Faculty Development office was demonstrated through their expansive support to faculty, both technologically and pedagogically, including the development of a Berklee-designed online course available to all faculty, Teaching in the Virtual Classroom. The course outcomes help faculty learn about resources and strategies for adapting or designing course materials, assignments, and assessments for an online environment while at the same time giving them the experience of being an online learner. Faculty have also been provided with coaching and mentoring on development of authentic assessments for remote learning as well as numerous additional development opportunities to take remote teaching to the next level.

**Academic Advising**
Berklee relies on a combination of professional staff and faculty advisors to guide students. At the graduate level, all students are assigned a faculty advisor at matriculation who guides them through the program, and who serves as the primary advisor for their thesis or culminating experience project. Students in the proposed master’s degree program at BerkleeNYC will follow the same model. Students will start and complete the program at the New York campus, with an advisor on site and available to meet in person regularly. Graduate students will work closely with their faculty advisors in all of their educational work and in conceiving and developing their culminating experiences. All students will take the Culminating Experience Seminar (BNY-675), during which they will receive detailed feedback from both the course instructor as well as their advisor as they refine, plan, and accomplish milestones in the creation of their culminating experience projects. During these interactions, students will develop ideas and receive advice, support, suggestions, help, guidance, and more as they design and execute their culminating experiences. Advisors guide students in meeting the various deadlines and milestones required as students complete their culminating experiences and prepare for graduation. This model has proven its efficacy with other locations with students studying at Berklee’s campus in Valencia, Spain.

**Standard 6 Appendix**
- 6.1 Current Berklee Faculty CVs Representative of Faculty Expected to Teach in the Program
- 6.2 Proposed Faculty and Staff Role Descriptions
Standard 7: Institutional Resources

Berklee has sufficient human, financial, information, physical, and technology resources and capacity, and a sufficient annual operating margin to support the proposed instructional location and Master of Arts in Creative Media and Technology program at BerkleeNYC during the startup phase. Berklee has strong application and enrollment growth, excellent fiscal discipline through the annual budget process, effective fundraising, and clear guidance from a strategic vision and plan that are developed with strong consensus. The institution has carefully and thoughtfully prepared for expansion to New York, leveraging the BerkleeNYC venue from both an institutional and financial standpoint.

Berklee continues to demonstrate operating strength in its financial performance. Four years after a merger with Boston Conservatory, Berklee has made great strides in integrating the two institutions, and as noted by Standard & Poor’s, “posting healthier enrollment levels and generally consistent operating margins.” At the time of the college and conservatory merger, Berklee integrated two fundraising initiatives to form one capital campaign, Soundbreaking, with a combined $121 million goal. At its conclusion, in May 2019, Berklee raised $160.9 million, nearly $40 million or 33 percent over goal to support Berklee students through scholarships, state-of-the-art facilities, and groundbreaking institutes. In FY20, the year immediately following the campaign's conclusion, Berklee’s advancement totals remained strong. The conservatory raised over $3 million, 87 percent over its $1.55 million goal; the college raised $18.8 million, 34 percent over its $14 million goal. The combined total, $21 million, 11.7 percent over goal, was the highest combined total since the merger.

As of May 31, 2019, the Berklee endowment market value reached $356 million. Endowment investment management falls under the oversight of the investment committee of the board and the chief investment officer of the institution, with support provided by an independent consultant. Berklee’s endowment continues to perform well on a benchmark basis and in uncertain markets. According to the 2019 National Association of College and University Business Officers (NACUBO) Endowment study, Berklee’s endowment has outperformed the $250–$500 million endowment average on a 10-year basis. The overall endowment portfolio for Berklee is well positioned not only to provide future growth but also to support the annual operating budget.

For the fiscal year ending May 31, 2019, the operating surplus for Berklee was $12.7 million or 4.4 percent of operating revenues. The operating results reflect the following performance factors: (a) solid enrollment trends; (b) strong growth in revenue from Berklee Online; and (c) effective cost control and cost management. The balance sheet was strengthened by the strong operating results. Total assets have grown to $780 million in FY2019, and total net assets increased by 2 percent to $397 million over the same time frame. Strong endowment performance, lower liabilities, and strong operating results were the key factors underlying the strengthening of the combined balance sheet.

The current forecast for the fiscal year ending May 31, 2020, is for Berklee to achieve an operating margin within the target range of 2–4 percent.

The overall responsibility for the effective administration of the financial resources of the institution continues to rest with the Board of Trustees. The finance and budget, audit and risk, investment, and campus planning committees are responsible for the oversight of all institutional financial resources, and are supported through Berklee’s senior vice president for Administration and Finance/chief financial officer/chief investment officer. (See the file submitted on leadership and administrative oversight for more information about the Board of Trustees and senior leadership.)

The board’s finance and budget committee continues to hold responsibility for reviewing the operating and capital budgets, and recommends the adoption of these budgets to the Board of Trustees and its executive committee. The finance and budget committee is also responsible for reviewing longer term, multiyear financial forecasts with specific targets and goals, and their associated upside-, base-, and downside-case scenarios. A joint meeting of the finance and budget committee and the investment committee reviewed the most recent comprehensive, multiyear financial
forecast in November 2019. The annual operating and capital budget process for fiscal year 2021 (June 1, 2020–May 31, 2021) for the combined institution was reviewed and approved by the Board of Trustees in May 2020.

The audit and risk committee oversees the accounting, tax, and risk management practices of the institution and has direct responsibility for the engagement of Berklee’s external auditor, KPMG. The committee is charged with receiving and reviewing reports on risk (financial and otherwise), and evaluating the risk mitigation activities the institution undertakes. On September 16, 2019, the committee reviewed and accepted the audited financial statements as of May 31, 2019, for Berklee College of Music, Inc. The full Board of Trustees subsequently approved the financial statements on October 3, 2019.

BerkleeNYC is an integral part of the larger institution of Berklee College of Music. In the event of hardship such as less than anticipated enrollment, Berklee’s financial resources are adequate to support the operation in New York. Should enrollment not meet expectations in the long term and the decision is made to terminate the program, Berklee’s resources are more than sufficient to support a teach-out plan.

**Budget**

As shown in the five-year budget in appendix 7.1, the proposed program assumes minimal expense in year one for program development (all personnel costs) of $250,633. Enrollment would commence in year two and the program assumes 40 students enrolled, expanding to 60 students in the following year and beyond. The tuition mirrors Berklee’s Contemporary Performance (Global Jazz Concentration) graduate program tuition with 3.25 percent annual inflation. Total revenue in the first year of enrollment (year two) is $2,363,893 and grows to $3,902,917 by year five.

Incremental expenses associated with the graduate program are also primarily personnel related. The program requires three full-time and nine part-time faculty as well as a dean of education and administrative personnel, including a director of admissions and student services, an academic technology manager, and various technical and support staff. Total compensation is $250,633 in year one growing to $1,745,246 in year five. In addition to personnel expenses, there are supplies, equipment, and technology needs, such as data lines and other instructional materials. Student stipends reflect a 20 percent discount rate on tuition and are $472,779 in the first year of enrollment (year two), growing to $780,583 in year five. In addition, the program will bear a portion of the facility costs and utilities as apportioned by the expected use of the Power Station square footage. The net program deficit is $(381,712) in year two, the first year of enrollment, and becomes profitable the following year with net program income of $440,509. Net program income is expected to grow to $536,505 by year five.

**Facilities**

Berklee’s proposed Master of Arts in Creative Media and Technology program will be housed at Power Station at BerkleeNYC, an iconic recording studio complex on West 53rd Street in Midtown Manhattan, adjacent to the theater district. This historic landmark is currently being renovated and will provide ideal space for the classrooms and studios needed for the programs in the well-situated midtown location.

The building was first built as a Con Edison power station, and it then functioned as a TV studio for several decades (hosting, most famously, *Let’s Make a Deal* with Monty Hall). In 1977, record producer and recording engineer Tony Bongiovi reopened the facility as the recording studio Power Station. In the next two decades, artists including Bruce Springsteen, Paul Simon, David Bowie, Madonna, Bob Dylan, the Clash, John Lennon, Cindy Lauper, Pat Metheny, Sting, Joan Jett, Chic, Stevie Ray Vaughan, Aerosmith, Dianna Ross, George Michael, Duran Duran, Bon Jovi, the Kinks, Billy Joel, Labelle, and many others recorded iconic albums at the studios. In 1996, Chieko and Kirk Imamura purchased and operated the facility as Avatar Studios. During that time, they built additional studios, integrated modern digital audio capabilities, and hosted artists including Tony Bennett, Lady Gaga, Paul McCartney, Herbie Hancock, Sheryl Crow, Muse, Norah Jones, Bruno Mars, and Berklee alumni John Mayer, Diana Krall, and Esperanza Spalding.
Established as the result of a 2016 public-private-nonprofit partnership between the City of New York, Berklee trustee Pete Muller, and Berklee College of Music, Power Station at BerkleeNYC is nearing the end of a three-year preservation and renovation. The musical heritage of the historic studio has been maintained, and the studio will be able to continue operations in New York at a time when other recording studios have closed. The renovations are expected to last through fall 2020, and will serve to bring much of the building’s infrastructure up to modern specifications and safety codes, as well as making the entire complex more accessible to all. The renovations will rework the entrance, the lobby area, and the restrooms making them modern, accessible, and up to current codes. A new elevator will be added to provide wheelchair access throughout the building. Existing spaces will be rearranged and reclaimed in order to create 33,000 square feet over four floors of studios, a black box theater, ensemble rooms, practice rooms, classrooms, technology labs, and offices.

The lower level of the building, formerly a storage space, wood shop, and tape vault, will be converted into a multiuse, multimedia, and audiovisual-supporting black box theater space for hosting live events as well as providing support to students in all areas of study for practice, theater showcases, and more. A comprehensive, expansive, and cutting-edge video control room and media lab are being created in order to handle standard, high-definition, and virtual reality/360-degree cinematic video content creation, capture, and broadcasting.

The flagship studios themselves will not be changed in any way (except, as previously mentioned, with regards to things such as electrical systems and general safety systems) so as to retain their prestige, draw, and sound, with the addition of an array of 8K video cameras discreetly positioned so as to provide video recording capabilities. The vintage equipment is in storage and will be reassembled as the studio is recommissioned. The building will reopen with a state-of-the-art recording and video production facility for the city’s music, theater, television, and film industries. The studio facilities will be a vital component of the proposed graduate program by integrating in-studio classroom experience and hands-on project work.

Additionally, the renovated space has expanded the potential for educational programs for students of all ages, as well as for working professionals. These programs include an artist development grant program, community outreach programs, free and tuition-based educational programs, performances, and resources for musicians in the New York area. Some of the many educational programs offered since 2017 include a multiday professional development seminar for New York City Department of Education teachers covering music and technology in the classroom; free sessions in conjunction with the Mayor’s Office of Media and Entertainment Music Month in NYC on the intricacies of sync licensing as an additional revenue stream for musicians and artists, and an introduction to music law; technical support and programming for Boys and Girls Harbor in Harlem; and ongoing support to the 52nd Street Project, a local nonprofit organization providing mentorship as well as active guidance towards the creation and production of new theater works by local children aged 9 to 18 in the Hell’s Kitchen area of Manhattan.

**Library and Information Technology**

Berklee’s Library and Learning Resources Department currently supports library facilities on the campuses in Boston and Valencia, Spain. Following the merger with the Boston Conservatory in 2016, the Stan Getz Library at Berklee College of Music and the Albert Alphin Library at the Boston Conservatory were merged into a single organizational entity, Library and Learning Resources. Several initiatives were launched to further this goal, including projects to (1) combine and consolidate the physical collection; (2) ensure seamless access to library resources and services for all institutional stakeholders; (3) consolidate online database and journal subscriptions; (4) improve the library discovery system; (5) plan library spaces; and (6) establish a single integrated library system.

The merged library collection that emerged as a result of these projects is one of the strongest performing arts collections in the United States. In addition to extensive coverage of classical music, popular music, and jazz, the physical collection also has strong holdings in music business, music technology, dance, theater, musical theater, music education, and music therapy. The library’s electronic collection similarly spans musical genres and the full spectrum of the performing arts. In addition, the library provides access to a suite of humanities and general literature online.
databases that support the robust liberal arts course offerings at Berklee. At this point, more than 120 electronic databases are supported that include scholarly resources such as JSTOR and RILM; encyclopedias, such as Britannica and Grove’s Dictionary of Music; specialized streaming services such as Naxos and Alexander Street Press, Drama Online and Dance Online; video repositories such as Met Opera on Demand; and many online score repositories.

The physical collections housed in these libraries complement a robust collection of online resources that are available to all Berklee students, including the students who will be enrolled at BerkleeNYC. The starting point for these combined web services is library.berklee.edu.

At Berklee, library and information literacy instruction is well integrated into the curriculum at the undergraduate and graduate levels. This instruction ensures that students use information resources and technology as an integral part of their education, and that they attain levels of proficiency appropriate to their degree and field of study. It also ensures that students acquire increasingly sophisticated skills in evaluating the quality of information sources appropriate to their field of study and degree program.

Throughout their studies in the master’s program, students are engaged in research that is well supported by Berklee on an institutional and program level. Faculty work directly with students on their culminating experience and other projects, and support and guide their research needs. The library also provides a center of research support.

Given the breadth of the collection and services, Berklee is well-positioned to provide library support for students at BerkleeNYC. The Berklee library already has well-established models in place for the provision of such services as remote/online library instruction and reference. These services are utilized by our Berklee Online students and by students in Berklee Valencia (both graduate students and Berklee undergraduates participating in the study abroad program). Furthermore, in preparation for the launch of the new BerkleeNYC programs, library funds have been designated in the current fiscal year to add additional library resources that might be needed. We anticipate that a large proportion of the needed resources would be online. However, we do anticipate also needing to provide access to some new tangible resources (books, magazines, DVDs, etc.)

**Relationship with the New York Library for the Performing Arts**

Ongoing discussions between BerkleeNYC and the New York Public Library for the Performing Arts (LPA) to establish a long-term partnership to serve students enrolled at BerkleeNYC have revealed strong and enthusiastic mutual interest. Located blocks from BerkleeNYC, the LPA houses one of the world's most extensive combinations of circulating, reference, and rare archival collections in its field. These materials are available free of charge. An essential resource for all students with an interest in the arts, the library is known particularly for its prodigious collections of non-book materials such as historic recordings, videotapes, autograph manuscripts, correspondence, sheet music, stage designs, press clippings, programs, posters, and photographs.

The Library for the Performing Arts has one of the world’s most significant collections of research materials about music, dance, theater, and recorded sound. A large part of this collection falls under the umbrella of “special collections,” which means that these materials are rare, unique, very old, and/or fragile, and are available for researchers only on site at the library. These materials can be rare books and manuscripts, photographs, music scores, film, video and audio recordings, scrapbooks, clippings and program files, set models, artwork, and ephemera, as well as archival collections that include published and unpublished materials documenting the life of an individual, the work of a group or company, or a particular subject. BerkleeNYC students will enjoy full access to these materials, and will be welcomed to use the library to study, research, and engage in student-driven collaborative projects combining the resources and missions of the LPA and BerkleeNYC.

The partnership being discussed will facilitate the development of a targeted collection (funded by Berklee) of materials related to the BerkleeNYC program. While the collection development principles driving that collection will be the Berklee program, the materials will be available to all LPA patrons. BerkleeNYC and LPA are also discussing
the establishment of an expedited interlibrary loan program that will enable quicker delivery of items from the Stan Getz Library in Boston to students at BerkleeNYC, with circulation being managed by LPA.

The LPA is also interested in presenting Berklee students, faculty, and visiting artists in their 200-seat theater for musical performances, lectures, workshops, and masterclasses.

**ERP Implementation**

Berklee is currently in the process of implementing a new institution-wide ERP system using Workday. The human capital management (HR) and finance components have been implemented, and the student component is expected to be implemented in fall 2022. This will allow all of Berklee to have one seamless cloud ERP system for better communication and planning, and an improved student experience.

**Standard 7 Appendix**

- 7.1 Graduate Program Five Year Budget
Standard 8: Educational Effectiveness
Berklee supports a comprehensive planning and evaluation process to ensure educational effectiveness. The focus of the institution is on the student experience, with special emphasis on student achievement. By assessing student learning and administering a comprehensive program of institutional evaluation, Berklee strives to understand what students have gained from their education as well as potential barriers to student success. The results of these assessments and evaluations are used for planning and improvement, especially for revising academic and cocurricular programs and developing future initiatives. BerkleeNYC’s offerings will be incorporated into these well-established processes.

Over the last decade, Berklee has placed increasing focus on the collection, processing, analyzing, and sharing of data. The Office of Institutional Research and Assessment (OIRA), led by the dean of institutional research, assessment, and accreditation, currently has a full-time staff of four that includes an associate director, manager of strategic institutional assessment, and a research analyst. The expanded capacity of this office has allowed Berklee to strengthen processes for data-driven decision making and increase collaborative assessment efforts throughout the institution. OIRA conducts and collaborates on specialized student success assessments of new programs, such as the BerkleeNYC program, after the first year and often after subsequent years, and produces detailed reports on relative outcomes of these programs. Outcomes include retention and graduation rates, satisfactory academic progress, overall GPA, and core course GPA, as well as student survey feedback on aspects of the program and its intended outcomes. The office has recently begun to increase its focus on equity and inclusion throughout its assessment efforts.

Academic Program Review (APR)
All academic programs at Berklee, regardless of location or modality, undertake a complete review at regular intervals. The review emphasizes student learning and is directly tied to curriculum (course and program) revision. It is designed to bring the assessment loop full circle: programs are reviewed based on student learning; data regarding the assessment of student learning is analyzed; and courses and programs are revised, deleted, or added to foster improvements to student learning and success.

The APR process was recently reviewed by external consultants from the Program Review and Evaluation Group (PERG) at Endicott College and will be revised in the coming year in order to better address Berklee's emerging needs. Like the existing process, the new approach asks faculty and academic leaders to assess and improve student learning by developing and/or reviewing clear expectations of what students learn at the institutional, program, and course level, and to ensure that students are meeting these learning outcomes. Academic leaders and faculty are also asked to align these outcomes with the institution’s mission and diversity statement. The process asks, too, for academic leaders and faculty to verify learning outcomes with professional standards and external experts, and to develop concrete action plans for ensuring equity in both curricular content and pedagogical strategies. The focus of the review is to improve student learning with a goal of identifying gaps and making revisions to address them. Additionally, this review will be presented to the graduate studies committee of the institution and will be evaluated in relationship to Berklee’s total offerings, contributing to the institution’s regular process of review and improvement.

Student Course Evaluations
Students at Berklee evaluate their courses each semester using the EvaluationKit tool. This evaluation process is helpful in understanding students’ perceptions of their learning and their assessment of their faculty and coursework. Additionally, Berklee has begun reviewing student course evaluations through the lens of diversity, equity, and inclusion to ensure an inclusive educational environment.

Peer Comparison and National Surveys
Berklee assesses its overall work and impact on students by completing peer comparison and other surveys. Berklee participates in national surveys such as the National Survey of Student Engagement and Ruffalo Noel Levitz Student Satisfaction Inventory. These surveys and processes include all students, regardless of modality or location, and help the institution evaluate students’ satisfaction with the institution and especially their perceptions of cocurricular
programs and services. Berklee also regularly completes a peer comparison report in which the institution benchmarks itself against peers on key metrics regarding admissions, enrollment, retention, graduation, faculty, endowment, tuition, and financial aid.

**Career Placement**

Educating students for careers in music is fundamental to Berklee’s mission. Assessment of this mission is conducted through exit and alumni surveys. A 2019 exit survey administered at graduation found that 59 percent of students were employed\(^2\) at graduation, and 89 percent of these students were working in the entertainment field. In Berklee’s 2018–2019 survey of all alumni, 81 percent of graduate program alumni reported that they are working in a performing arts or entertainment-related field. BerkleeNYC graduates will be included with other graduates in these surveys and will be tracked over time and in comparison to national trends.

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\(^2\) Includes students who are self-employed and pursuing internships or fellowships
Standard 9: Integrity, Transparency, and Public Disclosure
Berklee subscribes to high ethical standards in all of its work with students, prospective students, faculty, staff, the Board of Trustees, other stakeholders, and the general public. It is understood across the institution, on all campuses and online, that integrity and ethics must permeate everything we do. All of the institution’s work is informed by Berklee’s ethics guidelines, and Berklee is committed to the highest standards of equity and Title IX compliance. Information about the institution’s Equity Policy and Process is available publicly on the web at berklee.edu/equity. The institution determines, publishes, and makes known its rules and regulations concerning student and organizational conduct in the Student Code of Community Standards.

In spring 2017, Berklee administered a campus climate survey to all students on all campuses and all modalities to examine both the amount and types of Title IX/equity–related incidents occurring and the perceptions of the campus climate. Results from this survey were shared across campus and provided data for critical change and continual improvement. A follow-up survey of students, staff, and faculty, planned for spring 2020, was postponed when the campus closed and moved remote due to the pandemic. This survey is planned for spring 2021.

Academic Integrity
Berklee is committed to the free pursuit and dissemination of knowledge. This commitment assures faculty and students the freedom to teach and study, to question assumptions, to be guided by evidence, and to be creative and innovative.

To further ethical practices in scholarship and research, Berklee established an institutional review board (IRB) in 2012 whose mission is to ensure the enforcement of federal research standards. The Berklee IRB provides a central body to review and oversee Berklee-affiliated research involving human participants. The board ensures that such research meets appropriate standards of ethical treatment. The board also assists in developing research-based education for the Berklee community.

Transparency and Public Disclosure
Berklee presents itself to current students, prospective students, and other members of the interested public with complete, accurate, timely, accessible, and clear information. Berklee delivers information to specific audiences (prospective students, current students, alumni, parents, donors, faculty, and staff) as well as to the general public in an intentional and deliberate manner. The institution relies primarily on the web and social media to communicate information, but it also publishes numerous print materials to present broad program information and to address targeted audiences. The alumni magazine, Berklee Today, for instance, is published three times a year and is sent to more than 60,000 alumni and others. The conservatory’s biannual newsletter, Stages, reaches a readership of approximately 22,000 alumni, parents, donors, and other institutional partners.

Each Berklee location (the main campus in Boston, inclusive of Berklee College of Music and Boston Conservatory at Berklee; an international campus in Valencia, Spain; and Berklee Online) has its own distinct website: berklee.edu, the main Berklee site; valencia.berklee.edu for the campus in Valencia; online.berklee.edu for the online school; and bostonconservatory.berklee.edu for the conservatory. While each of the sites has a distinct URL, they are designed for a seamless experience for the user, and all contain detailed degree, program, and course information. Each has been designed with careful attention to search engine optimization. Similarly, BerkleeNYC will have a designated website integrated within berklee.edu that will be live in September 2020 at nyc.berklee.edu.

The BerkleeNYC website will provide current and prospective students with all the necessary information regarding the learning opportunities at BerkleeNYC and at the larger institution. The website will state that the proposed program has been approved by the Board of Regents of NYSED. See appendix 0.1 for approval letter.
At Berklee, information for all current undergraduate and graduate students is also available via login at my.berklee.edu. Here, students may view their course schedule, grades, current bill, and more. Students use this site to register for courses and share information with their instructors and fellow students.

Social Media
Berklee uses various social media outlets to share and receive information, and as an important source for reaching prospective and enrolled students. Berklee has a dedicated staff member, the director of digital marketing and audience development, who leads the social media committee, which brings together representatives from around the institution to discuss social media use and standards, and share best practices. The institution maintains a prominent presence on Facebook, Twitter, YouTube, Instagram, and others. Berklee YouTube videos are among the top performing college videos nationwide. Over the last several years, Berklee has built its YouTube channel into a resource for prospective students to gain an understanding of life at the college. Berklee has over 1.1 million subscribers on YouTube, as well as over 450,000 followers on Facebook, and almost 200,000 followers on Instagram.

Bulletins, Registration Manuals, and Viewbooks
Berklee publishes an online annual student policy handbook that includes student life and academic policies for both undergraduate and graduate students, as well as a graduate bulletin that includes comprehensive information about graduate curriculum. There are companion books for additional policies at Boston Conservatory at Berklee and Berklee Online. All are available online and provide clear guidance for students. Each is consistent with the mission statement and sets forth the obligations and responsibilities of both students and the institution. Berklee also reviews its print and online publications regularly and applies changes to relevant sites across the spectrum of venues where that information exists.
Conclusion
During the many months of planning for BerkleeNYC’s Master of Arts in Creative Media and Technology program, it was inconceivable that we would be submitting this proposal to NECHE in the midst of a pandemic. We continue to maintain our optimism that in fall 2021 we will be able to proceed with the proposed plans to open BerkleeNYC in person, albeit with modifications to the physical space and/or adaptations to the proposed curriculum to respond to the current climate.

In a recent article in the *New York Times*, the two chief theater critics, Jesse Green and Ben Brantley, had a conversation about theater during the pandemic. Green said, “So much out there is breaking down walls....I feel—or hope—we’re at the beginning of a new ecology of theater.” Brantley responded, “Absolutely. When was the last time—was there ever a moment in our lifetimes before this—that we were able to argue about what is an entirely new genre of art? Let it grow and mutate and thrive in all sorts of surprising ways.”

BerkleeNYC will be an important incubator for creativity and innovation, musical and artistic discovery, and entrepreneurial energy to create these new genres of art; a place where they will grow, mutate, and thrive. The essential skills that BerkleeNYC students will learn, of design thinking, prototyping, entrepreneurship, and future thinking, will be especially valuable as we emerge from the pandemic and prepare for a new reality.

Berklee’s commitment to its vision for 2025 is now stronger than ever. **We will transform arts education and empower artists to better our world.**
Appendices

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   ● 0.1 Approval from the New York State Board of Regents

Standard 2 Appendix
   ● 2.1 Berklee Program Approval Process

Standard 3 Appendix
   ● 3.1 BerkleeNYC Leadership Organization Chart

Standard 4 Appendix
   ● 4.1 Course Descriptions and Learning Outcomes
   ● 4.2 Sample Course Syllabi

Standard 6 Appendix
   ● 6.1 Current Berklee Faculty CVs Representative of Faculty Expected to Teach in the Program
   ● 6.2 Proposed Faculty and Staff Role Descriptions

Standard 7 Appendix
   ● 7.1 Graduate Program Five Year Budget
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May 4, 2020

Roger H. Brown  
Berklee College of Music  
1140 Boylston Street  
MS-155  
Boston, MA 02215

Dear President Brown:

I am pleased to inform you that, on 5/4/2020, the New York State Board of Regents voted to grant Berklee College of Music permission to operate and offer two programs. Enclosed is a copy of the Regents item, which describes the approved activities.

This approval will be effective for a five-year period beginning on 5/5/2020 and ending on 5/30/2025.

If you have any questions, please contact me at (518) 474-1551, or by email at IHEAuthorize@nysed.gov.

Sincerely,

Emily J. Sutherland  
Supervisor, Higher Education Programs

cc: Stephen Webber  
Sharon Kramer, PhD
TO: The Honorable the Members of the Board of Regents
FROM: William P. Murphy
SUBJECT: Permission to Operate: Berklee College of Music
DATE: April 23, 2020
AUTHORIZATION(S): Shannon L. Tahoe

SUMMARY

Issue for Consent Agenda

Should the Board of Regents grant permission for Berklee College of Music to operate a Master of Arts in Creative Media and Technology, as well as a semester away program for its undergraduate Music Production and Engineering students, at its BerkleeNYC location?

Reason(s) for Consideration

Required by State statute and State regulation.

Proposed Handling

This question will come before the Full Board at its May 2020 meeting, where it will be voted on and action taken.

Procedural History

N/A

Background Information

Berklee College of Music (Berklee), a private, nonprofit institution located in Boston, Massachusetts, has submitted an application for permission to operate with a physical presence in New York State, pursuant to Section 3.56 of the Rules of the Board of Regents. Additionally, pursuant to Section 3.56(c)(1)(i), the institution requested a waiver in order to be able to apply for permission to offer more than one program, and this waiver was granted.
Berklee has proposed two programs: A Master of Arts degree in Creative Media and Technology and a semester away program for its undergraduate Music Production and Engineering students.

**Master of Arts in Creative Media and Technology**

Berklee has proposed a Master of Arts in Creative Media and Technology to be offered at its BerkleeNYC location. The institution states that the program is designed to equip students with knowledge and experience of current practices in artistic fields that have seen significant change and disruption in the last decade, and particularly in the past five years. The proposed program is designed to be completed in one year, consisting of three terms of study. It is a 30-credit program (or 31, with an optional one-credit internship), which will contain a core of 15 credits and a choice of one of three specializations. The core coursework will emphasize design thinking, storytelling, and prototyping in the development of new artistic ideas and projects, applying principles of entrepreneurship and prescient business practices in the creative industries, and using innovation and iterative processes to build students’ own projects towards realization. In addition to the core coursework, students will choose to specialize in one of the following three tracks: Live Experience Design, Songwriting and Production, or Writing and Design for Musical Theater.

Students will attend the full degree program in New York, and Berklee College of Music in Boston, Massachusetts will award the Master of Arts degree upon completion of all program requirements. Berklee plans to admit students into this program beginning in fall 2021, and the institution projects annual enrollments of approximately 60 students in the program by the 2024-2025 academic year.

**Semester Away in Music Production and Engineering**

Berklee has proposed an undergraduate semester away program at its BerkleeNYC location. The proposed program will allow students in the Music Production and Engineering (MP&E) major from Berklee’s Boston campus to live and study in New York City for one semester. Students participating in this experience will have completed all but the final semester of their bachelor’s degree program at Berklee’s Boston campus. The proposed program incorporates in-studio classroom experience, hands-on project work, and exposure to resident and visiting industry professionals. The institution states that the choice of courses offered will prepare students to adapt to the changing demands of the music industry.

This program will not operate as a stand-alone degree program. Students will have the opportunity to earn between 12 and 16 credits. Credits earned will be applied to each student’s academic record at the home institution. The proposed program would be offered in the fall, spring, and summer semesters. The institution projects annual enrollments of approximately 44 students in the program by the 2024-2025 academic year.

Berklee has indicated that the proposed programs will benefit New York by introducing students to New York City earlier in their careers, encouraging collaborations
and contributions to the New York arts and education scene, and matching these students to the employment needs of New York’s performing and recording arts industries. The institution used alumni surveys, data from the U.S. Bureau of Labor Statistics, and news articles to support their assertion that there will be demand from students and employers for the proposed programs. The institution has researched similar programs in New York and finds that the proposed Master of Arts in Creative Media and Technology will not duplicate existing offerings. Finally, the applicant has indicated that approval of the proposed academic programs would allow BerkleeNYC students to enhance the institution’s established educational community outreach programs in New York.

Berklee is accredited by the New England Commission of Higher Education. A Department review has indicated that the proposed programs are comparable in quality to the standards for the registration of similar programs in New York.

The Department solicited input from existing colleges and universities concerning the impact of Berklee’s proposed New York program on the institutions and their programs. No New York State institutions lodged any objections or statements of negative impact regarding these programs.

Related Regents Items

N/A

Recommendation

It is recommended that the Board of Regents take the following action:

VOTED: That the Board of Regents grant Berklee College of Music permission to operate a Master of Arts in Creative Media and Technology and a semester away program for its undergraduate Music Production and Engineering students at its BerkleeNYC location. This permission will be effective May 5, 2020 and end on May 30, 2025.

Timetable for Implementation

Subsequent renewals of this permission to operate, if sought, will be subject to the terms of Section 3.56 of the Rules of the Board of Regents. If Berklee College of Music seeks to renew its permission to operate after its current term, it must notify the Department no later than May 30, 2024.
Standard 2 Appendix
Appendix 2.1 Berklee Program Approval Process

Berklee College of Music New Academic Program Proposal Process

All new academic programs that may: require a new location; degree; major or minor; significant operational, personnel, or financial resources; new hires; collaborations with other institutions; award credits; or have enrollment implications must follow an approval process. This flowchart outlines the potential steps of the process. Depending on the structure of the program, some or all steps will be required.

Begin the New Program Creation Process
To initiate the process, first obtain approval and sponsorship from the division dean. After dean consultation, contact Rob Lagueux, Associate VP, Academic Affairs. The Academic Affairs Review Group (AARG) will direct the proposal to the proper next step in the process. At this point, you may be advised to complete the Extended New Program Proposal form.

Steps
1. Obtain approval and sponsorship from division dean
2. Contact Rob Lagueux, Associate VP, Academic Affairs
3. If advised, complete the Extended New Program Proposal form

Depending on the structure of the program, some or all of the following steps will be required

Obtain Executive Sponsorship
Executive sponsorship from an ES2 (Executive Strategic Steering Group) member or the provost is required to move the program forward. The executive sponsor will give support through the program approval process.

Steps
1. Meet with executive sponsor or provost
2. Obtain support from executive sponsor or provost

Present High-Level Proposal to ES2 and, if requested, the Executive Enrollment Governance Group (EEGG)
The dean and/or provost will present a broad proposal of the new program to ES2. The proposal will still be in draft form but should include a roll-out plan, operational considerations, draft pro forma, and curriculum details. ES2 will consider the strategic value, financial concerns, and operational and other constraints.

Steps
1. With appropriate consultation, create plan, pro forma, and course list
2. Executive sponsor presents plan to ES2
3. Receive support from ES2 to move forward
4. If requested, present to EEGG

Complete Formal Proposal and Paperwork
With initial approval from ES2, prepare paperwork needed for review and approval from additional Berklee Committees: Senior Leadership Enrollment Governance Group (SLEGG), College Curriculum Committee, New Program Operations and Accreditation Office. Additional committee or group review may be needed. See below for descriptions.

Steps
1. Contact committee chairs to add proposal to agenda
2. Complete and submit Enrollment Questionnaire and additional forms as directed by committee chairs

Committee and Group Review
A review by some or all of the following committees and groups may be needed.

- **Senior Leadership Enrollment Governance Group (SLEGG)**
  SLEGG is responsible for validating the program’s market demand, enrollment projections and planning, and analysis of financial resource requirements.

- **College Curriculum Committee**
The CCC reviews and approves program and course additions, revisions, and deletions. The CCC’s focus is on the program's curricular details.

- **Graduate Studies Committee**
The GSC makes recommendations to the provost regarding curriculum and policies related to graduate studies.

- **New Program Operations**
  NPO coordinates operational processes across Berklee. NPO will review the proposal to identify operational implications of the program.

- **Operations Committee**
The Operations Committee includes representations from facilities, human resources, student affairs, technology resources, and legal, and reviews proposals to ensure there are no operational issues.

- **Accreditation**
  Accreditation from agencies and/or government is required for some programs. Academic Affairs will guide planning of accreditation requirements.

- **Academic Leadership Council**
The Academic Leadership Council focuses on academic policies, curriculum, faculty, and development of academic strategies.

- **President’s Council**
The President’s Council is composed of institutional leadership across Berklee.

- **Academic Technology Council**
The academic technology council oversees Berklee's technology policies and procedures.

- **Curriculum Reconciliation Committee**
  This group facilitates the implementation of curricula that impact both the College and Conservatory.

Finalize Program Proposal and Plan
Finalize the program proposal using committee feedback. The proposal may require follow up meetings with various committees or subgroups. Once the proposal is finalized, the executive sponsor will guide the proposal through ES2, Cabinet, and the Board (if necessary) for approval.

Steps
1. Revisit committees and groups as necessary
2. If necessary, assemble and meet with a subgroup
3. Finalize proposal
4. Executive sponsor adds proposal to ES2 and Cabinet agendas

Present to ES2 for approval
If approved, present to Provost.

Present to Provost for approval
If approved, present to Cabinet.

Present to Cabinet for vote
If approved, begin implementation.

Begin Implementation
Implementation may take up to 3 years.
Standard 3 Appendix
BerkleeNYC Organizational Chart

Reflective of current organizational structure in Workday.
Standard 4 Appendix
Master of Arts in Creative Media and Technology

BerkleeNYC’s Master of Arts Program will equip students with knowledge and experience of current practices in artistic fields that have seen significant change and disruption in the last decade. Taking advantage of BerkleeNYC’s location in Midtown Manhattan, adjacent to the theater district, these programs will serve inspired students seeking to develop creative and technical skills, and the professional music, theater, and live event industries searching for qualified personnel. BerkleeNYC’s Master of Arts Program will contain a core of 15 credits and three specializations: Live Experience Design, Songwriting and Production, and Writing and Design for Musical Theater. The method of delivery for all courses is on-campus, face-to-face.

Core Curriculum

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<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td>BNY-510</td>
<td>Design Thinking and Methodologies for the Creative Arts</td>
<td>3 Credits</td>
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<td></td>
<td><strong>Description</strong></td>
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<td></td>
<td>Students enrolled in Design Thinking Methodologies for the Creative Arts will deploy the principal concepts of design thinking (empathize, define, ideate, prototype, and test) through multiple projects to craft solutions for both simple and complex artistic issues. Design thinking methods will be used to make key distinctions in the identification of, and planning for, students’ culminating experience projects.</td>
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<td><strong>Course Learning Outcomes</strong></td>
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<td></td>
<td>• Creatively, comprehensively, and constructively scrutinize a variety of situations and issues.</td>
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<td>• Spark multilayered and fluid approaches to problem-solving with a clear and reproducible process.</td>
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<td>• Prototype ideas for the student’s culminating experience project using design thinking.</td>
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<tr>
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<tr>
<td>BNY-515</td>
<td>Entrepreneurship and Business Practices in the Creative Space</td>
<td>3 Credits</td>
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<td><strong>Description</strong></td>
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<td></td>
<td>Students enrolled in Entrepreneurship and Business Practices in the Creative Space will research and analyze relevant examples of creative entrepreneurs to appraise the principles and practices that guided their successful endeavors. Essential business skills, including the creation and execution of pro formas, budgets, negotiations, business models, and plans, will be applied to creative ventures.</td>
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<td></td>
<td><strong>Course Learning Outcomes</strong></td>
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<td></td>
<td>• Analyze current real-world entrepreneurial creatives to accumulate and broaden a working knowledge base of effective principles and best practices.</td>
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<td></td>
<td>• Examine, develop and incorporate a set of professional, essential, and adaptive business skills into one’s own logistical processes.</td>
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<td></td>
<td>• Apply these principles towards the realization of the student’s creative projects.</td>
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<td>Course Code</td>
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<tr>
<td>BNY-610</td>
<td>Innovation and Creativity in Artistic Endeavors</td>
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**Description**
Students enrolled in Innovation and Creativity in Artistic Endeavors will engage in the deliberate application of information, imagination, and initiative in deriving greater or different values from resources. The processes by which new ideas are generated and converted into useful products and tangible outcomes will be examined and applied to students’ specific culminating experience projects.

**Course Learning Outcomes**
- Creatively reexamine and scrutinize existing paradigms and ideas as a path to new insights.
- Explore all facets of new ideas and follow multiple possible solutions and outcomes as avenues to innovation.
- Apply prototyping and reiteration to the student’s current artistic projects, notably the culminating experience.

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<tr>
<th>Course Code</th>
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<tr>
<td>BNY-675</td>
<td>Culminating Experience Seminar</td>
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**Description**
Students enrolled in Culminating Experience Seminar will receive detailed feedback as they refine, plan, and accomplish milestones in the creation of their culminating experience projects. Design thinking methods and the principles of entrepreneurship, innovation, and creativity will be applied to the specific requirements laid out for the realization and documentation of each culminating experience thesis project.

**Course Learning Outcomes**
- Utilize the processes of design thinking and prototyping in considering and developing new ideas and projects.
- Apply principles of entrepreneurship and reiteration to effectively scrutinize and build one’s own projects towards realization.
- Present and defend an original project held to real-world standards of planning, professionalism, and execution with comprehensive and compelling documentation.
Live Experience Design Specialization
The Master of Arts in Creative Media and Technology, Live Experience Design Specialization explores a forward-thinking approach to the design, management, and execution of live productions spanning music and the arts, through corporate and sporting events. Students will receive training in performance technologies including sound design, lighting design, projection mapping, LED panel technology, stage design and management, computer aided design, and video production, all supported by experiential opportunities. Immersion into entrepreneurship, storytelling, and design thinking will round out a comprehensive toolkit for aspiring creatives in the live experience space.

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<tr>
<th>BNY-514</th>
<th>Multi-Channel Sound Design for Live Experience</th>
<th>3 Credits</th>
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<td><strong>Description</strong></td>
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<tr>
<td>Students enrolled in Multi-Channel Sound Design for Live Experience will learn and apply the basics of designing, constructing, and connecting live sound environments. Using industry-standard equipment, innovative new techniques, and time-tested practices, enrollees will learn the principles of acoustics, amplification, rigging, live sound engineering, and problem-solving needed to work in this ever-evolving environment.</td>
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<tr>
<td><strong>Course Learning Outcomes</strong></td>
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<tr>
<td>• Recognize and employ the fundamentals of acoustics, electronics, and PA technology basics in order to successfully work in a live experience setting.</td>
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<td>• Formulate and apply live venue systems design and integration using both wired and wireless technologies to design, create, and manage complex systems for the modern live stage.</td>
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<td>• Master industry-standard software such as Q-Lab, Mainstage, and Ableton in order to visualize and enrich an artistic vision.</td>
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<tr>
<th>BNY-614</th>
<th>Electronic Live Performance and Playback Engineering</th>
<th>3 Credits</th>
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<td><strong>Description</strong></td>
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<tr>
<td>Students enrolled in Electronic Live Performance and Playback Engineering will learn how to design and execute live electronic performances for onstage artists and front-of-house engineers. Considering the artist’s vision, as well as established sonic elements, students will design environments for triggering and mixing interactive musical events in real time. Drawing upon current real-world electronic performance scenarios, students will work at a professional level and learn the standards and practices that are required to work in this technology-forward and constantly evolving field.</td>
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<tr>
<td><strong>Course Learning Outcomes</strong></td>
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<tr>
<td>• Strategize, plan, and execute live performances with electronic music and digital instruments, and industry-standard software such as Ableton Live and MAX.</td>
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<td>• Survey creative applications of interrelated media for concerts and live shows.</td>
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<tr>
<td>• Craft large-scale performances and experiences that connect the artist and audience through interactive multimedia.</td>
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<td>Course Code</td>
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<td>BNY-525</td>
<td>Digital Lighting System Design</td>
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<tr>
<td>BNY-550</td>
<td>Live Video Production for Creative Events</td>
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<tr>
<td>BNY-650</td>
<td>Advanced Visual Perception and Projection Mapping</td>
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**Digital Lighting System Design**

**Description**
Students enrolled in Digital Lighting System Design will design, develop, construct, and demonstrate comprehensive lighting plots for modern events. Through hands-on experience at each level of the process, students will plan and program lighting for concerts, theater, and live entertainment environments over the course of the semester, with an emphasis on innovation, emerging techniques, and new technology.

**Course Learning Outcomes**

- Apply the principles of lighting a space from the ground-up, including all components, current lighting systems and trend-setting technologies, rigging and safety.
- Visualize and realize a system including the requisite paperwork, plots, and riders as well as the artistic considerations including angles, shapes, colors, and mixing as well as movement.
- Assemble compelling professional-level lighting packages based on the production and artistic needs.

**Live Video Production for Creative Events**

**Description**
Students enrolled in Live Video Production for Creative Events will learn the process and consider the logistics involved in live video production from the ground up for applications in theater, concerts and all other forms of live performances and experiences. This course will explore and build on the fundamentals of learning to use cameras, both robotic and manually controlled, capturing live video, setting up video playback and capture systems, as well as using projection and LED technology. Students will become proficient in designing, realizing, and executing complex video systems that serve a compelling artistic vision.

**Course Learning Outcomes**

- Comprehend the full process of modern video production from the artistic to the utilitarian: surveying of venues and unique spaces to determine best sightlines, camera angles, and blocking for live events and utilizing both traditional manual cameras as well as remote-controlled robotic PTZ cameras.
- Direct a live video broadcast with multiple cameras and playback media, including networking for video over IP, control networks, and servers for capture.
- Design, assemble, and troubleshoot production-based communication systems for live shows and broadcast.

**Advanced Visual Perception and Projection Mapping**

**Description**
Students enrolled in Advanced Visual Perception and Projection Mapping will design and create visual content, both playback and live-performance video, for musical, theatrical and other live events and experiences. With an emphasis on creative software, optical effects, and projection mapping, students will have hands-on experience crafting immersive visual and multimedia augmentations for the modern stage.

**Course Learning Outcomes**

- Master techniques of projection mapping, from the artistic to the technical, including performative aspects, venue considerations, hardware requirements and desired audience experience.
- Comprehend, recognize and demonstrate relevant facility working with LED curtains and modular wall systems.
- Develop and deploy set design of projection surfaces for projection mapping using industry-standard software such as Resolume, Sketch-Up, and AutoCAD.
Songwriting and Production Specialization
The Master of Arts in Creative Media and Technology, Songwriting and Production Specialization explores an integrated approach to the creation of popular music through the thorough examination of current practices in collaborative, technology-aided songwriting. Students will refine and bolster their artistic expression through analyzing current hit songs and writing music and lyrics, as well as furthering their technical skills through the examination of current production and writing styles and trends, utilizing the latest industry-standard software and hardware. Immersion into entrepreneurship, storytelling, and design thinking will round out a comprehensive toolkit for aspiring creatives in the songwriting and production space.

<table>
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<tr>
<th>BNY-500</th>
<th>Electronic Production for Songwriters</th>
<th>2 Credits</th>
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<tr>
<td><strong>Description</strong></td>
<td>Students enrolled in Electronic Production for Songwriters will learn software-based electronic music production hand in hand with modern songwriting and arranging techniques. In this experiential and project-oriented course, aspiring producer/songwriters will become familiar with compositional conventions and writing techniques in the context of “in the box” electronic music production.</td>
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| **Course Learning Outcomes** | • Compose, arrange, and realize electronically produced tracks with vocals from start to finish.  
• Apply current songwriting conventions and mixing techniques in a completely digital context (i.e., “in-the-box”), using industry-standard software such as Ableton Live, Logic, and ProTools.  
• Effectively convey the sonic and emotional impact of an artistic vision as a modern songwriter and music producer. |

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<thead>
<tr>
<th>BNY-501</th>
<th>Integrated Songwriting Techniques</th>
<th>2 Credits</th>
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<tr>
<td><strong>Description</strong></td>
<td>Students enrolled in Integrated Songwriting Techniques will explore and develop their artistic voice while learning a comprehensive approach utilizing “Advanced Song Craft” tools in “Intention” and “Free Association” based contemporary songwriting. With practice and application of “ASC” tools, writers gain core competency to write songs of exceptional lyrical and melodic focus, power, and clarity. Using a project-based format, students will work to hone their understanding of song concept development, lyricism, prosody, melody, and harmony while collaborating with students from BNY-500, Electronic Production for Songwriters. Attention will be paid to maintaining high standards in subject selection for songs, rewriting, form analysis, and development as a route to fully realize one’s artistic vision by maximizing the emotional impact of songs on listeners through the seamless marriage of song creation and contemporary production techniques. The integration of advanced song craft strategies into dynamic creative interactions with fellow writers will also be explored in the course.</td>
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| **Course Learning Outcomes** | • Write effective lyrics with an eye towards craft, style, and prosody.  
• Rewrite songs based on a critical analysis of melody, harmony, and form.  
• Present new and compelling original music that effectively defines an artistic voice, held to current levels of professionalism. |
### BNY-653  
**Principles of Collaboration for Songwriters**  
2 Credits

**Description**

Students enrolled in Principles of Collaboration for Songwriters will work to synthesize information in an experiential and project-based format surveying current paradigms in modern songwriting and production. Building on the soft skills needed to thrive in a collaborative setting, students will delineate and learn to work in a variety of roles from producer, beat-maker, lyricist, top-liner, and others. Artistic and technical facility will be bolstered across a variety of traditional and electronic instruments, as well as singing and manipulation of a variety of DAWs as an integral part of success in this fluid and competitive field.

**Course Learning Outcomes**

- Survey current songwriting scenarios and identify the various roles in the modern songwriting and production camp paradigm.
- Write, rewrite and cowrite as part of a team, comfortably adapting to a variety of roles.
- Recognize and write for genre-specific projects.

### BNY-602  
**Advanced Vocal Production**  
2 Credits

**Description**

Students enrolled in Advanced Vocal Production will learn approaches and methodologies used to achieve professional results in the modern-day paradigm of songwriting sessions and production camps. Through experiential work, students will survey the strategies employed by current hit-making songwriters and vocal producers in engineering lead vocals, and arranging harmonies and backing vocals. Pitch-altering software such as Melodyne and Autotune will be mastered for both utility and artistry, while students increase their facility in the studio, working with standard hardware and software in developing vocal chains. Vocal coaching skills and session psychology will be explored and put into practice through multiple sessions.

**Course Learning Outcomes**

- Engineer vocals, apply microphone technique, work with studio hardware.
- Arrange lead vocals and harmonies and work with singers collaboratively towards effectively conveying emotion and realizing artistic goals.
- Integrate current production techniques including, but not limited to, pitch shifting, tuning using Melodyne and Autotune, glitch-editing, etc.

### BNY-601  
**Advanced Digital Arranging and Production**  
3 Credits

**Description**

Students enrolled in Advanced Digital Arranging and Production will develop a complex understanding of sound design, modular synthesis, and digital signal processing, in the context of production as well as the modern songwriting process. In this project-oriented course, students will further explore and develop their artistic voices and sonic palettes through digging deeper into electronic music production and digital arranging.

**Course Learning Outcomes**

- Demonstrate advanced arranging techniques and digital instrumentation in Ableton Live.
- Create a useful sonic palette of original sound design to be used in electronic music production projects, using a variety of cutting-edge software and hardware.
- Apply and integrate digital signal processing, effects, and modular synthesis at an advanced level.
### BNY-603  
**Mixing and Mastering for the Songwriter/Producer**  
2 Credits

**Description**  
Students enrolled in Mixing and Mastering for the Songwriter/Producer will survey techniques used by professional mixing engineers in finalizing an artist's vision. Students will learn industry-standard approaches to setting up mixes in a DAW, building templates, and utilizing a professional methodology while increasing their facility with current software such as Pro Tools, Ableton, and Logic. Students will differentiate between the mixing and mastering processes, exploring the considerations of the mastering engineer, and learn to use industry standard software, including but not limited to iZotope Ozone, delivery of assets across a variety of platforms, as well as assigning metadata.

**Course Learning Outcomes**
- Identify and delineate the tasks particular to the mixing engineer and the mastering engineer.
- Utilize professional methodologies and workflow to present final mixes at a competitive level across DAWs such as Ableton, Pro Tools, and Logic.
- Deliver professional-quality masters with an understanding of genre-specific needs, multiple final assets based on multi-platform needs, as well as including all relevant metadata.

### BNY-662  
**DNA of Styles in Production and Songwriting**  
2 Credits

**Description**  
Students enrolled in DNA of Styles in Production and Songwriting will survey and explore the genres and subgenres at the forefront of current popular musical trends and audiovisual media. Categorizing stylistic hallmarks through production style, sonic palette, tempo, and other identifiers, students will work towards mastering genre-specific writing scenarios. The first half of the course entails an in-depth study of current genres and subgenres with students mastering soundalike recreation of works, while the second half of the course study involves the discipline of exact recreations of current preexisting works in the popular current genres/subgenres in order to develop and refine the producer/songwriter’s vocabulary of the contemporary music industry.

**Course Learning Outcomes**
- Survey and differentiate current leading genres and subgenres in electronic-based music.
- Identify idiomatic considerations in terms of contemporary writing and production.
- Write and produce genre-specific music in professional scenarios.
- Develop an understanding of the vocabulary of modern production trends and techniques.
- Cultivate the discipline necessary to execute contemporary music productions in multiple genres and subgenres.
Writing and Design for Musical Theater Specialization
The Master of Arts in Creative Media and Technology, Writing and Design for Musical Theater Specialization equips the student with theory and experience in the collaborative art of musical theater. Immersion into storytelling, character development, songwriting, cast recording production, book writing, theatrical visual environment conception, entrepreneurship, innovation, and design thinking will provide a comprehensive tool kit for aspiring creatives in the musical theater space. Students will learn current industry standard practices while continuing to explore their own artistic identities in a challenging and experiential environment. Working with the latest technologies on-site, students will gain real-world insight from active professionals in the field while working towards creating and executing artistic works.

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<tr>
<td>BNY-511</td>
<td>Developing Story and Narrative</td>
<td>3</td>
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Students enrolled in Developing Story and Narrative will survey the history of musical theater and analyze a selection of successful musicals that demonstrate effective storytelling while exploring what principles serve to move a story forward and make for compelling narrative development. Working with the instructor, as well as collaboratively with classmates, students will begin to apply said principles towards ideating and creating prototypical versions of their original ideas. New knowledge will be synthesized and applied towards helping develop students’ own artistry.

Course Learning Outcomes
- Survey and analyze a selection of musicals that demonstrate effective storytelling.
- Identify and explore the principles of clear and compelling narrative development and consider the applications to the student’s artistry.
- Develop and present original story ideas that tie into the greater picture of the student’s culminating experience.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>BNY-521</td>
<td>Songwriting for Musical Theater</td>
<td>3</td>
</tr>
<tr>
<td>Description</td>
<td></td>
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</tr>
</tbody>
</table>
Students enrolled in Songwriting for Musical Theater will dive deep into the history, standards, and practices of songwriting within the framework of musical theater in order to effectively support the story. In this experiential and project-based class, students will analyze repertoire, write, and perform regularly in order to begin workshopping their own original ideas.

Course Learning Outcomes
- Survey the history of musical theater with an ear towards the development of songs within the framework of storytelling.
- Develop the student’s artistic voice via regular songwriting projects and analysis of repertoire.
- Present effective original material held to professional standards of artistry and storytelling.
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>BNY-620</td>
<td>Arranging and Demo Recording for Musical Theater</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td><strong>Description</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Students enrolled in Arranging and Demo Recording for Musical Theater will consider techniques and industry practices in effectively arranging material, as well as the recording of demos as a way to workshop their ideas and songs. Through regular recording projects, students will learn the basics of studiocraft and engineering, familiarize themselves with microphones and signal processing equipment as well as DAW operation including, but not limited to Pro Tools.</td>
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<tr>
<td></td>
<td><strong>Course Learning Outcomes</strong></td>
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<tr>
<td></td>
<td>• Explore best practices and considerations for arranging music and vocals in the current theatrical landscape based on artistic needs and theatrical framework.</td>
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<td></td>
<td>• Develop a working knowledge of basic studio workflow, recording of vocals and acoustic and software instruments and DAW operation.</td>
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<td></td>
<td>• Compile and present a series of demos capturing and effectively conveying original material in various stages of development.</td>
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<tr>
<td>BNY-621</td>
<td>Book Writing for Musical Theater</td>
<td>3</td>
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<tr>
<td></td>
<td><strong>Description</strong></td>
<td></td>
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<tr>
<td></td>
<td>Students enrolled in Book Writing for Musical Theater will survey the history of the book (libretto) accompanying a musical and delineate the roles of both elements. Through analysis of effective musicals both past and present, students will work to identify the elements of clear and compelling storytelling while workshopping their own original ideas, outlining a clear narrative foundation for their project, and ultimately developing a book of their own.</td>
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<tr>
<td></td>
<td><strong>Course Learning Outcomes</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Identify and delineate the needs of the musical itself and the book (libretto).</td>
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<tr>
<td></td>
<td>• Survey a selection of musicals with effective and compelling books.</td>
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<td></td>
<td>• Learn to recognize mechanical patterns and the overarching principles of well-made libretti.</td>
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<td></td>
<td>• Develop skills to offer feedback through moderated critique sessions.</td>
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<tr>
<td></td>
<td>• Apply newly learned principles in developing and writing a book.</td>
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<tr>
<td>BNY-611</td>
<td>Musical Theater Workshop</td>
<td>3</td>
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<tr>
<td></td>
<td><strong>Description</strong></td>
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<td></td>
<td>Students enrolled in Musical Theater Workshop will work with a collaborative and project-based approach to develop their craft, explore their artistry and workshop repertoire, as well as hone their original ideas. Working with their instructors, classmates, mentors, and visiting professionals, students will ideate, evaluate, and reiterate original material and hone their artistic vision as it pertains to style, voice, character development, and the visual &quot;look and feel&quot; of their work. Through the application of design thinking to regular projects, advising and review, prototyping, and iteration, their projects and artistic voices will be developed and strengthened and students will be prepared to execute and stage their culminating experiences.</td>
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<tr>
<td></td>
<td><strong>Course Learning Outcomes</strong></td>
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<tr>
<td></td>
<td>• Develop original ideas from conception to execution with input from instructors, classmates and mentors.</td>
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<td></td>
<td>• Explore and execute visual mock-ups of costumes, sets, props, and backdrops, aided by digital hardware and software, including LED walls and projection mapping.</td>
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<td></td>
<td>• Present in-progress and complete versions of the culminating experience project, held to industry standards of professionalism.</td>
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</tbody>
</table>
Optional Internship

GS-595  Graduate Internship  1 Credit

Description
This course provides students an opportunity to integrate professional and academic experience through internships. The internship site must be approved by the student’s faculty advisor and/or the specialization director and must provide a learning experience that enables the student to meet academic and/or career goals. Through the internship, students apply theories learned in their graduate studies and explore aspects of the music, entertainment, theater, live events, and/or other industries as appropriate.

Course Learning Outcomes
Upon completion of this course, students will:
- Evaluate the industry they have chosen to enter;
- Integrate professional and academic experience;
- Synthesize theoretical and practical learning;
- Apply theoretical skills to a real-life work setting;
- Verify their own career goals; and
- Comprehend the professional opportunities available in their field of study.
Graduate Studies
Master of Arts In Creative Technology - Core Curriculum
BNY-510 Design Thinking Methodologies for the Creative Arts
3 Credits

General Information
Instructor’s Name: TBD
E-mail: TBD
Phone: TBD
Office Location: TBD
Office Hours: TBD
Course Chair: TBD
Program Director: TBD

Course Description
Students enrolled in Design Thinking Methodologies for the Creative Arts will deploy the principal concepts of Design Thinking (empathize, define, ideate, prototype & test) through multiple projects to craft solutions for both simple and complex artistic issues. Design thinking methods will be used to make key distinctions in the identification of, and planning for, students’ culminating experience projects.

This course is part of the curriculum for the Master of Arts In Creative Technology, Core Curriculum.
Course Learning Outcomes

- Creatively, comprehensively, and constructively scrutinize a variety of situations and issues.
- Spark multi-layered and fluid approaches to problem-solving with a clear and reproducible process.
- Prototype ideas for the student’s culminating experience project using design thinking.

Learning Activities

Students will be guided through the methodologies of the process known as Design Thinking, taking into account the fundamental ideas and mindset behind this method and utilizing the ideas explored through a variety of projects leading to the application of Design Thinking towards defining and presenting ideas for the Student’s Culminating Experience.

IN-CLASS ACTIVITIES:
Lecture, problem-based learning, cooperative learning, surveys and case studies, in-class practical work, seminars, workshops, discussion & debate, group ideation, work group presentations, prototyping, etc.

MONITORED ACTIVITIES:
Assignment review, portfolio review, interactive problem solving, project supervision etc.

AUTONOMOUS ACTIVITIES:
Assignment preparation, private study, individual practical work, research etc.

Course Material


Students will be required to bring a hard drive with their projects and course materials with them to each class, and encouraged to work from it when possible.

It is recommended that students keep a class journal for their ideas, brainstorming and reflection, whether a paper notebook, sketchpad or even an iPad application.

It is recommended that students bring a few pads of Post-It notes, as well as tactile items such as erasers, pencils, pens and highlighters perhaps in varying colours.

Assessment Requirements/Assessment Instruments

Participation: Attendance and engagement in discussion, debate and Ideation and brainstorming activities.

Presentations: Regular multimedia presentations will be essential in presenting ideas, progress and projects in quantifiable, creative and engaging ways including the creation of audio-visual content, and also as a demonstration of comprehension of the content.
Collaboration: The nature of this course is very collaborative and fluid its approach to problem solving. After being introduced to concepts, students will very quickly put them into practice in constantly evolving group situations. This involves synthesizing the material and then applying the principles towards problem solving in a diverse group setting.

Prototyping: The exploration and refining of ideas and solutions through Iterative prototyping & testing, including the ability to reflect upon successes, failures and challenges involved with creative problem solving.

Grade Determination
30% Attendance + Participation
20% Weekly Projects
20% Midterm Project
30% Final Project

COURSE CONTENT
Week 1 - Topic 1: General Introduction & Introduction to Design Thinking
Week 2 - Topic 2: Collaboration & Team Building pt.1
Week 3 - Topic 3: Empathize
Week 4 - Topic 4: Define
Week 5 - Topic 5: Ideate & Midterm check-in
Week 6 - Topic 6: Prototype
Week 7 - Midterm Presentations
Week 8 - Topic 7: Re-Iteration / Re-Framing the question
Week 9 - Topic 8: Collaboration & Team Building pt.2 / Know Thyself / Self-Determination
Week 10 - Topic 9: Sharing the Story / Documentation & Effective Storytelling
Week 11 - Topic 10: Testing Methodologies
Week 12 - Topic 11: Change is Inevitable / Adaptation
Week 13 - Presentations & Semester Review
Week 14 - Final Presentations
Week 15 - Final Presentations (cont.)

Course Calendar
Course start date: 7th September 2021
Course end date: 17th December 2021
Grades available by: 28th December 2021 (approx.)

Policy for Submitting Late Assignments
Late assignments will be accepted at the discretion of the instructor, and an appropriate reduction in grade will be given to accepted late assignments.

Academic Honesty
Berklee College of Music insists on academic honesty. Unless the assignment explicitly is a group project, all of the work in this class must be your own. The source of all information in any written assignment must be cited properly, whether it is a quotation, paraphrase, summary, idea, concept, statistic, picture, or anything else you get from any source other than your own immediate knowledge—including the Internet. Writers give credit through accepted documentation styles, including parenthetical citation, footnotes, or endnotes; a simple listing
of books and articles at the end of an essay is not sufficient. Plagiarism—not giving proper credit to a source and thereby passing off someone else’s material or idea as your own—is a type of intellectual theft and deceit and cannot be tolerated in an academic setting. Plagiarism may result in a failing grade for the assignment or course, and possible dismissal from the College. It is your responsibility to be aware of and abide by the rules governing plagiarism, fraud, and cheating found in the Policy Handbook for Students under the section “Honesty in Academic Work and in Scholarly and Professional Practice.” If you have any questions about what plagiarism is and how to avoid it, please talk with a reference librarian, ask a teacher, or refer to a writing handbook. Websites that discuss types of plagiarism and how it can be avoided through evaluation and proper documentation of sources include:

http://owl.english.purdue.edu/
www.wisc.edu/writing/Handbook/Documentation.html
http://lib.nmsu.edu/instruction/evalcrit.html

Attendance/Participation
Attendance/participation is required in all classes, private instruction, instrumental labs, and ensembles, beginning with the first scheduled meeting. This includes virtual meetings and appropriate participation in online courses. Absences from class and from online discussions must be addressed directly with the course instructor to determine impact on student progress and/or overall grade. The faculty member may also provide more specific information on attendance/participation policies. Classes, labs, and ensembles are scheduled to start promptly on the hour and to end ten minutes before the hour. Late arrival is both disruptive and unprofessional.

Diversity Statement
Material and activities in this course support a commitment to understanding diverse cultures and learning styles and abilities. This is accomplished through the use of repertoire from a variety of cultures and through the use of multimodal learning activities.

Equity Statement
Berklee College of Music is a diverse community composed of individuals with different life experiences, viewpoints, belief systems, and identities. A welcoming and inclusive culture is essential to maintaining the college’s role as a leader in music education and Berklee highly values the dynamic environment that results when students, faculty, administrators, and staff from diverse backgrounds come together to learn, live, and work. Specifically, the Equity Policy and Process prohibits and addresses sexual misconduct, sexual assault, dating and domestic violence, stalking, and discrimination and/or harassment based on race, color, religion, gender, gender identity, transgendered status, national origin, age, disability, military or veteran status, sex, sexual orientation, genetic information, marital status, pregnancy, or any other characteristic protected by law (collectively referred to as “protected characteristics”). If you have concerns about a possible violation of the college’s Equity Policy, please contact Dr. Christopher Kandus-Fisher at ckandusfisher@berklee.edu. For additional information regarding the Unified Equity Policy and Process, please consult the Unified Equity Policy Website, which has the most up to date information and resources at www.berklee.edu/equity.

Withdrawal Policy
Students may withdraw from classes through the ninth week of classes in the fall or spring semester and, for undergraduates at Berklee’s Boston campus, through the eighth week in the summer term by submitting a Student Initiated Withdrawal from a Class Form at the Office of the Registrar. Withdrawal from a class is not allowed for graduate students during the 6 or 7-week summer term, or for undergraduates during the intensive summer semester in Valencia. Withdrawing from a class is the responsibility of the student. The instructor will not withdraw a student from the class for any reason (including absence) or submit the form for the student. If a student withdraws from this class, s/he continues to be financially responsible for the class and are not eligible for a tuition refund or replacement course. Students should be aware that withdrawing from a class might affect
scholarship, financial aid, and/or international student visa status. If a student receives financial aid or veterans’ benefits, withdrawing may reduce his or her eligibility for aid. If s/he is an international student, s/he may jeopardize his or her F-1 visa status. In case of doubt about their status and options, students should ask the instructor, department chair, the Counseling & Advising Center and/or contact BerkleeNYC Student Services.

Disclosure of Disability
Students with documented physical, learning, and/or psychological disabilities that qualify under the Americans with Disabilities Act are offered assistance in obtaining necessary accommodations to support a successful experience at Berklee. Students requesting accommodations must initiate and maintain ongoing contact with a Disability Services staff member in the Counseling and Advising Center at the Boston campus. The Disability Services staff will work with Student and Academic Affairs at the Valencia campus to assist students with academic planning, scheduling adjustments, and support, as well as referral to outside agencies, testing sites, and support groups. All accommodation requests must be made with a two-week minimum notice to faculty. Disability Services staff are available in the Counseling and Advising Center by appointment, and designated Student Affairs staff are available at the Valencia Campus to provide guidance as needed. For more information on services provided check Disabilities Services for Students on Berklee’s website, and/or contact BerkleeNYC Student Services.

Berklee Definition of a Credit Hour
For lecture and discussion courses, students earn one course credit for every 15 class contact hours—one credit for one hour of class meeting time each week for 15 weeks. For lecture and discussion courses at the graduate level, the expectation is that one hour of class time requires at least three hours of out of class study. For ensemble and lab work, where repetition, practice, and iterative learning are key, students earn one hour of credit for every 30 hours of in-class time, or one credit for two contact hours each week for 15 weeks. Private instruction is delivered as a 3-credit, 1-hour per week course for graduate students. Private instruction requires significant weekly expectations regarding practice time and study outside of class.

Technology and Other Resources
Laptop & Hard drive for backup.

During the course, students may learn and use (not limited to) the following software:
Prezi, Keynote and/or Powerpoint.
Adobe Premiere Pro & Photoshop.
Canva
Sketchup
A DAW, such as Pro Tools, Ableton Live, Cubase, Logic etc.

SD cards for camera usage & storage
Access to cameras, lights & recording hardware
Access to video editing software

College Mission and Diversity
This course supports the college mission and focus on diversity by encouraging and supporting varied experiences and points of view in the ideation, planning and execution of activities and projects. Particularly, this course thrives when students work in groups with a diverse makeup and consider many different viewpoints and approaches towards problem solving.
**Miscellaneous Information**

Backup Policy: Having multiple copies of your work during your time at Berklee is mandatory. Damaged, lost, or failed hard drives will not be an accepted excuse for loss of valuable data and work. We suggest that your backups consist of two physical drives, and one cloud storage-based backup. Your Google Drive account provides more than enough storage space to backup all your work there.

File Naming Convention: All files uploaded should contain the name of the student, the name of the assignment, and then any additional information: FirstnameLastname_WorkTape_SongTitle

If the file is one of many within a folder/zipped folder, then the folder itself should be named according to the above convention.

**Email Communication**

Students are expected to check their Berklee email and the course website frequently throughout the semester for course announcements and information.
<table>
<thead>
<tr>
<th>Grading Criteria</th>
</tr>
</thead>
<tbody>
<tr>
<td>Berklee Grading System</td>
</tr>
<tr>
<td><strong>A (93-100)</strong></td>
</tr>
<tr>
<td>The student has demonstrated superior achievement. The student appears to have a superior level of understanding of the course objectives and the methodology associated with each task. A high level of understanding is regularly displayed, and errors are seldom present in any assignments.</td>
</tr>
<tr>
<td><strong>A- (90-92)</strong></td>
</tr>
<tr>
<td>The student has demonstrated superior achievement. The student appears to have a superior level of understanding of the course objectives and the methodology associated with each task. However, some errors are present in select assignments.</td>
</tr>
<tr>
<td><strong>B+ (87-89)</strong></td>
</tr>
<tr>
<td>The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of the course objectives and the methodology associated with each task. Some errors are present, but infrequent and generally minor.</td>
</tr>
<tr>
<td><strong>B (83-86)</strong></td>
</tr>
<tr>
<td>The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of the course objectives and the methodology associated with each task. However, additional concentration could produce a higher level of achievement.</td>
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<tr>
<td><strong>B- (80-82)</strong></td>
</tr>
<tr>
<td>The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of the course objectives and the methodology associated with each task. Additional practice could produce a much more refined and consistent level of achievement.</td>
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<tr>
<td><strong>C+ (77-79)</strong></td>
</tr>
<tr>
<td>The student has demonstrated average achievement. The student appears to have an average level of understanding of the course objectives and the methodology associated with each task. Errors appear to be of a larger magnitude in select assignments.</td>
</tr>
<tr>
<td><strong>C (73-76)</strong></td>
</tr>
<tr>
<td>The student has demonstrated average achievement. The student appears to have an average level of understanding of the course objectives and the methodology associated with each task. Errors appear in at least half all assigned material.</td>
</tr>
<tr>
<td><strong>C- (70-72)</strong></td>
</tr>
<tr>
<td>The student has demonstrated a basic level of achievement. The student appears to have a basic level of understanding of the course objectives and the methodology associated with each task. Few assignments are without problems.</td>
</tr>
<tr>
<td><strong>D (60-69)</strong></td>
</tr>
<tr>
<td>The student has demonstrated a below average/basic level of achievement. The student appears to have a below average/basic level of understanding of the course objectives and the methodology associated with each task. Most assignments contain flaws.</td>
</tr>
<tr>
<td><strong>F (0-59)</strong></td>
</tr>
<tr>
<td>The students appear to be unaware of the most basic understandings. The student does not understand the course objectives and the methodology associated with each task. Most assignments contain severe flaws.</td>
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</tr>
</tbody>
</table>
| 1 | Wk1  | Topic 1 General Introduction & Intro to Design Thinking | 1. Build camaraderie.  
2. Analyze a variety of problem-solving approaches.  
3. Understand the fundamentals of the Design Thinking Process. | 1. Ice-breaker  
2. Personal Presentations  
3. Lecture  
4. Group Problem Solving #1 | Individual CE Presentations  
Due Wk2 |
| 2 | Wk2  | Topic 2 Collaboration & Team Building pt.1 | 1. Build confidence.  
2. Consider a variety of Learning, Organizing & Building profiles.  
3. Understand the importance of diverse teams in the Design Thinking Process. | 1. Lecture  
2. CE Presentations In-Class  
3. Group Problem Solving #2 | Team building for Group Project #1  
Due Wk3 |
| 3 | Wk3  | Topic 3 Empathize | 1. Understand the problem & empathize with the end user.  
2. Utilize that insight to generate multiple ideas.  
3. Pick the idea that generates the most creative thinking. | 1. Group Project #1 Team building review  
2. Lecture - Introduce Group Project #1  
3. Group Brainstorming Activity #1 | Due Wk4 |
| 4 | Wk4  | Topic 4 Define | 1. Review and explore the ideas in order to define the problem.  
2. Present the problem in a tangible and definitive way. | 1. Review  
2. Lecture  
3. Introduce Midterm Project | Group Project #1 Presentation  
Due Wk5 |
| 5 | Wk5  | Topic 5 Ideate | 1. Brainstorm and generate many ideas. | 1. Present Group Project #1  
2. Lecture | Midterm Project  
Due Wk7 |
2. Move past the obvious solutions and identify the Breakthrough ideas.
3. Come to a consensus and decide upon a way forward.
3. Group Brainstorming activity #2
4. Discuss Prototyping

<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
<th>Activity</th>
<th>Details</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>Wk6</td>
<td><strong>Topic 6</strong></td>
<td>1. Decide how to make the chosen idea quantifiable and tangible.</td>
<td>1. Review Midterm progress.</td>
</tr>
<tr>
<td></td>
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<td><strong>Prototype</strong></td>
<td>2. Build a rough prototype to present a Proof-of-Concept.</td>
<td>2. Lecture - Build build build.</td>
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<td>3. Test &amp; examine 1 Prototype, refine then build more.</td>
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<tr>
<td>7</td>
<td>Wk7</td>
<td><strong>MIDTERM</strong></td>
<td>1. Present</td>
<td>1. Multimedia Presentation In-Class</td>
</tr>
<tr>
<td>8</td>
<td>Wk8</td>
<td><strong>Topic 7</strong></td>
<td>1. Review Midterm projects &amp; presentations.</td>
<td>1. Review Midterm Projects.</td>
</tr>
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<td></td>
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<td><strong>Re-Iteration / Re-framing the Question</strong></td>
<td>2. Review and discuss successes &amp; failures.</td>
<td>2. Group Discussion &amp; Feedback.</td>
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<td>3. Re-frame the question &amp; Re-Iterate.</td>
<td>3. Lecture</td>
</tr>
<tr>
<td>9</td>
<td>Wk9</td>
<td><strong>Topic 8</strong></td>
<td>1. Review various Learning, Organizing &amp; Building profiles.</td>
<td>1. Review Midterm Re-Iteration Videos</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Know Thyself / Team Building pt.2 &amp; Creative Tension</strong></td>
<td>2. Revisit the importance of teams in the Design Thinking Process.</td>
<td>2. Lecture</td>
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<td></td>
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<td></td>
<td>3. Discuss the varied personalities required for effective teamwork and how to</td>
<td>3. Group Discussion</td>
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<td>4. Self-Determination</td>
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</tbody>
</table>

Midterm Project
Due Wk7

Midterm Project - Re-Iteration Video.
Due Wk9

Final Project Team Building.
Empathize & Ideate Video.
Due Wk11
<table>
<thead>
<tr>
<th>Week</th>
<th>Topic/Week</th>
<th>1.</th>
<th>2.</th>
<th>3.</th>
<th>4.</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>Topic 9 Testing Methodologies</td>
<td>Explore a variety of testing methodologies.</td>
<td>Identify testing approaches useful and constructive to the student's own project.</td>
<td>Define a tangible testing metric for the student's own project.</td>
<td>Review Final Project Teams</td>
</tr>
<tr>
<td>11</td>
<td>Topic 10 Documentation &amp; Effective Storytelling</td>
<td>Discuss varying reasons for documentation, from academic to artistic approaches.</td>
<td>Techniques for making professional-quality videos.</td>
<td>Making effective videos using storytelling.</td>
<td>Testing Methodologies Presentation</td>
</tr>
<tr>
<td>12</td>
<td>Topic 11 Failure, Change &amp; Adaptation</td>
<td>Embracing Failure</td>
<td>Embracing Change</td>
<td>Understanding Adaptation</td>
<td>Review Prototyping &amp; Testing presentations.</td>
</tr>
<tr>
<td>13</td>
<td>Presentations &amp; Review</td>
<td>Semester Review.</td>
<td>Workshop in-progress presentations.</td>
<td>Gather feedback.</td>
<td>In-Progress Final Presentations</td>
</tr>
<tr>
<td>14</td>
<td>FINAL Presentations</td>
<td>Final Presentations.</td>
<td></td>
<td></td>
<td>Final Presentations &amp; Feedback.</td>
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<tr>
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<td></td>
<td></td>
<td></td>
<td>2. Final Thoughts.</td>
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</tr>
</tbody>
</table>
General Information

Instructor’s Name: TBD
E-mail: TBD
Phone: TBD
Office Location: TBD
Office Hours: TBD
Course Chair: TBD
Program Director: TBD

Course Description

Students enrolled in *Songwriting for Musical Theater* will dive deep into the history, standards and practices of songwriting within the framework of musical theater in order to effectively support the story. In this experiential and project-based class, students will analyze repertoire write and perform regularly in order to begin workshopping their own original ideas.

This course is part of the curriculum for the Master of Arts In Creative Media and Technology, Specialization in Musical Theater Writing and Design
### Course Learning Outcomes

- Survey the history of musical theater with an ear towards the development of songs within the framework of storytelling.
- Develop the student’s artistic voice via regular songwriting projects and analysis of repertoire.
- Present effective original material held to professional standards of artistry and storytelling.

### Learning Activities

**IN-CLASS ACTIVITIES:**
Lecture, cooperative learning, surveys of existing work, in-class practical work, seminars, workshops, debate, work group presentations, prototypes, etc.

**MONITORED ACTIVITIES:**
Assignments review, portfolio review, final project supervision, interactive problem solving etc.

**AUTONOMOUS ACTIVITIES:**
Assignments preparation, private study, individual practical work, research, portfolio development etc.

### Course Material

List all required course materials—books, scores, films, etc.
- The Craft of Lyric Writing -Sheila Davis
- Writing Better Lyrics -Pat Pattison
- The Complete Rhyming Dictionary -Clement Wood
- Music Theory for Musical Theater -John Bell and Steven R. Chicurel

List all recommended course materials—books, scores, films, etc.
- Finishing the Hat -Stephen Sondheim
- Music Theory Through Musical Theater: Putting it Together- John Franceschina

### Assessment Requirements/Assessment Instruments

Required assessments in this class include:

- Participation: Being an active member of discussions, analyzing/defending aesthetic response and constructive critique are essential —this is both for in class activities as well as the message board.

- Exams & Quizzes: This will test your ability to retain concepts discussed in lecture such as rhyme scheme, to evaluating song structure examples, to composition analysis and more.

- Weekly Assignments: Each week you will be given a concept that you will need to incorporate into your work. This may include, but is not limited to collaboration as a lyricist, collaboration as a composer, setting pre-existing text, etc. You will write songs each week.

- Creative Projects: These projects must be fully completed with the necessary materials, sheet music, etc. They will be evaluated on how well they incorporate concepts and synergize ideas.

- Presentations: How well you are able to present the work, pitch material, perform in class, connect to an audience, etc.
**Grade Determination**

15% Participation  
20% Exams and Quizzes  
25% Weekly Assignments  
30% Projects  
10% Presentation

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**COURSE CALENDAR**

Course start date: 7th September 2021  
Course end date: 17th December 2021  
Grades available by: 28th December 2021 (approx.)

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**COURSE CONTENT**

Week 1 - Topic 1 Understanding Lyrics/ Best Practices for Collaboration & Critique  
Week 2 - Topic 2 Understanding Song Structure  
Week 3 - Topic 3 Imagery & Inspiration  
Week 4 - Topic 4 Guest Speaker, Lyricist  
Week 5 - Topic 5 Cabaret & Comedy  
Week 6 - Topic 6 Writing for Character  
Week 7 - Topic 7 Exploring Style  
Week 8 - Topic 8 Guest Speaker  
Week 9 - Topic 9 Form & Function  
Week 10 - Topic 10 Arrangement  
Week 11 - Topic 11 Guest Speaker, Orchestrator  
Week 12 - Topic 12 Preparing for 10 minute musical; Problem Solving  
Week 13 - Topic 13 Preparing for 10 minute musical; Ownership & Copyright  
Week 14 - Final 10 Minute Musical Presentations & Analysis  
Week 15 - Final Presentations

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**Academic Honesty**

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that discuss types of plagiarism and how it can be avoided through evaluation and proper documentation of sources include:

http://owl.english.purdue.edu/

www.wisc.edu/writing/Handbook/Documentation.html

http://lib.nmsu.edu/instruction/evalcrit.html

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Material and activities in this course support a commitment to understanding diverse cultures and learning styles and abilities. This is accomplished through the use of repertoire from a variety of cultures and through the use of multimodal learning activities.

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Berklee College of Music is a diverse community composed of individuals with different life experiences, viewpoints, belief systems, and identities. A welcoming and inclusive culture is essential to maintaining the college’s role as a leader in music education and Berklee highly values the dynamic environment that results when students, faculty, administrators, and staff from diverse backgrounds come together to learn, live, and work. Specifically, the Equity Policy and Process prohibits and addresses sexual misconduct, sexual assault, dating and domestic violence, stalking, and discrimination and/or harassment based on race, color, religion, gender, gender identity, transgendered status, national origin, age, disability, military or veteran status, sex, sexual orientation, genetic information, marital status, pregnancy, or any other characteristic protected by law (collectively referred to as “protected characteristics”). If you have concerns about a possible violation of the college’s Equity Policy, please contact Dr. Christopher Kandus-Fisher at ckandusfisher@berklee.edu. For additional information regarding the Unified Equity Policy and Process, please consult the Unified Equity Policy Website, which has the most up to date information and resources at www.berklee.edu/equity.

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Technology and Other Resources

Laptop
Hard drives for backup

College Mission and Diversity

This course directly supports diversity and inclusion by welcoming and encouraging each student’s creative expression through the lens of Musical Theater and songwriting. Whatever the cultural or social background of each student may be, this class is here to support and further develop their artistic voice.

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<td>The student has demonstrated a basic level of achievement. The student appears to have a basic level of understanding of the course objectives and the methodology associated with each task. Few assignments are without problems.</td>
</tr>
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<td>D</td>
<td>(60-69)</td>
<td>The student has demonstrated a below average/basic level of achievement. The student appears to have a below average/basic level of understanding of the course objectives and the methodology associated with each task. Most assignments contain flaws.</td>
</tr>
<tr>
<td>F</td>
<td>(0-59)</td>
<td>The students appear to be unaware of the most basic understandings. The student does not understand the course objectives and the methodology associated with each task. Most assignments contain severe flaws.</td>
</tr>
<tr>
<td>#</td>
<td>Date</td>
<td>Session name</td>
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</tr>
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<td>Cabaret &amp; Comedy</td>
</tr>
<tr>
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<td>Wk6</td>
<td>Writing For Character</td>
</tr>
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<td>Week</td>
<td>Description</td>
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<tr>
<td>7</td>
<td>Wk7 Exploring Style</td>
<td>Comprehension of different styles and genres of songwriting. Identifying elements that resonate with developing your own “sound.” What is your own style and how would you describe it? Playing with time period, genre and writing outside your own style. Write a song and arrange it in more than 3 genres (i.e. Rock, Folk, R&amp;B, soul, etc.)</td>
</tr>
<tr>
<td>8</td>
<td>Wk8 Guest Speaker</td>
<td>Synthesizing the past week’s focus on style, character and comedy. Q &amp; A and songwriting analysis. Must prepare 4 questions for speaker.</td>
</tr>
<tr>
<td>8</td>
<td>Wk8 Form &amp; Function</td>
<td>Developing a basic understanding of how a song may fit into a larger narrative whole. Synergizing the style, structure and musical/lyrical vernacular of character within a show. Looking at the larger narrative of understanding the world of your show and the songs place in it. What does your song need to accomplish? Is there economy in your storytelling? Write a song for a character in a play. It must not be from a play written in the last 20 years. The song must further plot and be true to the character,</td>
</tr>
<tr>
<td>9</td>
<td>Wk9 Arrangement</td>
<td>Developing an appreciation and understanding for vocal and musical arrangement. Exploring using harmony, multiple voices, exploring writing on other instruments. Take a song and make an entirely new arrangement using 3 part harmony.</td>
</tr>
<tr>
<td>10</td>
<td>Wk10 Orchestration</td>
<td>Developing an appreciation and understanding for underscore and instrumentation. Listening in class to orchestration, and analysis. Writing assignment: listen to differing orchestration of the same show, what is effective and why?</td>
</tr>
<tr>
<td>11</td>
<td>Wk11 Guest Speaker, Orchestration</td>
<td>Synthesizing the past week’s focus on form, arrangement, and orchestration. Q &amp; A and songwriting analysis. Must prepare 4 questions for speaker.</td>
</tr>
<tr>
<td>12</td>
<td>Wk12 Preparing for 10 minute musical; Problem Solving</td>
<td>Uncovering solutions to challenges in your work. In class discussion on working through navigating challenges with your projects. Outlines for 10 Minute musical due.</td>
</tr>
<tr>
<td>13</td>
<td>Wk13 Preparing for 10 minute musical;</td>
<td>Understanding how to take precautions to protect your work. In class discussion on protecting yourself, copyrighting and credit. Continue work on musicals, troubleshooting.</td>
</tr>
<tr>
<td></td>
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<tr>
<td>14 Wk14</td>
<td>10 Minute Musical Presentations</td>
<td>Learning from observation and presentation.</td>
</tr>
<tr>
<td>15 Wk15</td>
<td>Final Presentations</td>
<td>Final Thoughts &amp; Reflection.</td>
</tr>
</tbody>
</table>
Graduate Studies
Master of Arts In Creative Media and Technology - Specialization in Songwriting and Production
BNY-601 Advanced Digital Arranging and Production
3 Credits

General Information

Instructor’s Name: TBD
E-mail: TBD
Phone: TBD
Office Location: TBD
Office Hours: TBD
Course Chair: TBD
Program Director: TBD

Course Description

Students enrolled in Advanced Digital Arranging and Production will develop a complex understanding of sound design, modular synthesis, and digital signal processing in the context of production as well as the modern songwriting process. As a project-oriented course, students will explore and develop their artistic voice and sonic palette through electronic music production and digital arranging.

This course is part of the curriculum for the Master of Arts In Creative Media and Technology, Specialization in Songwriting and Production
Course Learning Outcomes

● Demonstrate an understanding of advanced arranging techniques and digital instrumentation in Ableton Live.

● Create a useful sonic palette of original sound design to be used in one’s electronic music production projects.

● Apply and integrate digital signal processing, effects and modular synthesis at an advanced level.

Learning Activities

IN-CLASS ACTIVITIES:
Lecture, problem based learning, cooperative learning, surveys and case studies, in-class practical work, lab practices, seminars, workshops, collaboration & presentations etc.

MONITORED ACTIVITIES:
Assignments review, portfolio review, final project supervision, interactive problem solving, open labs, etc.

AUTONOMOUS ACTIVITIES:
Assignments preparation, private study, individual practical work, portfolio development, online activities, etc.

Course Material
Required Software:
Ableton Live Suite

Required Hardware:
APC 40
MIDI Controller with Faders, Knobs, Keys (model TBD)

Assessment Requirements/Assessment Instruments
Participation: Attendance and engagement in course content and timely delivery of all required assets.

Collaboration: Many projects require successful collaborative efforts towards songwriting, idiomatic specifics, production and mixing.

Artistry: The creativity displayed, as well as the artistic merit of each deliverable will be considered.

Professionalism: Projects will be created in Ableton Live and will be submitted with full project folders and audio renderings of the works created in class.

Grade Determination
10% Attendance
60% Assignments (5 bi-weekly projects)
30% Final Project

Course Calendar
Course start date: 18th January 2022
Course end date: 6th May 2022
Grades available by: 13th May 2022 (approx.)

Course Content
Week 1: Introduction
Week 2: Interface Design
Week 3: Interactive Playback Part 1
Week 4: Interactive Playback Part 2
Week 5: Realtime Creative Audio Part 1
Week 6: Realtime Creative Audio Part 2
Week 7: MIDI Sync Part 1
Week 8: MIDI Sync Part 2
Week 9: Audio / Visual Part 1
Week 10: Audio / Visual Part 2
Week 11: DJing and Track Mixing
Week 12: Controlling Lighting with Ableton Live
Week 13: Rapid-Fire Triggering and Finger Drumming
Week 14: Final Projects
Week 15: Final Projects (cont.)

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**Technology and Other Resources**

This course will require software Ableton Live Suite, DMX Lighting Software, Resolume Arena, and access to a various degree of hardware and Live equipment including but not limited to: Digital mixing console, MIDI controllers, Microphones, Digital Audio Interfaces, Lighting Equipment, Control Surfaces, and studio time with monitors and typical studio equipment.

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<td>The student has demonstrated a below average/basic level of achievement. The student appears to have a below average/basic level of understanding of the course objectives and the methodology associated with each task. Most assignments contain flaws.</td>
</tr>
<tr>
<td>F</td>
<td>(0-59)</td>
<td>The students appear to be unaware of the most basic understandings. The student does not understand the course objectives and the methodology associated with each task. Most assignments contain severe flaws.</td>
</tr>
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**Course Outline**
<table>
<thead>
<tr>
<th>#</th>
<th>Date</th>
<th>Session name</th>
<th>Learning outcomes</th>
<th>Learning activities/tool(s)</th>
<th>Deliverables/ Assessment (due date)</th>
</tr>
</thead>
</table>
| 1  |      | **Introduction**   | 1. Introduction to functionalities in Ableton Live.  
2. Introduction to writing loops in “nonlinear” session view.                                                                                                                                                        | 1. Intro to Ableton Live  
2. Intro to MIDI Mapping  
3. Arrangement View Playback                                                                                                  | Project 1: Dub Technique Live Remixing. Due in Week 3                                                            |
| 2  |      | **Interface Design** | 1. Getting accustomed to mapping and performing using knobs and faders.                                                                                                                                               | 1. Custom Mappings  
2. Return Channel Effects  
3. Insert Effects  
4. Dub Performance Technique                                                                 | Project 1 continued.                                                                                           |
| 3  |      | **Interactive Playback Part 1** | 1. Building musical sections inside the Ableton Session view                                                                                                                                                       | 1. Scene Arrangement  
2. Clip Binding  
3. Clip Actions                                                                                                                | Project 2: Develop Performance w/ Songwriting Student. Due Week 5                                                 |
| 4  |      | **Interactive Playback Part 2** | 1. Understanding and designing advanced mappings and performance with knobs and faders.                                                                                                                              | 1. Custom Audio Effects Palettes  
2. Macros  
3. CC Mapping  
4. Mix Busses  
5. Arrange->Session View                                                                                                           | Project 2 continued.                                                                                           |
| 5  |      | **Realtime Creative Audio Part 1** | 1. Working with musicians and live inputs to develop live loop based music.                                                                                                                                         | 1. Monitor Mixing  
2. Drawing Schematics  
3. Live Looping with Clips and Scenes  
4. Working With Live Musicians                                                                                           | Project 3: Develop a Real-time Audio Performance. Due Week 7                                                    |
<table>
<thead>
<tr>
<th>Week</th>
<th>Module</th>
<th>Description</th>
<th>Topics</th>
<th>Project</th>
<th>Notes</th>
</tr>
</thead>
</table>
| 6    | Realtime Creative Audio Part 2 | 1. Controlling and triggering realtime effects, with emphasis on vocals. | 1. Realtime Effects  
2. Channel Strip Development  
3. Live Looping with Looper  
4. Vocoder | Project 3 continued. | |
| 7    | MIDI Sync Part 1 | 1. Connecting your computer to hardware and building more complex performance sets. | 1. Drawing Schematics for MIDI  
2. Working with External Instruments  
3. Using MIDI Sync | Project 4: Develop a MIDI Sync Performance. Due Week 9 | |
| 8    | MIDI Sync Part 2 | 1. Using multiple laptops.  
2. Incorporating analog synthesis. | 1. Using Link  
2. Synching Laptops  
3. MIDI to CV | Project 4 continued. | |
| 9    | Audio / Visual Part 1 | 1. Exploring synchronicity and interconnectivity between audio and visual software. | 1. Resolume Intro  
2. Live and Resolume  
3. Preset Content Pack Provided to Students | Project 5: Develop and Audio/Visual Show. Due Week 11 | |
| 10   | Audio / Visual Part 2 | 1. Exploring synchronicity and interconnectivity between audio and visual software, continued. | 1. DMX Control  
2. Max for Live / Jitter AV  
3. Realtime Visual Input  
4. Controlling Visual FX with MIDI  
| 11   | DJing and Track Mixing | 1. Mixing together tracks using traditional and advanced methods in Ableton Live. | 1. DJ workshop  
2. DJ mixing and warping in Ableton Live | Final Project continued. | |
| 12 | **Controlling Lighting with Ableton Live** | 1. Exploring synchronicity and interconnectivity between audio and lighting software. | 1. Max for Live DMX Control.  
2. MIDI Lighting Control. | Final Project continued. |
| 13 | **Rapid-Fire Triggering and Finger Drumming** | 1. Exploring interactivity with drum pads and traditional performance rigs within Ableton. | 1. MPC Technique.  
3. MIDI Controller Light Show Programming. | Final Project continued. |
| 14 | **Final Projects** | 1. Presenting final projects. | 1. Presentation Day | |
| 15 | **Final Projects (cont.)** | 1. Presenting final projects.  
2. Final Thoughts & reflection. | Analysis & Feedback | |
Graduate Studies
Master of Arts In Creative Media and Technology - Specialization in Live Experience Design
BNY-650 Advanced Visual Perception and Projection Mapping
3 Credits

<table>
<thead>
<tr>
<th>General Information</th>
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<tbody>
<tr>
<td>Instructor’s Name: TBD</td>
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<td>E-mail: TBD</td>
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<tr>
<td>Phone: TBD</td>
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<tr>
<td>Office Location: TBD</td>
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<tr>
<td>Office Hours: TBD</td>
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<tr>
<td>Course Chair: TBD</td>
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<tr>
<td>Program Director: TBD</td>
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<table>
<thead>
<tr>
<th>Course Description</th>
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<tr>
<td>Students enrolled in <em>Advanced Visual Perception &amp; Projection Mapping</em> will design and create visual content, both playback &amp; live-performance video, for musical, theatrical and other live events and experiences. With an emphasis on creative software, optical effects, and projection mapping, students will have hands-on experience crafting immersive visual &amp; multimedia augmentations for the modern stage.</td>
</tr>
</tbody>
</table>

This course is part of the curriculum for the Master of Arts In Creative Media and Technology, Specialization in Live Experience Design
Course Learning Outcomes

- Demonstrate understanding of Projection Mapping, from the artistic to the technical, including performative aspects, venue considerations, hardware requirements and desired audience experience.

- Comprehend, recognize and demonstrate relevant facility working with LED curtains and modular wall systems.

- Develop and deploy set design of projection surfaces for projection mapping using industry-standard software such as Resolume, Sketch-Up and Auto CAD.

Training Activities

Students will be guided through a variety of activities, designed to encourage learning of different facets of visual & multimedia augmentations for modern performance.

IN-CLASS ACTIVITIES:
Software demonstrations and tutorials, team activities (paper sculpture build, animation, camera work and video mapping), lectures, discussions, training to operate and install physical visual hardware (aiming and installing projectors, screens, sculptures), giving and receiving creative feedback from the instructor and fellow students.

MONITORED ACTIVITIES:
Final project in-class work supervision, tutoring (available during office hours), live visual performance and installation rehearsals / practice.

AUTONOMOUS ACTIVITIES:
The class will give out a variety of assignments and additional resources (tutorials, recommended reading, and self-directed multimedia learning materials) encouraging private study and self-differentiation in the field of visual arts for musicians. Along with the assigned homework, the students will be expected to complete their final project largely on their own (with review and supervision from the instructor and feedback from students) – encouraging the students to learn how to budget their time, finances, labor, creative skills and hardware in order to accomplish an audience-ready project).

Course Material

Students will be required to bring a hard drive with their projects and course materials with them to each class, and encouraged to work from it when possible. For best video performance results, a fast solid state hard drive is recommended.

There are several online learning platforms recommended for learning aid, and post-class self improvement: http://lynda.com - variety of great software tutorial videos (available for free with a Berklee login) https://www.videocopilot.net/tutorials - great creative After Effects tutorials and demos https://resolume.com/training - Resolume (VJ and video mapping software) video tutorials (free training)

Students are requested to work with copyright free or cleared content. In order to create a lot of visual work in a short amount of time, where custom content creation is not feasible – they are encouraged to download free videos and stills from stock footage sites such as: https://www.pexels.com
Assessment Instruments

Participation: Homework and in-class participation will serve as guideposts in the progress the students will make through the semester.

Discussion/Presentation: Regular multimedia presentations will be essential in presenting ideas, progress, and also as a demonstration of comprehension of the content.

Demonstration: The nature of this course is project-based and also demonstrative. After being presented with concepts, students will put the information and processes into practice towards their assignments and culmination of final projects.

Grade Determination

<table>
<thead>
<tr>
<th>Percentage</th>
<th>Component</th>
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<tbody>
<tr>
<td>20%</td>
<td>Attendance/Participation</td>
</tr>
<tr>
<td>40%</td>
<td>Assignments</td>
</tr>
<tr>
<td>20%</td>
<td>Pre-Final Project</td>
</tr>
<tr>
<td>20%</td>
<td>Final Project</td>
</tr>
</tbody>
</table>

Course Calendar

Course start date: 18th January 2022
Course end date: 6th May 2022
Grades available by: 13th May 2022 (approx.)

Course Content

Week 1 - Topic 1: Class intro, review of various types of VJ performances and video installations.
Week 2 - Topic 2: Gif animation, Adobe Photoshop introduction.
Week 3 - Topic 3: Video mapping intro and in-class sculpture build.
Week 4 - Topic 4: Video Loops, Adobe After Effects introduction.
Week 5 - Topic 5: DSLR cameras and Adobe Premiere Pro introduction.
Week 6 - Topic 6: Create and video map a simple triangular sculpture, utilize content created in-class.
Week 7 - Topic 7 / Midterms: Skillshare / intro to 3d modeling in Sketchup
Week 8 - Topic 8: In-class Sketchup sculpture review & template creation
Week 9 - Topic 9: After Effects and Resolume work session
Week 10 - Topic 10: Video mapped sculpture installation
Week 11 - Topic 11: Final project pitch & analysis
Week 12 - Topic 12: Final project progress review / work-in- class session
Week 13 - Topic 13: Final project Beta progress review / work-in-class session
Week 14 - Final project presentation and critique
Week 15 - Professional Development & Case Study.

Policy for Submitting Late Assignments

Late assignments will be accepted at the discretion of the instructor, and an appropriate reduction in grade will be given to accepted late assignments.
**Academic Honesty**

Berklee College of Music insists on academic honesty. Unless the assignment explicitly is a group project, all of the work in this class must be your own. The source of all information in any written assignment must be cited properly, whether it is a quotation, paraphrase, summary, idea, concept, statistic, picture, or anything else you get from any source other than your own immediate knowledge—including the Internet. Writers give credit through accepted documentation styles, including parenthetical citation, footnotes, or endnotes; a simple listing of books and articles at the end of an essay is not sufficient. Plagiarism—not giving proper credit to a source and thereby passing off someone else's material or idea as your own—is a type of intellectual theft and deceit and cannot be tolerated in an academic setting. Plagiarism may result in a failing grade for the assignment or course, and possible dismissal from the College. It is your responsibility to be aware of and abide by the rules governing plagiarism, fraud, and cheating found in the Policy Handbook for Students under the section "Honesty in Academic Work and in Scholarly and Professional Practice." If you have any questions about what plagiarism is and how to avoid it, please talk with a reference librarian, ask a teacher, or refer to a writing handbook. Websites that discuss types of plagiarism and how it can be avoided through evaluation and proper documentation of sources include:

http://owl.english.purdue.edu/
www.wisc.edu/writing/Handbook/Documentation.html
http://lib.nmsu.edu/instruction/evalcrit.html

**Attendance/Participation**

Attendance/participation is required in all classes, private instruction, instrumental labs, and ensembles, beginning with the first scheduled meeting. This includes virtual meetings and appropriate participation in online courses. Absences from class and from online discussions must be addressed directly with the course instructor to determine impact on student progress and/or overall grade. The faculty member may also provide more specific information on attendance/participation policies. Classes, labs, and ensembles are scheduled to start promptly on the hour and to end ten minutes before the hour. Late arrival is both disruptive and unprofessional.

**Diversity Statement**

Material and activities in this course support a commitment to understanding diverse cultures and learning styles and abilities. This is accomplished through the use of repertoire from a variety of cultures and through the use of multimodal learning activities.

**Equity Statement**

Berklee College of Music is a diverse community composed of individuals with different life experiences, viewpoints, belief systems, and identities. A welcoming and inclusive culture is essential to maintaining the college’s role as a leader in music education and Berklee highly values the dynamic environment that results when students, faculty, administrators, and staff from diverse backgrounds come together to learn, live, and work. Specifically, the Equity Policy and Process prohibits and addresses sexual misconduct, sexual assault, dating and domestic violence, stalking, and discrimination and/or harassment based on race, color, religion, gender, gender identity, transgendered status, national origin, age, disability, military or veteran status, sex, sexual orientation, genetic information, marital status, pregnancy, or any other characteristic protected by law (collectively referred to as “protected characteristics”). If you have concerns about a possible violation of the college’s Equity Policy, please contact Dr. Christopher Kandus-Fisher at ckandusfisher@berklee.edu. For additional information regarding the Unified Equity Policy and Process, please consult the Unified Equity Policy Website, which has the most up to date information and resources at www.berklee.edu/equity.

**Withdrawal Policy**
Students may withdraw from classes through the ninth week of classes in the fall or spring semester and, for undergraduates at Berklee's Boston campus, through the eighth week in the summer term by submitting a Student Initiated Withdrawal from a Class Form at the Office of the Registrar. Withdrawal from a class is not allowed for graduate students during the 6 or 7-week summer term, or for undergraduates during the intensive summer semester in Valencia. Withdrawing from a class is the responsibility of the student. The instructor will not withdraw a student from the class for any reason (including absence) or submit the form for the student. If a student withdraws from this class, s/he continues to be financially responsible for the class and are not eligible for a tuition refund or replacement course. Students should be aware that withdrawing from a class might affect scholarship, financial aid, and/or international student visa status. If a student receives financial aid or veterans’ benefits, withdrawing may reduce his or her eligibility for aid. If s/he is an international student, s/he may jeopardize his or her F-1 visa status. In case of doubt about their status and options, students should ask the instructor, department chair, the Counseling & Advising Center and/or contact BerkleeNYC Student Services.

Disclosure of Disability

Students with documented physical, learning, and/or psychological disabilities that qualify under the Americans with Disabilities Act are offered assistance in obtaining necessary accommodations to support a successful experience at Berklee. Students requesting accommodations must initiate and maintain ongoing contact with a Disability Services staff member in the Counseling and Advising Center at the Boston campus. The Disability Services staff will work with Student and Academic Affairs at the Valencia campus to assist students with academic planning, scheduling adjustments, and support, as well as referral to outside agencies, testing sites, and support groups. All accommodation requests must be made with a two-week minimum notice to faculty. Disability Services staff are available in the Counseling and Advising Center by appointment, and designated Student Affairs staff are available at the Valencia Campus to provide guidance as needed. For more information on services provided check Disabilities Services for Students on Berklee's website, and/or contact BerkleeNYC Student Services.

Berklee Definition of a Credit Hour

For lecture and discussion courses, students earn one course credit for every 15 class contact hours—one credit for one hour of class meeting time each week for 15 weeks. For lecture and discussion courses at the graduate level, the expectation is that one hour of class time requires at least three hours of out of class study. For ensemble and lab work, where repetition, practice, and iterative learning are key, students earn one hour of credit for every 30 hours of in-class time, or one credit for two contact hours each week for 15 weeks. Private instruction is delivered as a 3-credit, 1-hour per week course for graduate students. Private instruction requires significant weekly expectations regarding practice time and study outside of class.

Technology and Other Resources

Laptop
Hard drives for backup
SD cards for camera usage & storage
Access to cameras, lights & recording hardware
Access to video editing software

College Mission and Diversity

This course directly supports diversity and inclusion by welcoming and encouraging each student’s creative expression through the exploration and practice of this medium. Whatever the cultural or social background of each student may be, this class is here to support and further develop their artistic voice.
**Miscellaneous Information**

Backup Policy: Having multiple copies of your work during your time at Berklee is mandatory. Damaged, lost, or failed hard drives will not be an accepted excuse for loss of valuable data and work. We suggest that your backups consist of two physical drives, and one cloud storage-based backup. Your Google Drive account provides more than enough storage space to backup all your work there.

File Naming Convention: All files uploaded should contain the name of the student, the name of the assignment, and then any additional information: FirstnameLastname_WorkTape_SongTitle

If the file is one of many within a folder/zipped folder, then the folder itself should be named according to the above convention.

**Email Communication**

Students are expected to check their Berklee email and the course website frequently throughout the semester for course announcements and information.
<table>
<thead>
<tr>
<th>Grading Criteria</th>
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</thead>
<tbody>
<tr>
<td>Berklee Grading System</td>
</tr>
<tr>
<td>A (93-100)</td>
</tr>
<tr>
<td>The student has demonstrated superior achievement. The student appears to have a superior level of understanding of the course objectives and the methodology associated with each task. A high level of understanding is regularly displayed, and errors are seldom present in any assignments.</td>
</tr>
<tr>
<td>A- (90-92)</td>
</tr>
<tr>
<td>The student has demonstrated superior achievement. The student appears to have a superior level of understanding of the course objectives and the methodology associated with each task. However, some errors are present in select assignments.</td>
</tr>
<tr>
<td>B+ (87-89)</td>
</tr>
<tr>
<td>The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of the course objectives and the methodology associated with each task. Some errors are present, but infrequent and generally minor.</td>
</tr>
<tr>
<td>B (83-86)</td>
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<tr>
<td>The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of the course objectives and the methodology associated with each task. However, additional concentration could produce a higher level of achievement.</td>
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<tr>
<td>B- (80-82)</td>
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<tr>
<td>The student has demonstrated advanced achievement. The student appears to have an advanced level of understanding of the course objectives and the methodology associated with each task. Additional practice could produce a much more refined and consistent level of achievement.</td>
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<tr>
<td>C+ (77-79)</td>
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<tr>
<td>The student has demonstrated average achievement. The student appears to have an average level of understanding of the course objectives and the methodology associated with each task. Errors appear to be of a larger magnitude in select assignments.</td>
</tr>
<tr>
<td>C (73-76)</td>
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<tr>
<td>The student has demonstrated average achievement. The student appears to have an average level of understanding of the course objectives and the methodology associated with each task. Errors appear in at least half all assigned material.</td>
</tr>
<tr>
<td>C- (70-72)</td>
</tr>
<tr>
<td>The student has demonstrated a basic level of achievement. The student appears to have a basic level of understanding of the course objectives and the methodology associated with each task. Few assignments are without problems.</td>
</tr>
<tr>
<td>D (60-69)</td>
</tr>
<tr>
<td>The student has demonstrated a below average/basic level of achievement. The student appears to have a below average/basic level of understanding of the course objectives and the methodology associated with each task. Most assignments contain flaws.</td>
</tr>
<tr>
<td>F (0-59)</td>
</tr>
<tr>
<td>The students appear to be unaware of the most basic understandings. The student does not understand the course objectives and the methodology associated with each task. Most assignments contain severe flaws.</td>
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**Week 6**
- **Team-building & Group activity**
- **Documentation**
- **In-Class presentation**
  - Continue learning how to use Resolume Arena via provided tutorials.

**Week 7**
- **Skillshare - Group discussion & learning**
- **Introduction to Sketchup / 3d modeling & in-class project**
  - Simple 3d model finished in Sketchup, designed specifically with video mapping and quick physical construction in mind.

**Week 8**
- **In-class Sketchup sculpture review & feedback**
- **Creation of projection and animation masks and templates for mapping in Resolume**
- **Saving a separate Sketchup project for build**
  - Build a 3d model specifically designed for video mapping.
  - Take a photo of the built model from the projector location angle and upload it to our Facebook group by next class in high resolution.

**Week 9**
- **After Effects deep-dive & in-class assignment**
  - Projection Map Installation.
<p>| | | |</p>
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| **10** | **Video mapped sculpture installation** | Knowing how to use them to create video mapped installations.  
2. Finalize mapping animation in After Effects  
3. Create a live VJ session/project in Resolume Arena, designed specifically for live mapping performance & document work. |
| **Final project pitch** | Practice pitching a professional project.  
Ability to organize a compelling public proposal & presentation | 1. Video mapping and final live mapping sculpture installation and a/v presentation.  
(This project counts as the Pre-Final Project for the course)  
Final project pitches.  
Prepare a TEDx style presentation of your final project pitches. |
| **Final project progress review / work-in-class session** | Work-in-class session, reinforcing software and other skills learned during the semester. | 1. In class presentation, review and selection of the final project pitch.  
2. Review & analysis.  
Final project preparation: team-building, collection of assets, budgets, timeline.  
Final Project Progress. |
| **“Beta” version of the final project review** | Practicing giving and receiving creative and technical feedback. | 1. “Beta” version of the final project viewing, review and critique  
2. Last suggestions offered for how to make the final work more representative of student’s intentions  
Final project (live video performance, or video documentation of a performance, installation, or mapped sculpture) uploaded and shared on class page. |
| **Final project presentation and critique** | Practicing giving and receiving creative and technical feedback, summarizing the learning that occurred during the semester | 1. Group viewing and critique of students’ final works  
Reflection & Final thoughts. |
| **Professional Development** | Knowledge share & understanding of the current VJ & projection mapping landscape. | 1. Instructor-led case study.  
2. Group discussion. |
Standard 6 Appendix
Peter Alhadeff, D.Phil.
93 Toxteth St., Brookline, MA 02146, USA
Work: (617) 747-8102/ Cell (617) 519-1585
palhadeff@berklee.edu

EDUCATION:

UNIVERSITY OF OXFORD
Oxford, England
D. Phil. 1983. Field: Latin America and the World Economy
Thesis title: Finance and the Economic Management of the
Argentine Government in the 1930s

UNIVERSITY OF EAST ANGLIA
Norwich, England
BA Hons 1977. First Class: top 1-3 %
Economics and Quantitative Methods

BERKLEE COLLEGE OF MUSIC
Boston, Massachusetts
Music Production & Engineering/Film Scoring
Berklee Alumnus

MUSICIANS’ INSTITUTE
Hollywood, California
Guitar Diploma Hons, 1990. Finalist, vocational exam:
top 2%

APPOINTMENTS:

INSTITUTO DI TELLA, Buenos Aires
Economist, London
& Buenos Aires
Fellow, 1985-88
The Di Tella is one of the two best known research institutes in
Latin America. It specializes in the Social Sciences, particularly
Economics. The Inter American Development Bank paid my
salary. Taught at MA level Statistics for Economists, and
Quantitative Methods in the Social Sciences

FUNDACION DE INVESTIGACIONES ECONOMICAS
LATINOAMERICANAS, Buenos Aires
Visiting Fellow, 1987-88
Prepared the English version of Public Expenditure in Argentina,
a report presented by FIEL to President Raul Alfonsin
UNIVERSITY OF BUENOS AIRES
Professor, Faculty of Economics, 1986-87
Taught Política Económica Argentina at a BA level

APPOINTMENTS: UNIVERSITY OF LONDON, England
Economist, London & Buenos Aires (cont.)
Latin American Research Fellow, 1984-85
This was the first appointment in the UK in the field of Latin American Studies after more than five years. Competition for the post was fierce. Organized weekly seminar on Argentine public affairs, featuring prominent speakers and attracting a wide audience. Also lectured on The Economic and Political History of Latin America, 1800 to the present, MA program in Latin American Studies

KING'S COLLEGE, UNIVERSITY OF LONDON
Lecturer, Trinity 1985
Taught the course Latin American History

POLYTECHNIC OF CENTRAL LONDON
Visiting Lecturer, 1984-1985
Taught, for a year, the course Economic Development of Latin America

UNIVERSITY OF BUENOS AIRES, 1974-75
Assistant Lecturer, 1974-75.
Taught two semesters of Mathematics for Economists, one semester of Microeconomics

APPOINTMENTS: BERKLEE COLLEGE OF MUSIC, Boston, MA
Music & Economics, Boston & Boulder
Professor of Music Business/Management (promoted 2005)
Associate Professor 1992-2004 (full-time since 1996)
Designed, Taught, and Pioneered:
• MB 395 Business Finance (Online Master with SNHU) (2015)
• MB 395 Business Finance (Berklee Online Version) (2013)
• MB 395 Business Finance (2011)
• MB 387 Information Technologies Online (1999)
• MB 305 Music in the International Marketplace (1998)
• LMSC 251 Data Management and Statistics (1992)
• LSOC 225 International Economics and Finance (1992)
• LMSC 230 Concepts of Mathematics (1992)
Designed for Berklee Valencia, at Master’s level:
• Economic Analysis (2012)
• Accounting & Finance (2012)

APPOINTMENTS:
MUSIC MAKER PUBLICATIONS INC., Boulder CO,
Music & Economics, Founder & Editor, since January 1996, of Músico Pro
Honorary Associate Editor (in absentia) since 2000
Monthly ad-based music trade selling in US, Latin America, and Spain; circulation, 50K. I started its predecessor Recording en Español in 1992. In addition to my editorial duties, I was responsible early on for dealing directly with our Latin American and Spanish representatives abroad

BERKLEE COLLEGE OF MUSIC, BOSTON
Founder & Executive Director, The Music Business Journal, since 2005
This student publication serves as a forum for discussion and research into the various aspects of the music business. The goal is to inform and educate aspiring music professionals, connect them with the industry, and raise the academic level and interest inside and outside the Berklee community (www.thembj.org). At Five to seven issues a year. 415K sessions since April 2011, with 325K users; monthly average readers 6K (May 29, 2017)

HONORARY ENGAGEMENTS

CONFERENCE CHAIR: International Music and Entertainments Industry Educators’ Association, Annual Conference 2009, Boston. Prepared Berklee’s proposal to the MEIEA Board of Trustees, and won approval for Boston as the conference venue. Managed most of the executive planning for the conference, including the speaker list and the schedule, accommodation, student and staff in-house support. Spearheaded Berklee's debut as national/international conference host and offered a congenial atmosphere that brought together entertainment analysts, recorded music sellers, music product luminaries, live
music business practitioners, publishers, and members of the collection societies. As many as forty-four separate events took place on Friday March 27 and Saturday March 28, including two keynotes speeches, many distinguished panels, twenty-four academic papers on the business of music and its pedagogy, an impressive collection of music business and audio-pro clinics, and a handful of roundtables discussing "hot topics". The conference was the best attended in MEIEA's thirty-year history, with 400 registrants from other states and abroad.

### HONORARY ENGAGEMENTS

**MUSICAL COORDINATOR.** *The Latin Recording Academy of Arts and Sciences.* Special Awards Ceremony, Las Vegas, USA, Nov. 7, 2007. I was published in *Grammy Latino* and known as a “Friend of The Academy”. In particular, over the course of 2004-2007 I had cemented a strong bond between Berklee, LARAS, and our Latin students, including a Berklee visit by LARAS President Gabriel Abaroa, two student trips to the Grammys, and, finally, an invitation for a Berklee student band to perform in Las Vegas—a first ever for the Academy. I rallied my colleagues in Berklee’s Performance Division, and helped produce the event. In recognition, the Academy named me Musical Coordinator.

### PUBLICATIONS

**Refereed Academic Articles: Music & Economics**


—“The OECD Report on Digital Music” MEIEA Journal, Fall 2006, 13-28, 147-150; review article


Refereed Academic Articles: Economics


—"Dependencia, Historiografía, y Objecciones al Pacto Roca", in Desarrollo Económico, xxv, Oct/Dec 1985, no 99, pp. 457-68


Articles for The Recording Academy and The College Music Society


—“Los Artistas Latinos y La Internet”, feature article, NARAS: Grammy Latino Magazine, March 2000, 10-12


**Letters to The Economist, The Boston Globe, and Billboard**

—“Download Depression”, Letter to the Editor, *The Economist*, May 27, 2006, 16


—“Currency Confusion”, Letter to the Editor and Editor’s Reply, July 30, 1994, 3

**Articles in Berklee Today**


—“Technology and Music Consumption”, *Berklee Today*, Spring 2004, 17-18; Caz McChrystal, co-author

—“Taking On The Challenge of Free Music”, *Berklee Today*, Fall 2002, 14-16; Caz McChrystal, co-author

—“The Current State of E-Commerce in Music”, *Berklee Today*, Fall 2000, 16-17

—"Winds of Change: New Demographics, Retail Outlets, and Pricing Signal Reorientation for the Record Biz", *Berklee Today*, Summer 1996, 19-21

**Articles in Berklee’s Music Business Journal**


—“The Drama of the Recorded Industry in Numbers”, *The Music Business Journal*, Nov. 2009, 9

—“Music Meets Big Money in New York”, *MBJ*, April 2008, 7

—“The Billboard 200 Album Chart: No Longer as Relevant”, *MBJ*, March 2008, 9


—“Music Retail During the Holidays”, *MBJ*, Dec. 2005, 6; Eliot Weiss, co-author


**Articles in Recording Magazine**


—“Learning The Ropes: An Interview with Peter Alhadeff” (by Alison Bay), *Recording Magazine*, August 1997, 52-54

**Articles in Recording en Español**

—“La Frontera del Audio Profesional en Latinoamérica”, *Recording En Español*, Feb/Marzo 96; 38.
—“La 99ª Reunión de la Audio Engineering Society (AES)”, Recording En Español, Feb /Marzo 96; 42-43, con Gonzalo Arjona

—“Editorial”, Recording En Español, Feb /Marzo 96; 3

—“Editorial”, Recording En Español, Nov 95/Enero 96; 3

—“El Año 2000 y el Mercado de la Música Latina”, Recording En Español, Nov 95/Enero 96, 47

—“Editorial”, Recording En Español, Oct/Nov 95; 3

—“Entrevista con Armando Manzanero”, Recording En Español, Junio/Julio 95; 22-23; con Gonzalo Arjona

—“Berklee College of Music", Recording En Español, Abril/Mayo 95; 26-29.

—“Ventana Al Futuro", Recording En Español , Febrero 1994, 35

**Articles in Músico Pro**

—"La 8va. Entrega Anual de los Latin Grammies", Músico Pro, Marzo 2008, 10-12; Javier Samayoa, co-author

—“Japón: Tierra Del Sol Poniente y Del Mercado de Música Menos Poniente”, Músico Pro, Abril 2008, 10-12

—“Entrevista con Roger Brown, el Nuevo Presidente del Berklee College of Music”, Músico Pro, Marzo 2005, 64-65


—“¿Existirán las Disqueras en el Futuro?”, Músico Pro, Noviembre 2004, 34

—“El Módulo MPX110 de Lexicon y su Efecto de Bienestar”, Músico Pro, Agosto 2004, 68

—“La Tecnología y el Consumo de la Música (Parte Dos)”, Músico Pro, Mayo 2004 , 82-83
—“La Tecnología y el Consumo de la Música, I, Músico Pro, Marzo 2004, 62-63; Caz McChrystal, co-author

—“Una Devaluación Tipo Dominó en la Venta de Música Grabada”, Músico Pro, Diciembre 2003, 54

—“Las Disqueras Abdican su Corto Reino en la Red”, Músico Pro, Noviembre 2003, 28, with Caz McChrystal

—“Las Diez Predicciones de Gerd Leonhard”, Músico Pro, Julio 2003, 14

—“Mis Dos Aniversarios”, Músico Pro, Junio 2003, 76

—“Coalición Acerca del Futuro de la Música, I, ”Músico Pro, Abril 2003, 58

—“El Talento de Pat Metheny”, Músico Pro, Marzo 2003, 46

—“El Desafío de la Música Gratuita, II”, Músico Pro, Diciembre 2002, 34-37; Caz Mc Chrystal, co-author

—“El Desafío de la Música Gratuita, I”, Músico Pro, Noviembre 2002, 56-58; Caz Mc Chrystal, co-author

—“Treceava Conferencia/Premiación Annual de Música Latina Billboard, Músico Pro, Octubre 2002, 68-70


—“Mi Relación con la Guitarra”, Músico Pro, Julio 2002, 80-81

—“El Drama Argentino”, Músico Pro, Junio 2002, 60-61

—“La Crisis Actual”, Músico Pro, Abril 2002, 66

—“George Harrison, Q.E.D." , Músico Pro, Marzo 2002, 72-73

—“La Música en el Entorno de Septiembre 11", Músico Pro, Febrero 2002, 78-79


—“Berklee en LA y el Instituto de Latin Jazz", Músico Pro, Marzo 2001, 72-73

—“Un Año en Tiempo de Internet", Músico Pro, Noviembre 2001, 72-73
—“Magos y Músicos”, *Músico Pro*, Octubre 2001, 76
—“Napster, MP3.com, y la Revolución Truncada”, *Músico Pro*, Septiembre 2001, 55
—“Convención Billboard de Música Latina”, *Músico Pro*, Agosto 2001, 56-57
—“Nubarrones Estadísticos que no Hacen una Tormenta”, *Músico Pro*, Julio 2001, 72-73
—“La Curiosa Historia de las Disqueras Independientes”, *Músico Pro*, Mayo 2001, 56-57
—“Otra Vez Los Beatles”, *Músico Pro*, Febrero 2001, 56-57
—“El Estado Actual del Comercio Electrónico y La Música: II”, *Músico Pro* Enero 2001, 48-49
—“El Estado Actual del Comercio Electrónico y La Música: I”, *Músico Pro*, Diciembre 2000, 36-37
—“El Impacto de la Globalización en la Comunidad Artística “, *Músico Pro*, Noviembre 2000, 50-51
—“Dos Observaciones Acerca de la Globalización”, *Músico Pro*, Octubre 2000, 38-39
—“Los Artistas Americanos ante una Encrucijada: Artistas ¿Unidos?”*, *Músico Pro* Agosto 2000, 36-37
—“Napster.com y la Música como un Bien Libre”, *Músico Pro*, Julio 2000, 50-51
—“Lo Particular y lo General en la Música”, *Músico Pro*, Mayo 2000, 47
—“Qué Hace una Casa Editora?” *Músico Pro*, Marzo 2000, 47

—“La Internet y el Futuro de la Música Latina”, *Músico Pro*, Segunda de Dos, Enero 2000, 20

—“La Internet y el Futuro de la Música Latina”, *Músico Pro*, Primera de Dos, Diciembre 1999, 28


—“El Show de Midem Americas en Miami”, *Músico Pro*, Octubre 1999, 10-12


—“Salud y Provecho!”, *Músico Pro*, Julio/Agosto 1999, 47


—“¡Estrategas de Marketing: El Consumidor Latino Viste Varias Camisetas!", *Músico Pro*, Nov./Dic. 1998, 47


—“Correligionarios de la Música en la Cruzada de la Vida: Las Disqueras, la Academia, y la Escasez de Ejecutivos en el Mercado Latino", *Músico Pro*, Julio/Agosto 1998, 47

—“Correligionarios de la Música en la Cruzada de la Vida: El Tango de Astor Piazzolla", *Músico Pro*, Marzo/Abril 1998, 26


—“El Negocio Minorista Ahora Pasa Por El Internet", *Músico Pro*, Enero/Feb. 1998, 26


—“La Numerología del Mercado Latino", *Músico Pro*, Julio/Agosto 1997, 48


—“La Música y tus Papás", *Músico Pro*, Mayo/Junio 1997, 56

—“Amigos y Enemigos", *Músico Pro*, Marzo/Abril. 1997, 48

—“La Industria del Entretenimiento y el Ingreso Discrecionario", *Músico Pro*, Enero/Feb. 1997, 9

—“La Industria de Adentro para Afuera", *Músico Pro*, Nov./Dic. 1996, 40

—“Correligionarios de la Música en la Cruzada de la Vida", *Músico Pro*, Sept./Octubre 1996, 40

—“La Tercera Exposición Anual de Audio Profesional y Música en América Latina", *Músico Pro*, Julio/Agosto 1996; 52-55


—“La Séptima Convención Billboard de Música Latina en Miami", *Músico Pro*, Mayo/Junio 1996; 49
Book Commission: Inter-American Bank/Di Tella Institute


**PRESENTATIONS**

—“Berklee y el Mercado de la Música Latina”, *Cámara de Comercio de Bogotá*, Bogotá, Colombia, March 2012

—“Understanding Crowdfunding”, *Boston Bar Association*, Boston, October 2014


—“Inflation and US Music Mechanicals, 1976-2010”, *Rethink Music Conference*, Boston, April 26, 2011; with Caz McChrystal

—“The Music Trade in the New Millennium”, *Guest Speaker Series Carroll School of Management*, Boston College, Boston, January 18, 2011


—“The Changing Economics of the Music Business”, Berklee’s *Music Business Summer Session*, Boston, June 18, 2010


— “MEIEA at Berklee 2009”, *MEIEA Board of Directors*, Nashville, TN, Oct. 10 2008 (Skype)


— “MEIEA at Berklee 2009”, *MEIEA Board of Directors*, Los Angeles, CA, March 24, 2007


— “Music Economics and Intellectual Property”, *School of Management (SMG), Boston University*, June 17, 2004


—"The Recording Industry Trade", with Ricardo Dopico, head of the Latin division of the RIAA; *Inaugural ARIA (The College Music Society)*, Miami, July 6, 2000


—Berklee Teachers On Teaching 2005, “Is There a Future for Record labels?”, Boston, January 2005, with Caz Mc Chrystal


PRESENTATIONS BEFORE 1992 CAN BE SUPPLIED ON REQUEST

PANELS

Moderator


—“Startup Ventures and the Music Rights Frontier”, *MEIEA Summit 2014*, Nashville, April 12, 2012s


—“The New Entertainment Economy”, Opening Panel, *MEIEA at Berklee 2009*, Boston,
March 27, 2009. With Peter Gotcher (Topsin), Keyvan Peymani (Nettwerk Music Group), Barry Sosnick (Earful.info), and Harold Vogel (Vogel Capital Management)

—“Risk & Prediction, Music Sales, & Price Discounting”, BE&SI Annual Conference 2008, Lugano, Switzerland, July 19, 2008. With Nathalie De Marcellis-Warin (École Polytechnique, Montreal, Canada); Leighton Vaughan Williams, (Nottingham Trent University, UK); Jane Hemsley-Brown (University Of Surrey, UK), and Christopher J. Longo (McMaster University, Canada)

— “Berklee Miami Alumni Meet & Greet”, Billboard Latin Music Conference, Miami, April 9, 2008. With celebrity Luis Fonsi, Porfirio Piña (BMI Latin), and other well known producers/songwriters


—“The Latin Connection at Berklee”, Berklee’s Latin Culture Week, Boston Nov. 6, 2007. All Faculty panel, with Fernando Brandao, Bernardo Hernandez, Victor Mendoza, and Oscar Stagnaro

—“Latin Grammys Panel Discussion: The Ebullient State of the Latin Music Market: Challenges and Opportunities”, The Latin Recording Academy at Berklee, Boston, March 12, 2007. With Gabriel Abaroa (President, LARAS), Luis Dousdebes (CFO, LARAS) and two Latin Grammy winners

— “Shifting Sands, Business Plans: Making Your Ideas Work”, Berklee, Boston, Feb.16, 2006. With Dave Moulton (Bang&Olufsen), Chris Muratore (SoundScan), Michael Lawson (Dean, SMG BU), Nalin Kulatilaka (Professor, BU), Dave Kusek (BerkleeMusic)

—"The Internet and Music E-Commerce", Inaugural ARIA, Miami, July 6, 2000. With Don Gorder (Berklee), Gerd Leonhard (LicenseMusic.com), and Frank Creighton (RIAA)


—“What Do Music Majors Need to Know”, Inaugural ARIA, Miami, July 6, 2000. With Judith Coe (College Music Society)

—“Berklee’s Organizational Culture: When is it Healthy? Unhealthy?”, Berklee
Teachers on Teaching, Boston, January 1997. With George Eastman. Panelists: Melissa Howe, and Steve Prosser (faculty); Bob Myers, Jill Ritchie, and Bill Scheniman (administration)

Panelist


—“Music Entrepreneurship Business Plan Forum”, Global Entrepreneurship Week at Northeastern University, Boston, Nov. 18, 2008


—”Conflicts in Teaching”, Berklee Teachers on Teaching (BTOT), Boston, Jan. 2004. With Neil Olmstead and Steve Wilkes

—"Introducing the Academic and Recording Industry Alliances Summer Institute", College Music Society Annual Meeting, Denver, Nov.1999. Virginia Giglio (ARIA leader) moderating; with Janet Sturman (University of Arizona)

—"Reconfiguring Music Cultures: A View from the Recording Industry", CMS Annual Meeting, Nov. 1998, San José, Puerto Rico. With Dan Storper (Putumayo World Music) and Janet Sturman (University of Arizona)

—"Students Outcome Assessment at Berklee? No Limits Please", Berklee Teachers on Teaching (BTOT), Boston, Jan. 1999. With Rob Jackso, Lucy Holstedt, and Matt Nichols

—"Where's the [Executive] Talento?", Billboard Latin Music Conference, Miami, April 7, 1998. John Lannert (Billboard), moderated. With Oscar Llord (Sony Discos), Jim Progriss (University of Miami) and others;

—"International Supermodels: Approaches to Higher Education around the World"
BTOT, Boston, Jan. 1998. With Joe Coroniti and Colin Lee


1996


**BOOK AND ARTICLE REVIEWS**

OXFORD UNIVERSITY PRESS, since 2011

BUSINESS & ECONOMICS SOCIETY INTERNATIONAL, since 2006

THE AMERICAN ECONOMIST, since 2006

MEIEA JOURNAL, since 2005

THE MUSIC BUSINESS JOURNAL, since 2005

(Reviews are always submitted on condition of anonymity, so no more information can be provided here)

**MEDIA AND AWARDS**


Berklee’s expert on Music Economics and Law

Professional Education Dean’s Award for Creative Scholarship and Professional Contributions, April 11, 2017

Professional Education Dean’s Award for Creative Scholarship and Professional Contributions, April 19, 2013

Board of Trustees, Award Recipient, March 25, 2003

Professional Education Dean’s Award, Innovation in Curriculum and Instruction, Boston, April 3, 1998
ORGANIZATIONAL

Was in a leadership role as:

MEIEA Board Member, 2015-2017

Chair, *International MEIEA Conference at Berklee 2009*. Wrote the *MEIEA at Berklee 2009 Report*, a brief for future MEIEA conference organizers; 17 pages

Founder & Executive Director of *The Music Business Journal*. Produced, with the music business majors, more than forty sixteen-page issues since 2005.

Founder & Editor of *Musico Pro* (1996 to present—now Associate) and *Recording en Español* (1992-96), owned by Music Maker Publications, in Boulder, CO. Penned more than sixty original articles

Founder (2006) and Secretary (since 2006) of Berklee’s *Association of Latin Faculty (ALF)*. Wrote ALF’s mission statement, and steered it through its first election in 2011. Later, ALF music faculty produced the first minor in Latin Studies at Berklee.

Founder & Facilitator of Berklee’s *Research and Grant Learning Community*. Nine faculty members met for two hours, twelve times, between Sept. 2009 and April 2010. Wrote *The Research and Grant Learning Community Report*, which documented individual and group progress throughout the year; 91 pages

Served in the following committees at Berklee:

- Graduate Studies Committee, 2014-2017
- Curriculum Review Initiative Steering Committee, spring and summer 2008
- MB/M Strategic Planning Committee, spring 2007
- Opening Day Committee, spring and summer 2006
- BTOT Planning Committee 1996-2010
- Professional Education Division Committee 1996-2008
- Mission Review Steering Committee, 2001-2002
- Employee Survey Steering Committee, 2005
- Presidential Inauguration Committee, 2004
- Gender Equity Task Force, 2002-2004
- Self Study Steering Committee For NEASC Accreditation, 2003
- Student Outcomes Assessment Team, 1998-1999

And in these searches:
Liberal Arts Chair Search Committee, fall and spring 2014
Mathematics Search Committee, spring and summer 2008, spring 2011
VP AA-Curriculum and Program Innovation Search Committee, spring 2007
MB/M Full-Time Searches, spring 2006 and spring 2007
Faculty Provost Search Committee, spring 1997-1998
Bryn Austin

preferred pronouns: she/her/hers

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Putney, VT 05346
802.258.8300
baustin@berklee.edu

Education:

M.F.A in Acting, University of Pittsburgh, Pittsburgh, PA  1993
B.A cum laude in Theatre Studies, Bryn Mawr College, Bryn Mawr, PA  1988

Conservatory and University Teaching Experience:

- Voice and Speech Faculty, Theater Division  2016-2017 AY – present
  
  Boston Conservatory at Berklee, Boston, MA
  
  Best of Berklee: Teaching Award / BCB Theater Division, Spring 2018
  
  Voice and Speech 3
  Vocal anatomy, phonetics, and speech skills for the actor.
  Wrote a course-specific workbook for this class (published by XanEdu)
  Voice and Speech 4
  Accent and dialect acquisition for the actor.
  Advanced Dialects
  Advanced dialect acquisition skills for the actor. (Course in development for Fall 2019)

- Voice and Speech Faculty, Theater Division  2009-10, 2013-16 AY
  
  The Boston Conservatory, Boston, MA
  
  Outstanding Theater Faculty of the Year, Spring 2016
  
  Voice and Speech 3 and 4 - see above
  Voice and Speech 7
  Voice and speech skills to hone prepared audition monologues and cold read auditions.
  Voice and Speech 8
  Applying voice and speech training for the stage to camera and voice over work.
• Assistant Professor of Acting and Directing  
  2003 – 2009 AY  
  *Department of Theatre Arts and Dance*  
  *University of the Incarnate Word, San Antonio, TX*

  Voice and Speech courses:  
  Voice and Movement 1  
  Theatre Voice and Speech Studies  
  Special Topics: Voice in Performance

  Acting courses:  
  Beginning Acting (basic concepts and skills)  
  Intermediate Acting (scene study, contemporary realism)  
  Advanced Acting (scene study, period plays, non-realism)  
  Acting in Verse (Shakespeare)  
  Acting: Contemporary Style (Chekhov, Pinter, Beckett, Brecht)

  Theater Electives for non-majors:  
  Acting in Everyday Life  
  Theatre Appreciation  
  Performance for Animators

  Fundamentals of Directing  
  Senior Studio (capstone course for majors)

• Resident Teaching Artist  
  1999 – 2003 AY  
  *Department of Theatre Arts*  
  *University of Pittsburgh, Pittsburgh, PA*

  Acting courses:  
  Introduction to Performance (for non-majors)  
  Acting I (basic concepts and skills)  
  Acting II (scene study, realism)  
  Acting III : Contemporary Style (Chekhov, Pinter, Beckett, Brecht)

  Voice and Movement 1  
  Duties also included acting in mainstage shows with students to model professional practice, and touring with the department’s educational outreach program.

• Performance Faculty, Adjunct  
  Spring 2002  
  *Conservatory of Performing Arts,*  
  *Point Park College, Pittsburgh, PA*

  Second Year Acting (BFA program)

• Performance Faculty, Adjunct  
  1998-1999 AY  
  *Department of Theatre Arts, University of Pittsburgh*

  Introduction to Performance (for non-majors)
Arts Administration Experience (selected):

Department Chair and Producing Artistic Director  2006-2008
  Department of Theatre Arts and Dance
  University of the Incarnate Word (UIW), San Antonio, TX

Producing Artistic Director  1995 - 1999
  Shakespeare-in-the-Schools, Pittsburgh, PA

Assistant to the Artistic Director (Laura Worthen)  1993
  Three Rivers Shakespeare Festival, Pittsburgh PA

Marketing Director  1989
  Arden Theatre Company, Philadelphia, PA

Other Teaching Experience (Master Classes, Workshops, and Residencies)

Master Classes in Public Speaking:
  • Brass Seminar class, Music Division, Boston Conservatory at Berklee, 2019 and 2017
  • Symphony Nova, Boston MA, 2016-2017

Master Classes in Accent and Dialects:
  • British dialects for *HMS Pinafore*, Main Street Arts, VT, 2019
  • New England Youth Theater, VT, 2016

ETUDE Faculty Scholar Workshops for Berklee Faculty/Staff:
  (Enhancing Teaching through an Understanding of Diversity and Equity):
  • Co-facilitated an *Equity Partner Certification Training*, 2018
  • Co-facilitated a book discussion of *Teaching to Transgress* by bell hooks, 2017
  • Co-facilitated *Managing Difficult Conversations* workshop, 2017:

Workshops devised for the H-E-B Graduate School of Business and Education, UIW:
  • *Acting Skills for the Elementary School Educator*, 2007
  • *Acting Techniques to Ease Performance Anxiety and Improve Presentation Skills*, 2008
  • *Workplace Simulations for Management Case Studies*, 2004

Residency in Shakespearean Culture and Performance
  • *Double, Double, Toil and Trouble: Elizabethan perspectives on magic, witchcraft, and the supernatural*
  • *Home-Grown Shakespeare: an acting workshop with the PSU Lion Players*
  • *Period Movement for Shakespeare*

Residency in Violence Prevention
  Actor Educator, Saltworks Theatre Company, Elizabeth ES, Allegheny County, PA, 1995
Conference Presentations

International
- Interface International Arts Festival, Kolkata, India, 2002
  - The Future of Alternative Performance Arts (invited Theatre Panelist)
  - Karna and Kunti (performance at Festival with Shristi Dances of India)

National
- Association for Theater in Higher Education (ATHE) Conference
  - Difficult Dialogues with Chairs and Administrators (Panelist), Denver, 2008
  - Blocking for Beginning Actors (Adjudicated Acting Exercise), New Orleans, 2007
  - Showcasing Our Strengths: The Power of Fundamental Performance Pedagogy to Impact Students in Other Disciplines (Workshop Co-leader), 2007
  - Working with Older Actors: Challenges and Opportunities (Panelist) New Orleans, 2007
  - Senior Theatre in College and University Settings (Panelist), New Orleans, 2007
- National Association of Schools of Theater (NAST), Pre-Conference Meeting of Theatre Executives
  - What I Wish I Had Known: New Chairs Share their Insights (Panelist), Pittsburgh, 2008

Regional (selected)
- Texas Educational Theatre Association (TETA)
  - Divas and Doormats: Playing Status, Austin, 2006
  - A Walk on the Wild Side: Fantastic Springboards for Character Development, Dallas, 2005
  - The Magic If, Houston, 2004

Berklee College of Music
- Berklee Teachers on Teaching (BTOT)
  - A Thousand Cuts: Micro-aggressions as an Impediment to Learning (co-facilitator), 2018
  - Calling out my Inner Shorty, BTOT Blitz, 2017

Dialect Coaching Experience

Professional Theater (recent credits only)
- The Secret Garden, directed by David Stern, Main Street Arts, VT, upcoming, 2019
- Cardboard Piano, directed by Benny Sato Ambush, New Repertory Theater, Boston, 2019
- The Little Foxes, directed by Scott Edmiston, The Lyric Stage Company of Boston, 2019
- bare stage, (world premiere) directed by A. Nora Long, Festival Theater, Boston 2019
- Dancing at Lughnasa, directed by Benny Sato Ambush, Gloucester Stage Company, MA 2018
- Virginia Woolf’s Orlando, directed by A. Nora Long, The Lyric Stage Company of Boston, 2018
- Hold These Truths, directed by Benny Sato Ambush, Lyric Stage Company of Boston, 2017.
- Murder for Two, directed by A. Nora Long, The Lyric Stage Company of Boston, 2016

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• *Peter and the Star Catcher*, directed by Spiro Veloudos, The Lyric Stage Company of Boston 2016
• *Saturday Night, Sunday Morning*, directed by Dawn M. Simmons, The Lyric Stage Company of Boston, 2015
• *Intimate Apparel*, directed by Summer L. Williams, The Lyric Stage Company of Boston 2015

Educational Theater (recent credits only)
• *The Curious Incident of the Dog in the Night-Time*, directed by Todd Morton, Noble and Greenough School, 2019
• *The Frogs*, directed by Larry Sousa, Boston Conservatory at Berklee 2019
• *Blue Stockings*, directed by Hallie Flower, New England Youth Theater, 2019
• *A Chorus Line*, directed and choreographed by Michelle Chassé, Boston Conservatory at Berklee 2018
• *Men on Boats*, directed by Todd Morton, Noble and Greenough School, 2018
• *Dancing at Lughnasa*, directed by Jennie Israel, U Mass Lowell, 2018
• *Carousel*, directed by Neil Donohoe, The Boston Conservatory 2017
• *Side Show*, directed by Bill Russell, Boston Conservatory at Berklee 2017
• *Mary Poppins*, directed by Hallie Flower, New England Youth Theater, 2016
• *Catch Me if You Can*, directed and choreographed by Michelle Chassé, Boston Conservatory at Berklee 2016
• *Spring Awakening*, directed by Austin Regan, The Boston Conservatory 2016
• *The Threepenny Opera*, directed by Neil Donohoe, The Boston Conservatory 2015

Professional Acting Experience (representative roles)

Agnes – *Dancing at Lughnasa*, Gloucester Stage, Company, MA
Dotty – *Noises Off*, The Palace Theatre, NH
Hermia – *Dead Man’s Cell Phone*, The Lyric Stage Company of Boston, MA
Lady Bracknell – *The Importance of Being Earnest*, The Winnipesaukee Playhouse, NH
Madame Arcati – *Blithe Spirit*, The Winnipesaukee Playhouse, NH
Ensemble, *Love and Information*, Apron Theater/Next Stage Arts, VT
Isabella/Nell – *Top Girls*, Apron Theater/Next Stage Arts, VT
Aunt Polly – *The Adventures of Tom Sawyer*, The Winnipesaukee Playhouse, NH
Dr. Halbrech – *Scotland Road*, The Winnipesaukee Playhouse, NH
Elsa – *The Road to Mecca*, 24th Street Experiment, San Antonio, TX
Rosalind – *As You Like It*, Unseam’d Shakespeare Co, PA
Algernon – *The Importance of Being Earnest*, Unseam’d Shakespeare Co, PA

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Desdemona - *Goodnight Desdemona...Juliet*, Unseam’d Shakespeare Co, PA  
Prostitute – *The Picture of Dorian Gray*, Pittsburgh Irish & Classical Theatre, PA  
Isabella - *The White Devil*, Pittsburgh Irish & Classical Theatre, PA  
Hippolyta - *Midsummer Night’s Dream*, Three Rivers Shakespeare Festival, PA

**Directing Experience**

Professional Theater
- *Agnes of God*, The Classic Theatre of San Antonio, TX, 2009

Educational Theater
- University of the Incarnate Word, San Antonio, TX
  - *Real Women Have Curves*, 2008
  - *The Importance of Being Earnest*, 2008
  - *The Clean House*, (San Antonio premiere) 2007
  - *Memories on Review: Tales from WWII* (world premiere), 2007
  - *A Christmas Carol*, 2006
  - *On the Verge, or the Geography of Yearning*, 2006
  - *Anton in Show Business*, 2005
  - *Goodnight Desdemona, Good Morning Juliet*, 2004
  - *Proof*, 2004
- University of Pittsburgh, PA
  - *Childhood*, 2002
  - *Savage in Limbo*, 2000

**Producing Experience**

Shakespeare-in-the-Schools Touring Company, Pittsburgh PA
- *Macbeth*, 1999
- *In Jeopardy*, 1998
- *A Midsummer Night’s Dream*, 1998
- *Hamlet*, 1997
- *Twelfth Night*, 1996

**Pedagogical Interests**

- Continuing to diversify BCB voice and speech curriculum
- Creating and online repository for student research on under-represented accents and dialects
- Pursuing certification in Knight Thompson Speechwork
- Use of instructional technology in my teaching (speech, phonetics, and accents and dialects)
- Teaching phonetics effectively to all learning styles, but especially kinesthetic learners
Honors

Teaching Awards
• Best of Berklee: Teaching Award / BCB Theater Division, 2018
• Outstanding Faculty of the Year: Theater Division, The Boston Conservatory, 2016

Production Awards
• Independent Reviewers of New England (IRNE) Award, Boston MA
  o Mid-sized theater: Best Play, Dancing at Lughnasa, Gloucester Stage 2019 (contributed as actor and dialect coach)
• Alamo Theatre Arts Council (ATAC) Globe Awards, San Antonio, TX
  o Outstanding Production of a Comedy, The Clean House, 2008 (contributed as director)
  o Excellence in Direction, As You Like It, 2006
  o Best Leading Actress in a Drama, Elsa in The Road to Mecca, 2006
  o Excellence in Direction, Anton in Show Business, 2005

Professional Development (recent):

Audiobook Narration, Private Study, Elise Arsenault, 2019
Phonetics Intensive, Knight Thompson Speechwork, Andrea Caban and Tyler Seiple, online, 2019
Experiencing Speech, Knight Thompson Speechwork, Julie Foh and Eliza Simpson, NYC, 2018
Creating Educational Videos, Berklee CTMI REBOOT training, 2018
Observed Poetry 1, taught by Pat Pattison, Berklee College of Music, Spring 2018
ETUDE Faculty Scholar (Enhancing Teaching though an Understanding of Diversity and Equity)
  Berklee College of Music, 2017-2018
Estill Voice Training, private study with Clare McLeod, Berklee College of Music, 2017
Managing Difficult Conversations workshop, Vidra Harris, Berklee College of Music, 2017
Diversity in the Workplace workshop, Berklee College of Music, 2017
Harvard Graduate School of Education Arts in Education Conferences:
  Delving into Difference: Circle Up!, 2017
  Continuing the Conversation: Circle Up!, 2016
Learning Management System pilot project, Boston Conservatory at Berklee/Berklee College of Music, CTMI, 2017
Private Study with Keely Eastley, Designated Linklater Teacher, 2016
The Joy of Phonetics, Louis Colianni, New York City, 2016
Participating in the Academic Arena, Faculty Learning Community, The Boston Conservatory, 2016
Facilitating Learning Communities, Libby Allison, The Boston Conservatory, 2016
Professional Development Grants and Awards

- Faculty Development Grant, Berklee College of Music, 2018-2019
- Faculty/Chair Private Lessons funding, Berklee College of Music, 2017
- Professional Development Funding/Awards
  o Boston Conservatory at Berklee 2018, 2019
  o The Boston Conservatory 2016
  o University of the Incarnate Word, 2003-2008
- Association of Theater in Higher Education Leadership Institute, 2006
  o Selected by invitation, mentored for the following two years by Dr. Carole Brandt, then Dean of the Meadows School of the Arts, Southern Methodist University

Other Grant Awards

During my tenure as Department Chair at UIW, in cooperation with the Development Office:
  Chase Bank $25,000 FY 2007
During my tenure as Producing Artistic Director of Shakespeare-in-the-Schools:
  Howard Heinz Endowment
    $28,000 FY 1997-1998
  Eberly Foundation
  Grable Foundation
    $15,000 FY 1999, $5,000 FY 1998, $5,000 FY 1997
  Richard King Mellon Foundation
    $10,000 FY 1998
  Howard & Nell E. Miller Foundation
    $5,000 FY 1998, $5,000 FY 1997
  Buhl Foundation
    $5,000 FY 1998
  Snee-Reinhardt Charitable Foundation
    $3,000 FY 1998
  National City Area Bank of Washington
    $6,750 FY 1997
  National City Area Bank of Fayette
    $3,150 FY 1997
  Integra Foundation
    $4,150 FY 1996
  Integra Bank
    $1,660 FY 1996
  John M. Hopwood Charitable Trust
    $1,500 FY 1999, $1,000 FY 1998, $1,000 FY 1997
  Vesuvius Foundation
    $1,500 FY 1999, $1,000 FY 1998, $500 FY 1997
Professional Association and Union Memberships

Actors Equity Association (AEA)
Voice and Speech Trainers Association (VASTA)
Berklee Faculty Union

Service

Professional Association Service
- International Dialects of English Archive (IDEA), Associate Editor-at-large, 2018-present
- Association of Theatre in Higher Education, Organizational Representative, 2006-2008
- National Association of Schools of Theatre, Organizational Representative, 2006-2008
- Shakespeare Theatre Association, Organizational Representative, 1995-1999

Board Service
- The Extended Run Players, T2006-2008
- San Antonio Theatre Coalition, 2007-2008

University-wide Service

University of the Incarnate Word
- Nominating Committee, 2007-2008
- QEP Task Force on Orientation, 2005-2006

College and/or Division Service

Theater Division, Boston Conservatory at Berklee
- Student Advisor, 2016-2019
- Vocal Coach on Productions, 2017-2018

College of Humanities, Arts, and Social Sciences, University of the Incarnate Word
- Chairs Council, 2006-2008
- Curriculum Committee, 2005-2007
- Student Engagement Committee, 2003-2005
- Pilot Project Development: “First Year Involvement,” 2004

Department Service

Department of Theatre Arts, University of the Incarnate Word
- Student Advisor, 2004-2008
- Play Selection Committee, 2004-2008
- Search Committees, 2003-2005

Department of Theatre Arts, University of Pittsburgh
- Play Selection Committee, 2000-2002
- Teaching Colloquia Committee, 2001-2002
- Undergraduate Acting Curriculum Committee, 2001-2002
- Teaching Artist Committee, 1999–2000
Scholarships

- Owens Fellowship, University of Pittsburgh 1992 -1993
- Dean’s Tuition Scholarship, University of Pittsburgh 1991 -1992
- Rudolph E. Pugliese Scholarship, Maryland Drama Association, 1984

Academic & Teaching References

Available on request.

Professional Acting Resume

Available on request.
Expertise

Global Brand Strategy / Operations / Entertainment Marketing / Music & Talent / Content Development / Events & Sponsorship / Revenue Diversification / General Management / P&L

Experience

Vice President of Marketing, WeTransfer  
March 2017 – Present

- Oversee global marketing communications, music, arts, education, and brand for a platform with over 40 million monthly active users in 107 countries
- Current initiatives include: ongoing partnerships with Kamasi Washington, FKA Twigs, and Moby; a documentary on music's importance in Skid Row; a 40th anniversary celebration of the Voyager Spacecraft’s Golden Record in collaboration with NASA, the Seti Institute, and more.

Program Director, Red Bull Gmbh  
April 2015 – January 2017

- Oversaw Red Bull Sound Select -- an accelerator program for emerging artists leveraging 200+ yearly events, in-studio collaborations with leading creators, distribution and marketing to drive organic brand ambassadorship
- Responsible for program’s long term growth and strategy, including successful execution in 7 new countries

Accomplishments

- Program confirmed as Red Bull’s most successful lifestyle marketing initiative in driving beverage sales, per 2015 global analysis
- Featured and quoted in Mic.com article hailing Red Bull’s work as “the future of the music industry”

Culture Marketing Manager, Red Bull  
November 2012 – March 2015

- Defined Red Bull’s strategy for marketing in emerging music in US, CA, and NZ -- overseeing brand, communications, event, digital, content, and artist development for Red Bull Sound Select
- Aligned cross functional team of over 70 HQ and field personnel from multiple departments and disciplines to execute the program
- Launched a network of 200+ yearly events and festival sponsorships as program's core touchpoint for artists and fans
- Acted as the program’s primary spokesperson to industry and media

Accomplishments

- Oversaw Red Bull Sound Select’s 30 Days in LA, a month-long music festival featuring 60 artists in 30 different venues throughout Los Angeles
- Activated 400+ artist ambassadors and 40 curator partners as ongoing brand ambassadors
- Managed teams to execute major initiatives at SXSW and Lollapalooza, together driving over 60,000+ unique consumers to engage with brand online before and after events
Stephen Canfield  
921 16th St. APT C / Santa Monica, CA 90403  
Stephen.Canfield@gmail.com  
310.489.8012

**Director of Brand Partnerships, Sonicbids**  
May 2011 – November 2012
- Managed partner acquisition and oversaw project delivery for portfolio of brands seeking development of comprehensive music marketing programs  
- Lead department that grew from 0-35% of company revenues in four years to act as its core driver of business valuation  
- Shaped Sonicbids’ broader product, finance, and marketing strategy as member of executive team leading company towards its exit in January 2013

**Accomplishments**
- Headed team that led Red Bull to consolidate 26 music properties under a singular message in 2012  
- Collaborated with Bud Light to develop ‘Amplify Your Summer’ as agency providing artist outreach and microsite  
- Built enterprise solution for Marriott to book recurring, live music events in 100+ Renaissance Hotels as part of global rebrand

**Senior Manager / Account Manager, Sonicbids Brands**  
Apr 2008 – Apr 2011
- Designed global music programs leveraging unique content and events for leading brands  
- Diversified Sonicbids offering from online media to a full service music marketing firm over 3 years  
- Established a new business unit that has generated millions in profit since it launched in 2008

**Accomplishments**
- Secured relationship as Diesel’s entertainment agency and executed global campaigns activating custom technology, local market teams, and strategic partners to expand brand awareness  
- Partnered with and executed integrated marketing initiatives for brands including:  
  - Gap: “Born to Play” 40th anniversary event placing 767 bands in 767 stores on a single night  
  - Converse: “Get Out of the Garage” multi-platform music contest partnering with Journeys stores  
  - Universal Pictures: “Indie Rock vs the World” band contest in support of Scott Pilgrim vs the World  
  - JanSport: “Battle of the Bands” online artist program culminating at SXSW  
  - Landshark Lager: “Landshark Rocks” Contest with Real Networks and Rolling Stone

**Business Development Representative, Sonicbids**  
July 2007 – Apr 2008
- Built Sonicbids promoter network through partnerships with music festivals, venues, and colleges

**Accomplishments**
- Acquired 50+ strategic partners to drive network liquidity before shifting focus to develop new revenue stream  
- Spearheaded initiative to tap collegiate concert market through partnership with NACA (1,600+ member schools)

**Outside of the Office**
- Advisory Board Chair: Better Youth, non-profit media arts organization providing mentorship to
underserved youth in the south side of Los Angeles

- Advisory Board: Institute for Creative Entrepreneurship, Berklee College of Music

Education

Berklee College of Music

- Bachelors of Music, Magna Cum Laude Music Business/Management, 2007
- Heavy Rotation Records Scholarship Recipient

Virginia Polytechnic Institute and State University (Virginia Tech)

- Pamplin School of Business, Attended 2003-2005
- 2003 Williamsburg, VA Alumni Association Scholarship Recipient
Enrique Gonzalez Müller
23 Yale street
Medford, MA 02155
Mobile: (510) 717-1740
egonzalezmuller@berklee.edu
www.siameseschool.com

ACADEMIC EXPERIENCE

- Fall 2012 to Present Associate Professor - Full-time Faculty Member
  BERKLEE COLLEGE OF MUSIC (Music Production & Engineering Department)

- Spring 2017 to Present Academic Director - Berklee Latino Program
  BERKLEE COLLEGE OF MUSIC

- Fall 2012 to Present Core Course Creator / Faculty Leader
  RECORDING AND PRODUCTION FOR MUSICIANS MINOR
  BERKLEE COLLEGE OF MUSIC (Music Production & Engineering Department)

- Fall 2015Massive Open Online Course (MOOC)
  Author “Producción musical y su efecto en la composición” BERKLEE ONLINE

- Fall 2012 to Fall 2016 Faculty Representative for the Berklee International Network and Berklee Latino Program
  BERKLEE COLLEGE OF MUSIC (Production workshops in Ecuador, Mexico and Argentina)

- 2011 to 2012 Education Committee Member
  NATIONAL ACADEMY OF RECORDING ARTS AND SCIENCES (NARAS)
  San Francisco Chapter

- Fall 2011 to 2012 "Contexts and Aesthetics of Contemporary Popular Music" Faculty
  SAN QUESTION PRISON UNIVERSITY PROJECT (Patten University)

- Summer 2011 Songwriting and Music Production Workshop Instructor - Italian tour
  "Songwriters Think Like Music Producers and Vice Versa" workshop. Created for multiple
  MUSIC SCHOOLS AND STUDIOS IN ROME, SICILY, PADOVA and VICENZA

ACADEMIC LECTURES AND PRESENTATIONS

- Spring 2017 “Maximizing the impact of a song through Music Production” - Berklee Latino Program
  REC MÚSICA (Mexico City, Mexico)

- Spring 2017 “Meditation on Identity, Creation and Music Production”
  LOST MARBLES SALON (Cambridge, Massachusetts)

- Fall 2016 “Assessing and Creating Artist Identity and Vision”
  CONGRESO INTERNACIONAL DE MUSICALES Y OPERAS ROCK
  (Buenos Aires, Argentina)

- Summer 2016 “Chop, Turn Up & Re-Present: Fearless Production Techniques” - Berklee Latino Program
  TECNOLÓGICO DE MONTERREY (Mexico City, Mexico)
- Summer 2015  "Maximizing the impact of a song through Music Production" - Berklee Latino Program 
TECNOLÓGICO DE MONTERREY (Mexico City, Mexico)

- Fall 2013  "Structure, Length, Dynamics and Musical Content"  
UNIVERSIDAD DE SAN FRANCISCO (Quito, Ecuador)

- Summer 2009  Music Production & Engineering / Electronic Production & Design Summer Program - Keynote Guest Speaker 
BERKLEE COLLEGE OF MUSIC

- Spring 2009  Music Production & Engineering / Electronic Production & Design Visiting Artist and Guest Lecturer 
BERKLEE COLLEGE OF MUSIC

- 2009 to Present Various, Independent Music Production and Sound Engineering Masterclasses 
VARIOUS RECORDING STUDIOS AND EDUCATION INSTITUTIONS IN EUROPE

* For complete listing please refer to:  http://www.siameseschool.com/

**EDUCATION:**

- Jan. 1995/May 1999  Bachelor in Music Production & Engineering and Music Synthesis (Dual Major program) 
BERKLEE COLLEGE OF MUSIC

- Summer 2015  "Psychology of Education" studies.  
BOSTON UNIVERSITY, BOSTON

- Spring 2009  "Theories of Personality" Psychology studies.  
UNIVERSITY OF CALIFORNIA, BERKELEY

SAN FRANCISCO ART INSTITUTE

MASSACHUSETTS COLLEGE OF ART, BOSTON SCHOOL OF THE MUSEUM OF FINE ARTS, BOSTON

**AWARDS AND NOMINATIONS**

- 2017  International Program of Excellence Award  
Massive Open Online Course “Producción musical y su efecto en la composición” (Author)  
UPCEA (leading association for professional, continuing, and online education)

- 2016  Innovative and Creative Programming Award  
Massive Open Online Course “Producción musical y su efecto en la composición” (Author)  
UPCEA (leading association for professional, continuing, and online education)

- 2015  Distinguished Faculty Award (Professional Writing and Music Technology Division)  
BERKLEE COLLEGE OF MUSIC

- 2010  VINILOVERSUS "Si No Nos Mata" (Mixer)  
Best Rock Album  
LATIN GRAMMY AWARDS - NOMINEE

- 2010  ULTRACHIC* "Dentro de Ti" (Producer, Mixer)  
#1 Heavy Rotation Video / Single  
MTV LATINO
- 2009  LOS AMIGOS INVISIBLES "Commercial" (Producer, Arranger, Mixer) Best Alternative Music Album
   LATIN GRAMMY AWARDS - WINNER

- 2009  Short Film "HAT THE MUSICAL" (Soundtrack Composer, Engineer, Mixer) Best Music Score
   WORLDWIDE 48HOUR FILM FESTIVAL - WINNER (San Francisco, California)

- 2008  L'AURA "Basta!" (Producer, Engineer, Arranger, Mixer) "Big" Artist Category
   SANREMO MUSIC FESTIVAL - NOMINEE - 57th YEAR (Italy)

- 2008  Awarded Artistic Residence Director position (Residenza per Giovani Artisti)
   LAGO FILM FEST 2008 (Lago, Italy)

- 2008  HIJK "Paper Boat" Music Video (Director, Writer, DP)
   DE YOUNG FINE ART MUSEUM "Unusual Contest" - WINNER (San Francisco, CA)

- 2006  KRONOS QUARTET "You've Stolen My Heart" (Musician, Second Engineer) Best Contemporary World Music Album
   GRAMMY AWARDS - NOMINEE

- 2006  LOS AMIGOS INVISIBLES "Superpop Venezuela" (Producer, Mixer) Best Rock, Alternative or Urban Album
   GRAMMY AWARDS - NOMINEE

- 2006  ELISA / TINA TURNER "Teach Me Again" (Engineer, Mixer)
   #1 Radio Single
   ITALY RADIO CHARTS

- 2006  L'AURA "Irraggiungibile" (Producer, Engineer, Arranger, Mixer) Newcomer Category
   SANREMO MUSIC FESTIVAL - NOMINEE - 55th YEAR (Italy)

- 2005  "CAMINA" Fauna Crepuscular (Producer, Engineer, Mixer) Best Producer 2004
   PREMIOS POP & ROCK AWARDS - NOMINEE (Venezuela)

- 2004  "CAMINA" Fauna Crepuscular (Producer, Engineer, Mixer) Record of the Year
   URBE MUSIC AWARDS - WINNER (Venezuela)

- 2004  "CAMINA" Fauna Crepuscular (Producer, Engineer, Mixer) List of Top 50 albums of 2004
   ROLLING STONE MAGAZINE (LATIN AMERICA)

- 2003  DESORDEN PUBLICO "Gorilón" (Producer, Engineer, Mixer, Musician)
   #1 Radio Single
   VENEZUELA RADIO CHARTS

- 2002  CARAMELOS DE CIANURO "El Último Polvo" (Producer, Engineer, Mixer)
   #1 Heavy Rotation Video / Single
   MTV LATINO
- 1998 EVERSINCEDAYONE band (Guitar player and Producer) Second Place (From a selection of 850+ bands nationally)

**SAM GOODY'S "UNVAILED" NATIONAL COMPETITION - WINNER**

- 1996 "UPSIDEDOWN" film (Sound editor and mix engineer)
**ASSOCIATION INTERNATIONAL DU FILM D'ANIMATION - WINNER** (New York)

* For complete listing please refer to: [www.siameseschool.com](http://www.siameseschool.com)

## MUSIC INDUSTRY WORK EXPERIENCE

- 2008 to 2012 Engineer and Mixer (Studio, Mobile Recording and Live FOH)
  **JASON NEWSTED** (Metallica, Ozzy Osbourne, Voivod, etc.)

- Summer 2011 Music Festival Juror and International Guest Speaker
  **SUMMER LIVE CONTEST** (Sicily, Italy)

- 2011 to 2013 Staff Engineer.
  **TINY TELEPHONE STUDIOS** (San Francisco, California. Owner: John Vanderslice)

- 2010 to Present Latin Category Nominations Review Member - National Final Committee
  **GRAMMY AWARDS - NARAS** (National Academy of Recording Arts and Sciences)

- 2010 to 2012 Producer of the Year Award / Engineering Award - San Francisco Craft Committee Member
  **GRAMMY AWARDS - NARAS** (National Academy of Recording Arts and Sciences)

- Summer 2010 Mobile Recording Engineer.
  **"LOUIS" U.S. TOUR** – Wynton Marsalis / Lincoln Jazz Center Orchestra / Cecile Licad

- Summer 2010 "How to Make a Living as a Producer / Engineer" Main Guest Speaker
  **GRAMMY U** – Education Branch of the National Academy of Recording Arts and Sciences

- Summer 2010 Film Festival Juror
  **UNITED NATIONS FILM FESTIVAL 2010** (Stanford University. Palo Alto, California)

- July 2008 Artistic Residence Director / Film Maker (Residenza per Giovani Artisti)
  **LAGO FILM FEST 2008** (Lago, Italy)

- June 2006 Producer, Engineer and Mixer.
  **SAN QUENTIN PRISON** (Recorded all Inmate bands in "Arts in Correction" for the Bread & Roses Foundation)

- Summer 2006 Front of House Engineer
  **DESORDEN PÚBLICO**. 2006 European Tour (Spain, Germany, Switzerland, Holland, Slovakia, Croatia, Czech Republic, Belgium)

- 2005 to Present Composer and Interactive Live Audio Mixer for dance and video
  **PROTOTYPE STATUS DANCE COMPANY** (Company member since 2005. Toured Switzerland / Germany / Belgium / Holland / USA)
- 1999 to 2008  Staff Engineer / Studio Representative  
  **THE PLANT RECORDING STUDIOS** (Sausalito, California)

- June to Sept 1999  Management Assistant  
  **ZACH HARMON**, tour manager for the band **METALLICA**

**DISCOGRAPHY** (Highlights / Partial list)

- **NINE INCH NAILS / KRONOS QUARTET / ENRIQUE GONZALEZ MÜLLER** *Y34RZ3R0R3M1X3D*  
  (Producer, Arranger, Mixer)

- **KRONOS QUARTET** "You've Stolen my Heart" *GRAMMY NOMINATED*  
  (Musician, Second Engineer)

- **LOS AMIGOS INVISIBLES** "Commercial" *GRAMMY WINNER*  
  (Producer, Mixer, Musician)

- **LOS AMIGOS INVISIBLES** "Superpop Venezuela" *GRAMMY NOMINATED*  
  (Producer, Mixer)

- **VINILOVERSUS** "Si No Nos Mata..." *GRAMMY NOMINATED*  
  (Mixer)

- **WYNTON MARSALIS, LINCOLN JAZZ CENTER, CECILE LICAD** "Louis"  
  (Touring Live Recording Engineer)

- **ELISA / TINA TURNER** "Teach Me Again" **#1 ITALIAN SINGLE**  
  (Engineer, Mixer)

- **WHOCARES** (Tony Iommi, Ian Gillan, Jason Newsted, NickoMcBrain)  
  (Engineer, Mixer)

- **L'AURA** "L'Aura" *SAN REMO FESTIVAL '08*  
  (Producer, Engineer, Arranger, Mixer)

- **VOIVOD** "Infini" [Featuring Jason Newsted]  
  (Engineer, Mixer)

- **TINFED** "Tried & True" *Ft. in MISSION IMPOSSIBLE II OST*  
  (Producer, Engineer, Mixer)

- **DESORDEN PUBLICO** "DP18"**#1 VENEZUELAN RADIO SINGLE**  
  (Producer, Engineer, Mixer, Musician)

- **JOAN BAEZ / MARIANNE AYA OMAC** "Solo"  
  (Engineer)

- **DOOBIE BROTHERS** "Bread & Roses - The Plant Studios"  
  (Engineer)

- **TAJ MAHAL** "Live Catch"  
  (Engineer)

- **ROBBEN FORD** "Ford Brothers-Center Stage"  
  (Engineer)

- **MCHAMMER** "Active Duty"  
  (Mixer)

- **DAVE MATTHEWS BAND** "Busted Stuff"  
  (Second engineer)
- JOE SATRIANI "Engines of Creation"
  (Second Engineer)

- MICROSOFT "WEBTV Theme"
  (Producer, Engineer, Composer)

- WARNER BROS. "WB Channel Theme "Va Contigo"
  (Producer, Engineer, Mixer)

- PEPSI / CARAMELOS DE CIANURO Theme Song "La Vino Tinto"
  (Producer, Engineer, Mixer)

For complete listing please refer to: http://www.siameseschool.com/discography/scroller/discography.htm

**LANGUAGES:**

Fluent and taught in English, Italian and Spanish (native language).
KATE KOHLER AMORY
5 Burr St
Boston, MA 02130
katekohleramory@gmail.com

EDUCATION:
MFA in Theater: Contemporary Performance, May 2008
Naropa University, Boulder, CO

Master of Arts in Text and Performance, 1994
Royal Academy of Dramatic Art and Kings College, London, UK

Bachelor of Arts in Dramatic Art, Honors (Upper Division) (Equivalent to a BFA in the US), 1993
Goldsmiths College, University of London, London, UK

TRAINING:
Certified Somatic Movement Educator and Therapist, Certification 2004. Oakland, CA
Integrated Training in BMC®, Laban and Bartenieff. Moving On Center, School for Participatory Arts and Somatic Research Certification Program (2-year) under Martha Eddy Ed.D, CMA, BMC. (Internship with Cheryl Clark CMA, BMC, Marymount Manhattan College.)

Master Teacher of Stephen Wangh’s approach to Physical Acting: Inspired by the work of Jerzy Grotowski, New York University and Naropa University (15-year training) Also, including Assistant to Stephen Wangh at the Acrobatics of the Heart Two-week immersion training in NYC summer 2011

CYT - Yoga Instructor, Certification 2016, Boston,
MA Boston Yoga School, Ame Wren, 300 hour

- Aryamarga Yoga Institute, 3-week training in Asana practice. Bir, Himachal Pradesh, India
- 15 years Ashtanga Practice, various
- Currently enrolled in CYT 500 Hour Certification Program at Boston Yoga School

Certified in Trish Arnold Movement Technique, Shakespeare and Company, Lenox, MA,
Month-long Actor Training 1999 and 6 years as a Movement Teacher-in-Training under teacher’s Susan Dibble and Karen Beaumont. In-depth Training including Trish Arnold Technique, BMC®, Alexander, Clown, Period Movement and Stage Combat

Clown, training with master clowns Merry Conway and Kevin Coleman (Shakespeare and Co), Orlando Pabatoy (NYU/Holderness Theatre), Manon Beaudoin (Cirque du Soleil).
Week-long intensive training with Aitor Basauri of SpyMonkey Theatre at Celebration Barn August 2018

Aerialist, Trapeze School of New York, Frequent Flyers, Boulder, CO, and Heidi Button of Pickle Family Circus, aerial silk, static trapeze, found apparatus

**Dorset Theater Festival**, Dorset, VT, Acting Apprenticeship

Royal Academy of Dramatic Art, London, UK, Shakespeare Summer Training Program and 2-years of extension classes in Voice (Robert Gordon), Movement (Ilan Reichel) and Acting (Nick Barter)

Theater of the Oppressed, Augusto Boal. Guest Workshop at Goldsmiths College, University of London

Dance, Modern, Jazz, Improvisational, partner, aerial, African and period styles.

**TEACHING:**

Associate Professor of Movement and Physical Acting, BFA Acting Program, Salem State University, Salem, MA. (Tenured) 2008 - Current

Associate Professor of Movement and Physical Acting, BFA Acting Program, Boston Conservatory at Berklee, Boston, MA. 2017 - Current

Adjunct Professor of Physical Acting and Movement, MFA Acting Program, Brandeis University, Waltham, MA 2011-2013

Movement Faculty, American Academy of Dramatic Art, New York, NY, 2004-2006

Visiting Faculty, Master Classes in Movement/ Physical Acting, Naropa University, 2007-2008

Visiting Faculty, Master Classes in Movement/ Physical Acting, University of Wisconsin, Milwaukee, 2005, 2007

Adjunct Professor, Acting, Hudson County Community College, Jersey City, NJ, 2001-2004


Movement Faculty, Holderness Theater Studio, New York, NY, 2002-2004
Substitute Professor, Shakespeare Acting Class, New School for Social Research, New York, NY, 2001

Movement and Acting Coach, Privately, New York, NY, 2002-2006

Teaching Artist, National Shakespeare Company, New York, NY, 2001-2002

Movement and Acting Faculty, Certificate Training Program, The Actors Workshop, Boston, MA, 2000-2001

COURSES TAUGHT:
Salem State University:
Movement for the Stage 2008-2018
Applied Stage Movement 2008-2018
Introduction to Performance: Movement, Voice, & Acting 2012-2017
BFA Acting Recital 2010-2018
Acting I 2008-2014
Acting II 2015-2018
Acting III 2012-2017
Introduction to Theatre 2017
Acting Styles I - Shakespeare 2009
Auditioning, 2009

Movement I & II Boston Conservatory at Berklee 2017-2018
Movement for Actors/ Physical Acting, Brandeis University 2011-2012
Somatic Movement & Physical Acting, Naropa 2008
Movement for Actors, AADA 2004-2006
Acting, HCCC 2001-2004

PUBLICATION AND RESEARCH:

- “Acting for the Twenty-first Century: A Somatic Approach to Contemporary Actor Training” in Perfformio: Journal of the Performing Arts, Volume1, Number 2, 2010

- “The Evolution of Acting: An Experiential Anatomy Approach to Movement for Actors” Guest Speaker for Harvard University, Department of Human Evolutionary Biology, May 3, 2010
- "Acting from the Toes Up: A Developmental Approach to Training Actors," Lecture-Demonstration for the Salem State University, School of Arts and Sciences, First Lecture Series, October 2009


- "Radical Neo-Classicism and the Integrated Performer” co-wrote and developed a pedagogy of integrated performance training, with Brendan McCall (Yale) and Rebecca Holderness (UWM), part of an application to New York University’s undergraduate theater studio program, 2004

- “Risking Everything: Miss Julie and Sex Onstage” an as yet unpublished 7,000 word article on the application of theories from cognitive neuroscience and somatic movement to the creation of an original theater performance

PANEL PRESENTATIONS AND WORKSHOPS:

- Guest Artist Teacher, full-day Physical Theatre Workshop for acting teachers presented by the Theater Educators Collaborative and Massachusetts Thespians September 2018

- Workshop Leader, “We Are Together - Improvisation as Community Building” Berklee College Opening Day Event, September 2018

- Panel Presentation, paper: *Devising Toward Truthful Performance*, “Devising the Theatre Artist: Performance Technique as Pedagogy” at ATHE National Conference, Boston, MA, August 2018

- Workshop Coordinator and Presenter, “The Quiet Revolution – Radical Stillness: Bringing Meditation and Other Mindfulness Practices into the Acting Classroom” ATHE National Conference, Boston, MA, August 2018

- Guest Artist Teacher, 3-day Clowning Workshop, Framingham High School, January 2016 (For their production of “Sideways Stories from Wayside High” which won the state finals in the Massachusetts Education Theatre Guild Festival 2016)

- Guest presenter, “What is contemplative pedagogy and how can it help my students learn?” Salem State University’s Center for Teaching Innovation workshop series, November 2015
▪ Panel Presentation, paper: *Vertical Viewpoints*, “Circus Arts as Theatrical Arts: Integrating histories, practices, and theories of circus into theatre and performance studies” at ATHE National Conference, Montreal, CA, August 2015

▪ Workshop Coordinator and Presenter, “Memory is Imagination in Reverse – Working with Grotowski’s idea of Embodied Memory,” ATHE National Conference, Montreal, CA, August 2015

▪ Workshop Coordinator and Presenter, “Presence-Image-Action: The role of movement training and somatic work in releasing the actors’ imagination,” ATHE National Conference, Scottsdale, AZ July 2014

▪ Panel Presentation, “The making of Shameless” lecture-demonstration/performance of an original performance piece at the Salem State University Faculty Research Symposium. May 2014

▪ Workshop Leader “Risking Everything – Working with Sex and Violence Onstage” The Kennedy Center American College Theater Festival 46, Region I, January 2014

▪ Workshop Leader “Theatre in the Extreme – Introduction to Grotowski’s Corporel Forms” The Kennedy Center American College Theater Festival 45, Region I, January 2013


▪ Workshop presentation “Stephen Wangh’s Approach to Grotowski’s Plastiques: The Legacy Panel” ATME Workshop/panel, ATHE National Conference, Chicago, Il August 2011


▪ Workshop Leader “Meet my Cat, an introduction to Grotowski’s Corporel Forms” The Kennedy Center American College Theater Festival 42 & 43, Region I, January 2010 & 2011
Panel Chair, “Maternal Performance and the Performativity of Motherhood” and also solo performance of *The Disidentified Mother* at the English Graduate Conference, University of Massachusetts, Amherst: Caught in the Act: Performance and Performativity, April 2010

Workshop presentation “*Heightened Movement for Heightened Text,*” ATME Workshop/panel, ATHE National Conference, New York, NY August 2009

Workshop Leader “*Somatic Movement for the Actor,*” The Kennedy Center American College Theater Festival 41, Region I, Fitchburg, MA January 2009

Round Table Discussion, Moderator and panelist, “*Teaching Physical Performance in the Academy,*” and also Workshop Presentation: “*Experiential Anatomy: The Fluids,*” Convergences Theatre Collective Annual Symposium, Hosted by University of Wisconsin, Milwaukee Theatre Department, Milwaukee, WI May 2009

Invited Participant, “*The Performing Body in Theory and Practice: A Community Practicum*” A symposium hosted by New York University, Tisch School of the Arts, March 2009

Workshop presentation: “*Engaging the sensitive dialogue between inner experience and outward expression*”, ATME Debut Presenters’ Workshop, ATHE National Conference, Denver, Colorado, August 2008

In conjunction with the world premier run of *THE LIFE OF SPIDERS* at the Culture Project, New York, NY, organized and facilitated a panel of theater artists and scientists from Cornell University and The American Museum of Natural History in a discussion about science and theater, April 2004

Co-created and organized a workshop in residence for the Holderness Theater Company during the North Carolina Theatre Conference’s Stoneleaf: A Festival of North Carolina Theatre. This included actor training for professionals attending the festival and also a Boal/ Forum Theater- inspired residency at a local Boys and Girls Club working with disadvantaged youth in Asheville, North Carolina, June 2004

Presentation and discussion of *MISS JULIE* adaptation. Scandinavia House, New York, NY. Panelists included Jim Steerman (Vassar), Taina Elg, (Finnish/ American film actress and director), 2005

Co-created and participated in a workshop performance of *MISS JULIE* and panel discussion on translation of classical texts at Vassar College, Department of Theater, 2004
PROFESSIONAL ARTISTIC COLLABORATIONS AND AFFILIATIONS:

CO-ARTISTIC DIRECTOR, ARTIST AND PRODUCER: The Ridiculous Project, Boston
Co-founded The Ridiculous Project Boston (2013-present). Overseeing all aspects of fundraising, production management, PR and Marketing and performance creation. We have produced four original shows. We adapt classics from a physical or clown-based approach. https://www.facebook.com/ridiculousproject/

FOUNDING COMPANY MEMBER AND ARTISTIC ASSOCIATE: Convergences Theater Collective
Co-founded this non-geographically based artistic collective with Jeremy Williams (2008-Present). I have collaborated on numerous projects as a writer, creator, performer and co-producer for CTC and continue to work in partnership with this collective. http://jeremy-williams.org/ctc-main

FOUNDING COMPANY MEMBER AND ARTISTIC ASSOCIATE: Holderness Theater Company, New York
Co-founded Holderness Theater Company, New York (1999-2011) (now Battery Factory, Milwaukee) including Master Teachers Rebecca Holderness, (UWM), Kevin Kuhlke (NYU), Stephen Wangh (NYU/ Naropa), Walton Wilson (Yale), Robert Airhart (Bard), and Andrea Haring (Yale). Holderness Theater Company is dedicated to offering master teachers and artists an artistic home to integrate movement, voice and text in productions and workshops. This included Productions (in residence at Lincoln Center Institute and Culture Project) New Play Development: (Workshops with New Dramatist Playwrights) and offered public training Workshops.

CO-PRODUCER, DIRECTOR, CREATOR AND MANAGER: Improbable Players, Boston and New York
As half-time director, actor and educator (1996-2006), worked with developing and touring 8 plays in 14 states performing in over 1000 shows for students aged k-12 and college. These performances tackle critical social issues such as HIV/AIDS, Addiction and family structures in an Augusto Boal inspired Applied Theater model.

creation of original work
The BIRDS (adaptation), The Ridiculous Project, Co-creator and performer, Factory Theatre, Boston, MA 2014

SHAMELESS (REFRACTING MISS JULIE), Gibney Dance NYC & One Arm Red, Brooklyn New York, Co-creator/ author and performer 2012-2014
D.ARC WATER, Salem State University, Callan Theater, Salem, MA, creator/ co-author/ director, 2014 (Received Merit Awards for Directing and also co-Writing – Kennedy Center American College Theater Festival Region 1)

GHOSTS OF TROY, Salem State University, Callan Theater, Salem, MA, Co-creator/ author, 2011. (Chosen as 1st alternate production for inclusion in the Kennedy Center American College Theater Festival Region 1 competition for 2012)

A KING OF INFINITE SPACE: HAMLET IN A NUTSHELL, Brandeis University, Merrick Theater, Waltham, MA, Co-creator with Marya Lowry, 2012

PUNK ROCK MOTHER F**KER: or The Disidentified Mother, University of MA, Amherst, Caught in the Act: Performance and Performativity, Creator/ author and performer, April 2010

COUNTER THRUST, Holderness Theater Company at the Boulder International Fringe Festival, Creator/ author and performer, August 2008

23 SECONDS ABOUT JOHN CAGE, Atlas Center for the Arts/ Naropa University, Boulder, CO, created in ensemble with SITI Company’s Barney O’Hanlon and Leon Ingulsrud, Designer Brian Scott, 2007

PERSONA, Holderness Theater Company, Women’s Center Stage Festival at the Culture Project, Creator/ author and performer, 2005

DIRECTING AND CHOREOGRAPHY

SALEM STATE UNIVERSITY, Sophia Gordon Center for the Performing Arts Mainstage, Salem, MA, Director, MACBETH, 2017

SALEM STATE UNIVERSITY, Sophia Gordon Center for the Performing Arts Room, Salem, MA, Director, THE WOLVES, by Sarah Delappe (Staged Reading), 2018

SALEM STATE UNIVERSITY, Callan Theater, Salem, MA, Director, THE TRAGEDY OF RICHARD III (Staged Reading), 2016

SALEM STATE UNIVERSITY, Callan Theater, Salem, MA, Director, COMEDY OF ERRORS, 2015

SALEM STATE UNIVERSITY, Callan Theater, Salem, MA, Choreographer, SPRING AWAKENING, 2015

SALEM STATE UNIVERSITY, Callan Theater, Salem, MA, Director, D.ARC WATER, 2014 (Received a Merit Award for Directing and co-Writing from the Kennedy Center American College Theater Festival.)
SALEM STATE UNIVERSITY, Callan Theater, Salem, MA, Director, **BIG LOVE**, 2012. (Received a Merit Award for Directing and nominated for inclusion in the Kennedy Center American College Theater Festival 2013)

SALEM STATE UNIVERSITY, Callan Theater, Salem, MA, Co-director, **GHOSTS OF TROY**, 2011 (Received a Merit Award for Ensemble Work and nominated for inclusion in the Kennedy Center American College Theater 2012.)

GORDON COLLEGE, Margaret Jensen Theater, Beverly MA, Choreographer and period movement consultant, **LIZZY, DARCY AND JANE**, Directed by Jeffrey Miller, 2011

GORDON COLLEGE, Margaret Jensen Theater, Beverly MA, Choreographer and period movement coach, **JOYFUL NOISE**, Directed by Jeffrey Miller, 2009

HOLDERNESS THEATER COMPANY, New York, NY, Aerial Choreographer, **THE LIFE OF SPIDERS**, Directed by Rebecca Holderness, 2004

ARDEN THEATER COMPANY, Philadelphia, PA, Assistant Director for **TALLEY’S FOLLY**, directed by Artistic Director, Aaron Posner and winner of Philadelphia Magazine’s Best Play Award, 1991

COYOTE THEATER COMPANY, Boston Center for the Arts, Actor/Director for the Tremont Street Project. Collaborated with disadvantaged elementary school children to develop original scripts, which were performed for the public. 1999

**SELECT PROFESSIONAL PERFORMANCE HISTORY:**

**THE BIRDS**, Aristophanes (*Iris, Senator, chorus*)
Factory Theater, The Ridiculous Project, Boston, MA, Directed by Jenney Dale

**SYLVIA**, A.R. Gurney (*Sylvia*)
Salem Summer Theater, Salem, MA, Directed by Bill Cunnigham

**REFRACTING MISS JULIE**, Kate Kohler Amory and Jeremy Williams. (*Julie*)
One Arm Red Theater, Brooklyn, New York, Directed by Jeremy Williams

**POSSIBLE WORLDS**, John Mighton (*Joyce*)
Perishable Theater, Providence, Rhode Island, Directed by Peter Sampieri

**THE YELLOW WALLPAPER** Adapted by Randolph Curtis Rand from Gilman (*Charlotte*)
The Culture Project’s Women Center Stage Festival at The Living Theater, NYC (Invited), Directed by Rebecca Holderness
ROMEO AND JULIET: A SPACE ODDITY, Adapted by Peter Mercury from Shakespeare (Narrator) Salem Arts Festival, The Ridiculous Project, Salem, MA, Directed by Peter Mercury

COUNTER-THRUST, K. K. Amory (Claire)
Dairy Center for the Arts, Boulder International Fringe Festival, CO, Directed by Rebecca Holderness and Jeremy Williams

CRAVE, Sarah Kane (C)
East Theater, Dairy Center for the Arts, Boulder International Fringe Festival, CO, Directed by Colleen Mylott and Ashley Hughes

23 SECONDS ABOUT JOHN CAGE, Created and Directed by Barney O’Hanlon and Leon Ingulsrud with Designer Brian Scott of SITI Company (Ensemble Created and Performed) Black Box Theater at Atlas Center for the Arts, Boulder, CO

MISS JULIE, Egan, Lienke from Strindberg (Miss Julie)
The Scandinavia House Theater, NYC, Directed by Taina Elg

MISS JULIE, Egan, Lienke from Strindberg (Miss Julie)
Vassar College Theater, NY, Directed by Rebecca Holderness (Workshop)

THE LIFE OF SPIDERS, Stuart (The Spider Goddess)
Holderness Theater at The Culture Project, NYC, Directed by Rebecca Holderness

PERSONA, (Writer/Solo Performer)
The Culture Project’s Women Center Stage Festival, NYC (Juried)

EINSTEIN’S DREAMS, Cheng from Lightman (Mileva Einstein)
Holderness Theater at The Culture Project, NYC, Directed by Rebecca Holderness

VISITATIONS, K. Gross from Kafka (Ensemble created and performed)
The Drama League at the Schaberle Theatre, NYC, Directed by Rebecca Holderness

TWELFTH NIGHT, Shakespeare (Valentine, ensemble)
Lincoln Center’s Clark Theater, NYC, Directed by Rebecca Holderness

MUCH ADO ABOUT NOTHING, Shakespeare (Sexton, ensemble)
Lincoln Center’s Clark Theater, NYC, Directed by Rebecca Holderness

THE ROVER, Behn (Sancho, Biskey, ensemble)
Lincoln Center’s Rose Studio, NYC, Directed by Rebecca Holderness

LEAVES, R. Latimer (Hope)
Rattlestick Theater’s New Play Readings, NYC, Directed by Robert Finn

THE MAIDS & SPIRITS OF THE MOUNT DIBLE DANCE 2000, Susan Dibble (Dancer/Maid)
Shakespeare & Company, Lenox, MA, Created by Susan Dibble

AS YOU LIKE IT, Shakespeare (Celia)
Shakespeare & Company, Lenox, MA, Directed by Tony Simotes

LOVE’S LABORS LOST, Shakespeare (Ensemble)
Shakespeare & Company, Lenox, MA, Directed by Cecil MacKinnon

MUCH ADO ABOUT NOTHING, Shakespeare (Hero)
New England Shakespeare Festival, NH, Directed by Demitra Papadinas

GAUNTLET, Dance Theatre Piece
St. Mark’s Danspace, NYC, Choreographed by Brendan McCall

HARD TIMES, Dickens (Louisa)
Dorset Theater Festival, VT. Directed by John Morrison

WITNESS FOR THE PROSECUTION, Agatha Christie (Stenographer)
Dorset Theater Festival, VT, Directed by John Morrison

HOW THE OTHER HALF LOVES, Alan Aykbourn (Mary)
Dorset Theater Festival, VT, Directed by John Morrison

THE MASTER AND MARGARITA, Bulgakov (Margarita)
Rough & Tumble Theater, Boston, MA

THE SPEED OF LIGHT, (Vanessa)
Theater Offensive, Boston, MA (Reading)

THE HAMPSTEAD PLAYERS, Toured In Rep (4 months, 12 states)
SHAKESPEARE (Hamlet) & LEGEND OF KING ARTHUR (Arthur, Morgana)

MFA PERFORMANCE:
COLLISION, D. Safer (Ensemble Cast)
Naropa University Theater, Created and Directed by Dan Safer (Artistic Director of Witness Relocation Project)

TAO: BUTOH, K. Kan (Ensemble Cast)
Naropa University Theater, Created and Directed by Katsura Kan
K A T E K O H L E R A M O R Y

SUICIDE, (*Ensemble Cast*)
Naropa University Theater, Created with Leigh Fondakowski (using ‘Moment Work’ technique from the Tectonic Theater Project.)

ROADIE, M. Bevington (*Sissy-Mae*)
Naropa University Theater, Written and Directed by Mary-Laurence Bevington

**FILMS**
ROUGH CUT, Jim Steerman (Chair of Vassar College Department of Theater and Film) and Rebecca Holderness (*Miss Julie*), Directed by Rebecca Holderness. Produced by Tony Adler (Winner of DGA Award for American Beauty, also First Assistant Director on NBC’s ‘Heroes’), Vassar Film Productions.

THE AUTUMN HEART, Davidlee Willson (*Bridesmaid*)
Directed by Steven Maler. Film Cellar Productions

CIVIL ACTION, (*featured*)
Directed by Steve Zaillian. Disney/ Touchstone Productions

**SELECTED OTHER PROJECTS:**
ARTS EQUINOX FESTIVAL, Driscoll School, Brookline, MA. Choreographer and aerial dancer (of 3) for Aerial Dance Concert in the Festival Opening Ceremony. 2012

BURNING COAL THEATER COMPANY, Raleigh, NC, Rehearsal Stage Manager, ST. NICHOLAS, Directed by Randolph Curtis Rand. 2004


**CRITICAL RESPONSE:**
AWARDS:
Distinguished Teaching Award Finalist, Salem State University, 2017

Merit Award from the Kennedy Center American College Theater Festival for Ensemble Work, MACBETH, 2017

Merit Award from the Kennedy Center American College Theater Festival for Directing and co-Writing, D.ARC WATER, 2014

Merit Award from the Kennedy Center American College Theater Festival for Directing, BIG LOVE. The production was also nominated for inclusion in the Region 1 festival. 2013

Merit Award from the Kennedy Center American College Theater Festival for Ensemble Work and Original Creation GHOSTS OF TROY. The production was also nominated for inclusion in the Region 1 festival. 2012

European Erasmus Scholarship, 1991
Scholarship to represent the United Kingdom in an international theater exchange program sponsored by the European Union. Attended the Theater Institute of Amsterdam in the Netherlands for two semesters and participated in a multi-national physical theater production which toured the Netherlands for one month.

MEMBERSHIPS:
ISMETA (International Somatic Movement Education and Therapy Association)
ATME (Association of Theater Movement Educators)
ATHE (Association for Theatre in Higher Education)
Education


Experience

• Professor; Music Production & Engineering and Liberal Arts, Berklee College of Music, Boston MA. 2008-present

• Graduate Teaching Associate; Dept. of Psychology, McGill. 2005-2008

• Research assistant; Laboratory of Music Perception, Cognition, and Expertise, Dept. of Psychology, McGill. 2004-2008

• Research assistant; Music Perception and Cognition Laboratory, Schulich School of Music, McGill. 2006-2008

• Record producer, engineer, and mixer (independent contractor); Los Angeles, New York. 1988-2000

• Recording engineer and technician; Prince; Minneapolis, MN. 1983-1988

• Audio technician; Crosby, Stills & Nash; Los Angeles, CA. 1981-1983

• Audio technician; Audio Industries Corp., Los Angeles, CA. 1978-1981

• Biomedical technician; Hancock Laboratories, Anaheim, CA. 1975-1978

Publications


**Academic Conference Presentations**


• Rogers, S.E. (2014). Bonding to music: Why we like what we like. 9th International Art of Record Production Conference, Oslo, December 3-6, 2014.


• Rogers, S.E. (2011). The loudness war is fought with (and over) compression. 131st Audio Engineering Society Convention, New York, October 20-23, 2011.


Affiliations/Memberships

• Society for Music Perception and Cognition
• Northeastern Music Cognition Group
• Audio Engineering Society
• GRAMMY Foundation, Advisory Board, Production & Engineering wing

Interests

• Auditory perception; hearing loss; tinnitus
PROFESSIONAL EXPERIENCE

BERKLEE COLLEGE OF MUSIC (VALENCIA, SPAIN CAMPUS)

**Associate Professor** 2013 – present

- Teach courses in music technology at graduate and undergraduate levels including course content in recording, mixing, mastering, studio production and digital audio.
- Advise graduate students on their culminating experience (“thesis”) projects.
- Develop curriculum for graduate coursework (M.M. in Music Production, Technology and Innovation and M.M. in Contemporary Performance, Production Concentration) and undergraduate coursework (minor in Music Technology).
- Engineer sessions on campus, as needed (recording, mixing, mastering), and produce student acts for concerts in the community.
- Serve as faculty mentor for student-led She Knows Tech initiative, supporting gender equality in the field of music production and providing knowledge and mentorship to female students.
- Serve as Audio Engineering Society (AES) faculty advisor, and lead annual student trip to European AES Conventions.
- Present at and coordinate events including: CD Baby DIY Musician Conference (presenter), TEDx Berklee Valencia (speaker), the Placido Domingo Women in Conducting Symposium (panel moderator), the AES Student Summit (organizer), and Nit de Berklee commencement concert (co-executive producer).
- Volunteer on the campus’s Diversity and Inclusion Committee and support campus LGBTQ+ activities.

**Director of Academic Technology** 2015 – 2017

- Led the Academic Technology department staff including studio, lab, production, and technology personnel.
- Served as Music Technology Minor Chair overseeing technology course offerings in the undergraduate program, including student advising, faculty management, and curriculum development and review.
- Provided technology and organizational leadership and expertise on campus, working with executive members to design and implement technology strategies in line with strategic goals.
- Collaborated with campus leadership in production of over 30 annual concerts and events.
- Collaborated with academic leadership on the development and implementation of all curriculum that includes or impacts technology.
- Participated in industry events for networking purposes and to increase campus visibility.

**Assistant Director of Academic Technology** 2013 – 2015

- Hired and managed Academic Technology department staff and Graduate Assistants.
- Collaborated with leadership to research, procure and install equipment for the new campus prior to the arrival of the first class in M.M. in Music Production, Technology and Innovation.
- Developed and oversaw policies, procedures and operational methods for facilities including the recording studios, technology labs and equipment room.
AUDIO ENGINEERING SOCIETY (AES)

**Vice President for Southern Europe, Middle East and Africa** 2015 – 2017
- Elected to provide leadership in the region and serve as liaison between all professional/student sections and the AES.
- Represented region at all AES Conventions and other society activities.
- Served as voting member of the AES Board of Governors.

BOSTON UNIVERSITY CENTER FOR DIGITAL IMAGING ARTS (2006-2013)

**Director, Audio Production Department** 2008 – 2013
- Managed team of 25+ Audio Production faculty and staff.
- Served as public voice of program at campus and industry events, conferences, etc.
- Taught courses in music production, music technology, signal flow, recording techniques, studio operations, and mixing, and advised students on academics and career goals.
- Developed and reviewed course content based on industry trends and designed strategies to improve curriculum impact.
- Supervised faculty on course content and teaching.
- Oversaw department facilities including layout, integration, and hardware/software acquisition.
- Served as faculty advisor for BUCDIA AES section.

**Associate Director, Audio Production Dept.** 2007 – 2008
- Collaborated with Audio Production Director on program management and design.
- Provided regular facility and equipment training for both faculty and staff.
- Managed studio supervisory team.
- Taught departmental courses and developed new course content.

**Audio Technician + Faculty Member** 2006 – 2007
- Consulted with studio designers (Walters-Storyk Design Group) and implementation experts during design of state-of-the-art recording facility.
- Researched, procured and integrated equipment for studios and other department facilities
- Tested, installed, maintained, and repaired studio equipment.
- Taught Audio Production departmental courses and developed new course content.

AUDIO FREELANCER 2002 – present
- **Music Production**: recording, editing, mixing and mastering in a variety of styles (jazz, folk, pop, rock, groove-based, experimental, Latin) including Fugue Mill, Britt Connors, To the Wedding, Planet Loop, Minipop, Matt Nakoa.
- **Multimedia Audio for Film/TV**: production and post-production sound for Life is Good Kid’s Foundation, Treble Cove Music, Kinetic Films, Boston University.
- **Musician**: performances, recordings and private lessons (guitar, bass and music theory).
- **Audio System Technician**: system testing, repair, wiring and custom fabrication.

EDUCATION

**DARTMOUTH COLLEGE (Hanover, NH)** 1995 – 1999
- B.A. in Spanish, Minor in Computer Science
- Coursework in music technology, theory, performance

**BERKLEE COLLEGE OF MUSIC (Boston, MA)** 2002 – 2006
- Music Production & Engineering 4-Year Professional Diploma; Summa Cum Laude
- 6 Semesters of Guitar Performance
PERSONAL INFORMATION

Stephen William Webber

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swebber@berklee.edu
www.stephenwebbermusic.com

WORK EXPERIENCE

Jan 2013 – Present
Executive Director, BerkleeNYC
Dean, Strategic Initiatives Berklee College of Music
Berklee College of Music

- Leading all aspects of the college’s presence in New York, including the acquisition of the legendary Power Station Studios
- Building educational programs and partnerships
- Overseeing professional operations
- Creating development strategy
- Provide vision, hire staff, put together founder’s advisory board

Founding Director, Music Production, Technology & Innovation (2013 – 2016)
Berklee College of Music, Valencia Spain http://valencia.berklee.edu

- Create & Launch Masters Degree in Music Production, Technology & Innovation
- Design & Implement Production Curriculum for Contemporary Performance Masters Degree
- Create Undergraduate Minor in Music Technology
- Collaboratively write curriculum, hire and manage faculty and staff, recruit students, create and implement policies, manage budgets

Founding Director of Academic Technology (2013-2015)

- Chief Technology Officer for the Berklee Valencia Campus
- Triage and stabilize technology operations for students, faculty and staff
- Set up framework and structures for Labs, Studios and IT
- Create Production Department to support concerts and events
- Recruit & hire a dream team of technologists, educators and administrators, systematically delegate to ensure my smooth departure
- Advocate for resources, manage budgets, serve multiple constituencies

Senior Advisor, Technology and Strategy (2015 – 2016)

- Advise executive team; frequent walking meetings with Maria and Brian
- Advise technology teams
- Negotiations on behalf of the college with Sonar, MIT Technology Review (EmTech), MIDEM, software and equipment developers, etc.

Highlights

- Build MPTI Masters into Berklee’s largest Masters program
- Offer Berklee’s first courses in Music Video Production, EDM, Live Sound and Stagecraft
- Performances at the Royal Opera House (Madrid), MIT’s EmTech (Valencia), Sonar Festival (Barcelona), Forum Impulsa (Girona), World Business Forum
- Speak at MIDEM (Cannes), International Music Summit (Ibiza), BIME (Bilbao), Amsterdam Dance Event (Netherlands), TEDx (Valencia), Music Tech Fest (Berlin),
- Present Workshops and Master Classes In Freiburg Germany, Quito Ecuador, Bogota Colombia
- Deliver keynote Address at International AES Convention in Rome
- Found Innovation ¡En Vivo! Concert Series
Sept 1998 - Jan 2013  Professor of Music Production & Engineering, and Ensemble  
Berklee College of Music, Boston  
www.berklee.edu  

International Projects  
- Pioneer relationships with Berklee partners in China  
- Pioneer relationship with JMC Music Academies (Australia Bin Schools)  
- Pioneer first State Department sponsorship of a Berklee ensemble international tour  
- First technology workshops in Valencia, hire first engineer  
- Master classes in Athens, Quito, Helsinki, Beijing, Shanghai, Israel  
- Auditions in Jordan and Israel  

Leadership Roles  
- Nashville Trip Co-Leader (25 years)  
- Steelgrass Residency designer and facilitator (7 years)  
- Pioneer courses in Hip-hop, Turntablism, Surround recording & mixing  
- Course Coordinator for much of the MP&E Curriculum  
- Elected to the Berklee Faculty Union Executive Board  

Highlights:  
- Outstanding Online Course Award for 2010, Music Production Analysis  
- Features on the Today Show, CBS Sunday Morning, New York Times, All Things Considered  
- Outstanding Faculty Award, 2004  
- Early promotion to full professor  
- Shepherd Honorary Doctorates to Earl Scruggs, Emmylou Harris, Doc Watson, Ricky Skaggs  

Aug 1994 – Sept 1998  Assistant Chair, Music Production and Engineering  
Berklee College of Music, Boston  
- Coordination of the Music Production and Engineering Department  
- Oversee staff, faculty, curriculum and facilities  
- Outstanding New Leader Award, 1995  

Sept 1988 - Aug 1994  Assistant Professor of Guitar and Electronic Music  
Austin Peay State University, Clarksville, TN  
- Oversee Guitar program (graduate & undergraduate)  
- Oversee Electronic Music and Recording programs  
- Instrumental in plans for and construction of new Music / Mass Communications building  
- Oversee design and purchase of all recording studio and lab technology systems  
- Supervise technology staff, adjunct faculty and graduate assistants  

June 1986 - Aug 1994  Chief Engineer, Mid-South Recording Studios  
Nashville Area  
- Engineer, Produce and/or Mix over 100 albums in multiple genres  
- Oversee design, construction, installation and updating of studio  
- Hire and manage staff of engineers and assistants  
- Oversee computer and studio systems maintenance  

September 1987 - Present  President, Willow Shade Records  
Nashville, Boston, Valencia, New York  
- Releases in Vinyl, CD and DVD  
- Cumberland Consort (charting Classical Crossover, extensive NPR airplay)  
- Manhattan Guitar Duo and Kevin Gallagher (Classical)  
- Brenda Stewart and One Way (charting CCM artists)  
- Stylus Symphony (CD & DVD, Classical Crossover)
EDUCATION AND TRAINING

1981  Bachelor of Music in Jazz Studies
University of North Texas, Denton TX, *Cum Laude*
- Minor in Composition
- Summa Cum Laude

1988  Master of Music in Guitar Performance
Western Kentucky University, 4.0 GPA
- Minor in Composition
- Graduate Assistant – teaching lessons, ensembles and classes
- 4.0 GPA

1990  Post-Graduate Studies in Guitar and Music Technology
Aspen Music School
- Sharon Isbin (Julliard), Michael Chicowski (Julliard) – principle professors
- 4.0 GPA

1994-1996  Post-Graduate Studies in Creative Writing and Grant Writing
Harvard University Extension, Cambridge MA, 4.0 GPA

1997  Intensive Training in Surround Sound
Dolby Labs, San Francisco
- 5.1 Encoding Systems, Recording, Mixing & Mastering

PUBLICATIONS

2016  The Art of Record Production and Music Production Capstone Project
Massive Open Online Courses, Berklee Online and Coursera

2013  Creative Music Production: From Demo to Final Master
12-week Online Course, Berklee Online

2010  Music Production Analysis
12-week Online Course, Berklee Online
- Winner of “Best Online Course Award” from the University Continuing Education Association

2006  DJ Skills: The Ultimate Guide to Mixing and Scratching
Focal Press, Trade Book, Non-Fiction

2013  Turntable Technique: The Art of the DJ
Berklee Press Best-Seller
- First book to teach the turntable as a musical instrument
- First book to use written notation for the turntable

1994 - Present  Magazine and Journal Publications
Over two dozen articles and cover-stories for:
- Mix Magazine
- Electronic Musician
- ProSound News
- Re-Mix Magazine
- Berklee Today
Executive Director
The Executive Director of BerkleeNYC is charged with leading the college's New York presence; founding a New York campus; developing innovative graduate and baccalaureate educational programs; and preserving and transforming the historic Power Station recording studios. The Executive Director works with college leadership to define and execute BerkleeNYC's vision and mission surrounding development, community, and strategic partnerships domestically and abroad.

This person should have a minimum of 15 years of experience in higher education, including curriculum development, classroom teaching, and experiential learning, and also a minimum of 15 years of experience in the music industry, including music technology and professional recording studio experience. The position requires at least 10 years of management experience, as well as a significant professional network in both the music industry and higher education, and a master's degree in music or a related field.

Dean of Education
The Dean of Education is responsible for leading, organizing and executing multiple educational programs at BerkleeNYC. This role manages the educational approach and strategies to ensure our community of rising and established musicians has access to excellent learning experiences.

The Dean of Education will be knowledgeable on curriculum development and classroom teaching, and will help create a clear vision and direction for BerkleeNYC's educational and outreach programs. The Dean of Education will have professional-level musical skills and significant recording studio experience, as well as experience with training and managing staff in a music technology-driven environment. This person has a proven ability to innovate, prototype and iterate, and apply design thinking to curricular design. Additionally, the Dean of Education has prior project management experience and strong budget creation and financial data interpretation skills. This person has a master’s degree in a related field and at least five years of administrative experience in higher education.

Director of Admissions and Student Services
The Director of Admissions and Student Services leads the enrollment and recruitment efforts for the master's degree program and ensures that all students at BerkleeNYC have the services necessary to support their well-being and success. This role is the central point of contact for prospective and existing students for BerkleeNYC, responsible for recruiting qualified candidates and counseling and advising current students.

This student-focused position requires at least five years of experience in either admissions or student services; excellent communication skills; and knowledge of contemporary music styles, leading musical figures, and the basic structure and organization of the music industry. A bachelor's degree is required, preferably with a concentration in music or music business.

Academic Technology Manager
The Academic Technology Manager oversees the daily support of academic technology for all BerkleeNYC students and faculty.

This person has advanced knowledge of all production software, including Pro Tools, Logic, Reason, Ableton, Finale, Sibelius, Cubase, Digital Performer, SONAR, GarageBand, and Audacity, as well as working knowledge of the latest trends in recording hardware/software. This role requires strong organizational skills
and the ability to meet deadlines, prioritize, and work on multiple projects simultaneously with great efficiency and a strong attention to detail, a commitment to customer service, and a bachelor’s degree in a related field.

**Director of Operations**

The Director of Operations is responsible for overseeing and managing all aspects of the BerkleeNYC studio facility, including staffing and equipment, booking and client relations, and maintenance of the facility.

The Director of Operations has expert-level knowledge of professional audio and video equipment, as well as expertise in large format mixing consoles and complex studio environments. This person has experience managing, scheduling, and leading a staff of technical employees; strong organizational and interpersonal skills; and expert-level skills in Microsoft Excel and Word, Google Docs, ProTools HD, and Prezi. Additionally, the Director of Operations has experience with curriculum development, as well as classroom and studio teaching, at the undergraduate and graduate level. This person has at least four years of management experience in a nonprofit and a bachelor's degree or higher in music production or a related field.

**Director of Advancement**

The BerkleeNYC Director of Advancement focuses on Berklee’s New York presence, including BerkleeNYC, educational programs, and additional New York-based activities. This person is responsible for cultivating and soliciting prospects with the capacity to make major gifts.

The Director of Advancement has a demonstrated ability to identify and implement major gift strategic planning and employ solicitation strategies in support of strategic initiatives. This person has a strong familiarity with music and the performing arts, leading performing artists, and performing arts technology. Additionally, this person has at least five years of experience in a similar position for a complex not-for-profit institution with documented success in raising gifts of $50,000 or more, strong written and verbal presentation skills, and a bachelor’s degree or higher.

**Communications Manager**

The Communications Manager’s mission is to ensure the creation and promotion of an accurate, compelling, and consistent institutional image across a variety of platforms. This work includes conceptualization, creation, production, editing, and marketing of content for various platforms.

The Communications Manager has a minimum of five years of experience in a communications, journalism, or public relations role, with strong editing, writing, reporting, and proofreading experience. This person has experience with content strategy for print and web platforms, including information architecture and email communications, knowledge of basic HTML, Photoshop, Google Analytics, Plan.io, Brightcove, MailChimp, all major social media, WebDAM, the ability/eagerness to learn new systems and media technologies quickly, and a bachelor’s degree or higher in English, communications, or a related field, with a master’s degree preferred.

**Bursar/Accounts Manager**

The Bursar/Accounts Manager is responsible for student receivables related to undergraduate and graduate programs, summer/special programs, and other external events. This includes billing, collection, posting, and
reconciliation of student tuition, residence hall fees, miscellaneous student fees, and all other incoming institutional funds, e.g., donations and auxiliary income.

The Bursar/Accounts Manager has experience managing student accounts, knowledge of general accounting principles, fund accounting, collection and cash management procedures, as well as a complete understanding of banking procedures such as Lock Box, Credit Cards, and Foreign Exchange Regulations and demonstrated use of this knowledge in an educational setting. This person has a bachelor’s degree or at least 10 years of experience in a student accounts office or similar student financial/administrative setting.

Executive Assistant
The Executive Assistant works closely with and provides direct support to the Executive Director and other members of the BerkleeNYC leadership. This role is responsible for maintaining the Executive Director’s office in efficient working order, managing the Executive Director’s calendar and travel arrangements, and assisting with all aspects of event management including event invitations, materials/supplies, and coordination.

The Executive Assistant has at least five years of experience working as an executive assistant in a fast-paced setting, proven experience managing operations for a high-level, fast-paced executive and their office, and the ability to handle sensitive or highly confidential issues and varying demands. This person also has experience with all common office software and presentation software such as PowerPoint or Keynote, and a bachelor's degree or equivalent professional experience.

Administrative Manager
The Administrative Manager assists and supports all administrative aspects of the BerkleeNYC operation, including operations, education, finances, community events, and other duties as assigned. This person has a proven track record in studio or entertainment administration, impeccable attention to detail, excellent organizational skills, and is gifted at communicating with clients. The individual in this role works on many projects and tasks simultaneously and maintains a flexible schedule.

The Administrative Manager has at least three years of experience as an administrative assistant and/or office manager in the music or entertainment sector, proficiency in all common office software, and basic graphic design skills.

Video Services Manager
The Video Services Manager is responsible for the production of video and media content projects for BerkleeNYC, including studio client-driven projects and internal videos for education and promotion. This includes project management, supervising video crews, quality control, and content creation as needed.

This highly collaborative position requires strict attention to detail as well as the ability to track projects from conception to completion. The Video Services Manager has demonstrated video production expertise, including at least two years of experience in professional digital asset management for video production and post-production, project management of professional video production using project tracking software, and familiarity with music theory, music business, and music production technologies.
**Immersive Media Producer**
The Immersive Media Producer is the coordinator for immersive media content creation including end-to-end 360-degree video production and distribution. This role supervises and performs all the technical needs of immersive content creation as well as online distribution.

The Immersive Media Producer has strong technical knowledge in audio and video production workflows that include, but are not limited to, 360-degree immersive videos. This person has extensive production knowledge, including spatial audio engineering and mixing, 360-degree filming, stitching, and non-linear editing. The immersive media producer staff member has expert knowledge in both Pro Tools and non-linear editors, with Adobe Suite preferred.

**Academic Director - Live Experience Design Specialization**
The Academic Director - Live Experience Design Specialization develops and oversees curriculum, faculty, and budget for the Live Experience Design Specialization. The academic director also teaches in the program and serves as an advisor for students.

The Academic Director - Live Experience Design Specialization has significant experience teaching, designing curriculum, and leading faculty at the college level. This person also has at least 10 years of experience designing for live events and a master’s degree or equivalent experience.

**Academic Director - Writing and Design for Musical Theater Specialization**
The Academic Director - Writing and Design for Musical Theater Specialization develops and oversees curriculum, faculty, and budget for the Writing and Design for Musical Theater Specialization. The academic director also teaches in the program and serves as an advisor for students.

The Academic Director - Writing and Design for Musical Theater Specialization has significant experience teaching, designing curriculum, and leading faculty at the college level. This person also has at least 10 years of experience writing for musical theater and a master’s degree or equivalent experience.

**Academic Director - Songwriting and Production Specialization**
The Academic Director - Songwriting and Production Specialization develops and oversees curriculum, faculty, and budget for the Songwriting and Production Specialization. The academic director also teaches in the program and serves as an advisor for students.

The Academic Director - Songwriting and Production Specialization has significant experience teaching, designing curriculum, and leading faculty at the college level. This person also has at least 10 years of songwriting and music production experience, with credits as a professional songwriter, well-developed technology and production skills, and a master’s degree or equivalent experience.

**Part-Time Faculty - Master's Degree in Creative Media and Technology**
Part-time faculty are responsible for teaching advanced courses in their area of specialization (live experience design, writing and design for musical theater, songwriting and production). Faculty members have at least 10 years of professional experience, including national or international recognition in their specialization,
expertise with a wide range of modern music tools, and a degree in music or equivalent professional experience, as well as experience teaching at the college level.

**Graduate Assistants**
Berklee graduate assistantships allow enrolled graduate students to work in a variety of capacities, depending on campus needs and student qualifications. These paid positions are open to both domestic and international students, and can be for up to 10 hours per week during the academic year. The expectation is that six graduate assistants will be hired in the first year of the program, expanding to nine graduate assistants for the second year.

**Graduate Fellows**
Berklee's post-master's degree fellowship program supports recent Berklee master's degree graduates who are working on academic and creative projects related to the study and practice of contemporary music. The fellowship program supports promising musicians, scholars, and music business people in the early stages of their careers and fosters innovation and creativity. Additionally, the program supports artists and scholars in the development of pedagogical skills as they contribute to Berklee’s educational environment. Projects must be related to the fellow’s area of specialty and designed for completion within the fellowship year. Fellows are expected to be on campus and participate actively in college service (approximately 25 hours per week) while also completing their project goals. The expectation is that three graduate fellows will be hired in the second year of the program, expanding to six graduate fellows for the third year.

**Student Employees**
Berklee’s student employment program provides opportunities for students to work part-time on campus, helping students to meet some of their living expenses and providing an opportunity for professional and educational growth. Employment positions range from 10 to 15 hours of work per week to daily opportunities for project-based temporary employment. The expectation is that four student employees will be hired in the first year of the program.
Standard 7 Appendix
### Five Year Budget: Master of Arts in Creative Media and Technology

<table>
<thead>
<tr>
<th>REVENUE</th>
<th>Year 1</th>
<th>Year 2</th>
<th>Year 3</th>
<th>Year 4</th>
<th>Year 5</th>
<th>Assumptions and Additional Information</th>
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<tbody>
<tr>
<td>Tuition and Fees</td>
<td>$0</td>
<td>$2,363,893</td>
<td>$3,661,080</td>
<td>$3,780,065</td>
<td>$3,902,917</td>
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</tr>
<tr>
<td>Investment</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
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<tr>
<td>Grants</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
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</tr>
<tr>
<td>Auxiliary Services</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td></td>
</tr>
<tr>
<td>Other</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
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</tr>
<tr>
<td><strong>TOTAL Revenue</strong></td>
<td>$0</td>
<td>$2,363,893</td>
<td>$3,661,080</td>
<td>$3,780,065</td>
<td>$3,902,917</td>
<td></td>
</tr>
<tr>
<td>EXPENSES</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Faculty Compensation</td>
<td>$0</td>
<td>$808,750</td>
<td>$978,969</td>
<td>$1,003,443</td>
<td>$1,028,529</td>
<td>Faculty Salaries</td>
</tr>
<tr>
<td>Other academic personnel Compensation</td>
<td>$113,924</td>
<td>$116,772</td>
<td>$126,638</td>
<td>$129,804</td>
<td>$133,049</td>
<td>Dean of Education</td>
</tr>
<tr>
<td>Administrative personnel Compensation</td>
<td>$136,709</td>
<td>$504,854</td>
<td>$555,544</td>
<td>$569,432</td>
<td>$583,668</td>
<td>All Other; Year 1 is 74% of the Director of Admissions and Student Services &amp; the Academic Technology Manager’s salaries</td>
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<tr>
<td><strong>Sub-Total: Compensated Personnel</strong></td>
<td>$250,633</td>
<td>$1,430,377</td>
<td>$1,661,150</td>
<td>$1,702,679</td>
<td>$1,745,246</td>
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<tr>
<td>Supplies, equipment and expenses</td>
<td>$0</td>
<td>$50,594</td>
<td>$48,575</td>
<td>$49,980</td>
<td>$51,435</td>
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<tr>
<td>Technology-related purchases</td>
<td>$0</td>
<td>$91,266</td>
<td>$96,807</td>
<td>$97,055</td>
<td>$97,309</td>
<td>Data Lines included here, per definition supplied</td>
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<tr>
<td>Other instructional materials</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
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<tr>
<td><strong>Sub-Total: Supplies</strong></td>
<td>$0</td>
<td>$141,861</td>
<td>$145,381</td>
<td>$147,035</td>
<td>$148,744</td>
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<tr>
<td>Student stipends and awards</td>
<td>$0</td>
<td>$472,779</td>
<td>$732,216</td>
<td>$756,013</td>
<td>$780,583</td>
<td>20% Discount on Tuition</td>
</tr>
<tr>
<td><strong>Sub-Total: Student Stipends</strong></td>
<td>$0</td>
<td>$472,779</td>
<td>$732,216</td>
<td>$756,013</td>
<td>$780,583</td>
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</tr>
<tr>
<td>Facility</td>
<td>$0</td>
<td>$332,278</td>
<td>$351,563</td>
<td>$351,563</td>
<td>$351,563</td>
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<tr>
<td>Facility Operations</td>
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<td>$124,062</td>
<td>$133,727</td>
<td>$136,241</td>
<td>$138,805</td>
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<tr>
<td><strong>Sub-Total: Cost of Facilities</strong></td>
<td>$0</td>
<td>$456,341</td>
<td>$485,929</td>
<td>$487,803</td>
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<tr>
<td>Other expenses</td>
<td>$0</td>
<td>$244,248</td>
<td>$196,534</td>
<td>$198,978</td>
<td>$201,471</td>
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<tr>
<td><strong>Sub-Total: Other</strong></td>
<td>$0</td>
<td>$244,248</td>
<td>$196,534</td>
<td>$198,978</td>
<td>$201,471</td>
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<tr>
<td><strong>TOTAL Expenses</strong></td>
<td>$250,633</td>
<td>$2,745,605</td>
<td>$3,220,571</td>
<td>$3,292,508</td>
<td>$3,366,412</td>
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<tr>
<td>NET PROGRAM INCOME</td>
<td>($250,633)</td>
<td>($381,712)</td>
<td>$440,509</td>
<td>$487,557</td>
<td>$536,505</td>
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