SYLLABUS
93.812 Planning and Managing Performing Arts Programming
Spring 2015, MINI 3
Tuesdays and Thursdays, 1:30p to 2:50p
Hamburg Hall 1002

Contact Information
Instructor: Dr. Brett A Crawford
412.268.4923 (office)
bcrawfor@andrew.cmu.edu
Office Hours: HBH 3017 Tuesday 10-12, Wednesday 2-4:00 (meetme.so/brettashleycrawford)
OR by appointment or @brettashley13 for quick questions.

Course Materials:
Excerpts and videos available via Blackboard, mostly pulled from:

- Eric Reiss, The Lean Start-Up
- Jim Collins, From Good to Great for the Social Sector
- Peter Drucker, The Essential Drucker
- “Counting New Beans” Report
- Intrinsic Impact Evaluation Models, WolfBrown & APAP.

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 within the nonprofit landscape performing arts organizations produce works to transform audiences via one or several intersecting art forms. Success in selection (planning) and implementation (managing) of these programs is neither easy nor consistent. Driving and complicating the situation is an Artistic Director – an individual with an aesthetic framework and artistic goal set within the physical, geographical and financial situation of the 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 planning and managing performing arts programming with an emphasis on the nonprofit season structure. Over 7 short weeks we will attempt to answer the following question: How can you take a mission into an artistic vision then enact it through a set or programs and create a system to manage the process and evaluate both artistic success but community impact and mission-centric strategic goals? 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 from several organizations 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 programs
- 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 complex path from season conception to implementation and evaluation
- The process of negotiating and contracting an individual program’s intersecting parts.
- Opportunities for extended life (and income) to an organization’s intellectual property.
- The role of arts education and community engagement in an organization’s programming agenda.

*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 the process from program ideation through the end of a season
- Understand the management theories and application within a creative enterprise
- Understand budgeting as part of planning and managing a performing arts program
- Recognize the implementation of a mission and artistic director’s expression through an organization’s programs.
- Create a performing arts program with 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.

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, Blackboard. Blackboard provides a venue for course announcements, a relay of course documents and assignments, a portal for submitting assignments, and a link to the class reddit 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 1% per week (max 2%) can be earned by participating on the other team’s discussion. The course will use Reddit.com as a tool for this participation.

* Group project (3 members: One “Artistic Director” and one “Managing Director” and one “Producer/Production Manager” Team): The group project has two parts: analysis of an organization and its programs and creation of a “season” of programs. The organization options will be provided within a disciplinary framework (as the arts industries are currently organized). Each team will select a national organization for analysis and a second, Pittsburgh-based organization, to create a season. Full assignments provided week 2. Part I of the assignment will be a 10 minute presentation with written supplement. Part II will entail a final interactive pdf, wiki or blog.

**Reflection:** A prompted 3 page reflection on the industry, analyzed organization, and personal understanding of “art”.

**Performing Arts Program Attendance:**
- Pittsburgh Opera (with Chatham Baroque) Handel’s *Rodelinda* Jan 27 – Feb 1 (will arrange for tickets)
- Pittsburgh Ballet Theatre’s *Beauty and the Beast* (I will arrange for tickets)
- Extra Credit (2 max):
  - *Pippin* (Cultural Trust),
  - *Mr. Joy* (City Theatre),
  - Chatham Baroque Trio Feb 28th,
  - Pittsburgh Opera *Sumeida’s Song* February 21, 24, 27; March 1, 2015

**Grading**

<table>
<thead>
<tr>
<th>Class</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Classroom engagement &amp; in-class exercises</td>
<td>25%</td>
</tr>
<tr>
<td>Artistic Reflection</td>
<td>17%</td>
</tr>
<tr>
<td>Reddit Discussion</td>
<td>18%</td>
</tr>
<tr>
<td>Group Project</td>
<td>40%</td>
</tr>
</tbody>
</table>

- Organization analysis (20%)
  - Artistic frameworks
  - Measures/Impacts

- Season plan
  - Logic Model (5%)
  - Measures / Impacts (5%)
  - Budget/Implementation details(5%)
  - Research (5%)
Grading Scale

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>A+</td>
<td>98-100%</td>
</tr>
<tr>
<td>A</td>
<td>94-97%</td>
</tr>
<tr>
<td>A-</td>
<td>90-93%</td>
</tr>
<tr>
<td>B+</td>
<td>88-89.9%</td>
</tr>
<tr>
<td>B</td>
<td>84-87%</td>
</tr>
<tr>
<td>B-</td>
<td>80-83%</td>
</tr>
<tr>
<td>C+</td>
<td>78-79.9%</td>
</tr>
<tr>
<td>C</td>
<td>74-77%</td>
</tr>
<tr>
<td>C-</td>
<td>70-73%</td>
</tr>
<tr>
<td>R</td>
<td>69.9% and below</td>
</tr>
</tbody>
</table>

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 allowed in the classroom for lectures/notetaking but to be put away during discussion unless related research is underway for the group or discussion.

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. Cases of cheating and plagiarism will receive a grade of zero AND be submitted to and reviewed by the Dean’s Office; more severe penalties may be imposed, up to and including expulsion from the Heinz School.

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.

**Class Schedule** (subject to change due to guests or other necessities)

**Week 1:**
**What are programs?** How do they emerge from mission and artistic interpretation/expression within that mission? What is “Art” or “Dance” or “Theatre” etc.? Who is the organization and what is its responsibility and relationship to the community? What is the artistic directors role in that relationship? Why X program, here, now?

What is the typical process for the creation of a season or sub-set of programs? From Committee Review with the artistic leader to gaining rights and negotiating royalties / artist contracts/ artist managers & agents through budgeting (income then expense), how might an organization move through the process?

**January 13**
**To have read by class:** syllabus, Kaiser “Programming” chapter (again)
**In class activities:** watch videos, discuss broadly the process of program creation, implementation, evaluation.
**Due Today:** questions on syllabus

**January 15**
**To have read by class:** Box folder
**In class activities:** Sign up for shows, Sign up for Reddit teams
**Due today:** ---

**Week 2 – Week 3.1:**
Planning a program. Seasons are programs. Each component of a season is a program in itself (fractals!) Approaches to Planning (Logic Models, Lean In, Remind yourself of Kaiser’s Planning)

**January 20**
**To have read by class:** Box folder, Review Kaiser from last term
**In class activities:** 
**Due Today:** Reddit Tuesday team posts by noon.

**January 22**
**To have read by class:** Box folder
**In class activities:** Sign up for Disciplines / Groups
**Due Today:** Reddit Thursday team posts by noon.

**January 27**
**To have read by class:** Box folder
**In class activities**
**Due Today:** Reddit Tuesday team posts by noon.

**Week 3.2: Emerging measures for Intrinsic Impact/Wolf-Brown**

**January 29**
To have read by class: Box folder
In class activities:
**Due Today:** Reddit Thursday team posts by noon.

**Week 4: Managing Models : Jim Collins / Lean In**

**February 3**
To have read by class: Box folder
In class activities: Part I Analysis Presentations
**Due Today:** Reddit Tuesday team posts by noon.

**February 5**
To have read by class: Box folder
In class activities: Part II Analysis Presentations
**Due Today:** Reddit Thursday team posts by noon.

**Week 5: Theatre / Dance – guests**

**Feb 10**
To have read by class: Box folder
In class activities – Guest: Kristen Link, City Theatre
**Due Today:** Reddit Tuesday team posts by noon.

**Feb 12**
To have read by class: Box folder
In class activities: Distribute and discuss Reflection; Guest: Harris Ferris
**Due Today:** Reddit Thursday team posts by noon.

**Week 6: Music / Opera – guests**

**Feb 17**
To have read by class: Box folder
In class activities: -- Guest: Marc Giosi
**Due Today:** Reddit Tuesday team posts by noon.

**Feb 19**
**To have read by class:** Box folder
In class activities: Guest: Bill Powers
**Due Today:** Reddit Thursday team posts by noon.

**Week 7: Presenting / Wrap Up**
Reflection DUE Sunday Feb 22 midnight.

Feb 24
**To have read by class:** Box folder
**In class activities:** Flip-it: bring in logic models to work on in class
**Due Today:** Reddit Tuesday team posts by noon

Feb 26
**To have read by class:** Box folder
**In class activities:** Share artistic vision and one cool artist you found for your season program.
**Flip it:** bring in budgets to work on in class.
**Due Today:** Reddit Thursday team posts by noon.

**No meeting Final Exam Day:** Final Project due by Midnight Tuesday March 3rd via Blackboard link