Contact Information
Instructor: Dr. Brett A Crawford
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Office Hours: HBH 3023, Tuesday 2 – 4:00, Wednesday 10:30-12:30 OR Thursday 1:30-3:30 or by appointment; or @brettashley13 for quick questions.

Course Materials:

- Required Texts
  - Michael Kaiser, *The Cycle*
  - Jim Collins, *From Good to Great for the Social Sector*

- Excerpts provided via cmu.box.net include but are not limited to
  - Eric Reiss, *The Lean Start-Up*
  - Materials from Foundations, Consultants and relevant Articles on Lean, Agile, and Human-Centered design planning approaches
  - Materials from industry associations and unions

Course Description

The performing arts industry has had a varied and lively history in the United States for the last 175 years (essentially once train travel allowed for broad distribution of artists across the nation). In the beginning the arts were for entertainment and profit. Today, the need to entertain and pay the bills persists, yet it is set within a (mostly) nonprofit landscape in which performing arts organizations produce works to transform audiences via one or several intersecting art forms. Producing a successful season entails selection (planning) and implementation (managing) of programs, something that is neither easy nor consistent. Driving and complicating the situation is the usual bifurcated management structure. Managers must find a way to implement the vision an Artistic Director – an individual with an aesthetic framework. Arts managers enable his or her artistic vision within the context of the physical, geographical and financial situation of a company. Combining and mixing these forces is frequently messy and always an adventure. Organizational history provides some structures to the process, but each season brings new artistic and managerial challenges against a backdrop of a rapidly changing society. If a career of ‘doing the same thing’ is the goal then a different field might be recommended.

This course will examine approaches to producing a performing arts season of programming with an emphasis on the nonprofit season structure. Over 7 short weeks we will attempt to answer the following question: How do managers move an organization mission through an artistic vision set across a selection of programs and create a system to manage the process and evaluate both artistic success but community impact and mission-centric strategic goals? How
can arts leaders commission new works in an environment that provides greater earned income for doing things people already know?

Readings will include books, case studies, interviews, and articles in planning, management models and styles, and the frameworks for the unique qualities of performing arts programs (season planning, education programs, etc). The course will include participation in Pittsburgh – based arts programming. Guest speakers will present their approaches to season and related programmatic planning, management and lessons learned. It is worthwhile noting that a life of reading and experiencing the performing arts is critical to successfully planning and managing performing arts programs.

Course Objectives:
**During the course students will gain an understanding of:**
- Mission, strategy and planning as it influences and drives programming across an institution
- Management Systems and Models
  - Logic Model applications in the creative enterprises
  - Fundamental management techniques
  - Emerging models from entrepreneurial management in a social world
- Artistic, institutional and budgetary frameworks driving organization program decision-making
- The process of negotiating and contracting an individual program’s intersecting parts.
- The unique forces professional union contracts impart on the structure of a season.
- Investigating opportunities beyond a simple season
  - The possibilities for extended life (and income) to an organization’s intellectual property.
- The role education and community engagement take in an organization’s program planning.

**By the conclusion of the course, students will be able to:**
- Articulate a theory of change and impact statement
- Explain and apply a logic model to an artistic or educationally oriented program
- Understand & enact the process from program ideation through the end of a season
- Recognize the management theories and their application within an artistic enterprise
- Recognize the entrepreneurial management model of iteration and change.
- Understand budgeting’s role in the planning and managing a performing arts season
- Create a budget for a professional performing arts season.
- Analyze the implementation of a mission and artistic director’s expression through an organization’s programs.
- Create a performing arts season with a minimum of 2 – 3 management and impact measures

Course Requirements
**Classroom and Online Engagement**
At the graduate level, attendance is assumed, except in extraordinary circumstances. Should such circumstances arise (hospitalization, earthquake, etc.), please make every effort to let me know by phone or email before class begins. One absence is assumed in the grading schema.
Active class participation is expected. The class will offer opportunities to learn in an active and synergistic manner. Class time will follow a seminar structure with discussion of assigned readings, in-class projects, oral presentations and sharing of thoughts and ideas. Time will also be crafted for in-class work on projects.

Due to the depth of the content and the limited in-class time together, this course utilizes the online teaching system, Canvas. Canvas provides a venue for course announcements, a relay of course documents and assignments, a portal for submitting assignments, and an area for class discussion.

Assignments/Exercises:
(full assignments will be distributed for items with an *)

*Online participation* Weeks 2 – 7 you are expected to post 2 questions OR 2 thoughts OR relevant links about the day’s assigned readings, videos, etc. and engage in the discussion, as moved. Each student will engage 1X per week with a Tuesday team or a Thursday team. These discussions will bring together course readings, lectures, discussions and your own research for your final project, as appropriate. Extra credit of up to .5% per week (max 2%) can be earned by participating on the other team’s discussion.

* Group project (2 members: One “Artistic Director” and one “Managing Director”):* The group project has two parts: 1) analysis of the industry, its national arts organization, “star” people and organizations, and 2) creation of a “season” of programs for an idealized Pittsburgh organization. The disciplines in parts 1 and 2 should align. Full assignment details will be provided week 2. Part I of the assignment will be a 5 - 8 minute presentation with written supplement and bibliography. Part II should be created on Wordpress as a website available for easy content navigation.

Performing Arts Program Attendance (chose 2 of the 4 or do the other two for an extra of up to an additional 2% on your final grade):

- Pittsburgh Opera, *Marriage of Figaro, November 4, 7, 10 & 12, 2017*
- Pittsburgh Symphony Orchestra: your choice from: Shostakovich Triumphant, Nov 13/15; Nov 6/8 Chopin & Rachmaninoff
- Pittsburgh Ballet: *Dracula* October 27, 28, 29
- Pittsburgh Public Theatre: *The Humans, Sunday Nov 12 7pm (group tickets 15.75 each)*

*You will complete a questionnaire after the show – an online survey. Please also take a picture of yourself in the space with the program.*

Individual Vision for the industry: The performing arts are in a state of change due to changing audience patterns, the impact of technology and the pressure of unions. Identify one issue that is of particular interest to you that you discovered in your work in Part I or in preparation for part II. Articulate the problem as it faces the industry and offer a vision for the future that might solve that problem. Use at minimum 5 articles or documents that provide context or evidence for your discussion.
**Grading**

Classroom engagement, & in-class exercises 15%
Show attendance and analysis (5% each) 10%
Online Discussion 15%
Group Project 50%
  - Industry analysis (20%)
  - Season plan (30%)
  - Artistic Statement (6%)
  - Programs and key artists (8%)
  - Measures / Impacts (8%)
  - Budget/Implementation details (8%)

Industry Vision 10%

**Grading Scale**

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**Course & Classroom Policies and Expectations**

*Recording Class Sessions.* You may record class sessions, but please ask permission first. Recordings are for personal study use only; no distribution of recordings is permitted. Distribution to others may violate the privacy of your fellow classmates.

*Laptops.* Laptops, ipads, etc are discouraged in the classroom unless related work is underway for the group or discussion as directed by the professor. Significant research indicates that laptops in the classroom provide undue stress and distraction to both the user and moreso his/her neighbor.

*Food/Drink.* You are permitted to eat and drink in class as long as you do not disrupt others in the class and, of course, clean up and dispose of any trash after class.

*Cell Phones.* Turn off or, at least, mute your cell phone during class sessions and **keep them in your bag.**

*Intellectual and Professional Integrity*  
This course is an integral part of your graduate education, an education that is designed to provide you with the tools for a successful, professional career. Assumed within is a high standard of ethics and integrity. You are expected to have read and understood the Student Handbook. Plagiarism and other forms of academic misrepresentation are viewed as extremely
serious matters. Misrepresentation of another’s work as one’s own is widely recognized as among the most serious violations. A case of cheating and plagiarism will receive a grade of zero AND be submitted to and reviewed by the Dean’s Office. A second case of plagiarism or cheating will result in a failing grade for the course. More severe penalties may be imposed, up to and including expulsion from the Heinz School, as decided by the Dean’s Office.

In addition to the guidelines concerning work materials, you are expected to behave in a supportive and professional manner towards your colleagues/classmates; this includes sharing resources for mutual benefit protecting information told in confidence, and helping to create a general classroom climate of honesty and respect.

**Special Needs and Interests**
My goal is to provide the most effective educational atmosphere for all students. Please let me know, in confidence, early in the semester if you have any special needs (broadly defined). Also note that the university provides significant support should you find yourself struggling with writing (the ICC and the Global Communications Centers are both available to you) or with work/life balance.

**Take care of yourself.** Do your best to maintain a healthy lifestyle this semester by eating well, exercising, avoiding drugs and alcohol, getting enough sleep and taking some time to relax. This will help you achieve your goals and cope with stress.

All of us benefit from support during times of struggle. You are not alone. There are many helpful resources available on campus and an important part of a professional education experience is learning how to ask for help. Asking for support sooner rather than later is often helpful.

If you or anyone you know experiences any academic stress, difficult life events, or feelings like anxiety or depression, we strongly encourage you to seek support. Counseling and Psychological Services (CaPS) is here to help: call 412-268-2922 and visit their website at http://www.cmu.edu/counseling/. Consider reaching out to a friend, faculty or family member you trust for help getting connected to the support that can help.