Course Description
Arts Enterprises: Structures and Management examines the fundamental structures, governance, and management systems involved in running a successful 21st century arts enterprise. The course goes beyond a ‘principles of arts management’ position to introduce students to the local, national, and international forces that make running an arts-based business unique. Students discover how arts enterprises are governed internally (formal leadership) and externally (public policy, market forces, and financial realities). Furthermore, students learn how enterprises engage multiple stakeholders, from artists or politicians to staff or audiences. Almost daily, arts managers are faced with choices that affect internal operation dynamics and external stakeholder relations. During the course, students will discern the day-to-day systems and operations of well-run arts organizations and investigate moments of failure in order to find the lessons learned. The course provides a lens into the nexus of institution-artist-audience within a framework of mission-impact and ROI.

This course provides students with both the fundamentals and the emerging practices within arts enterprises creating a foundation for subsequent, advanced coursework. Students will encounter the theoretical frameworks necessary to understand the enterprise, and then ground the theory in real-life experience, case studies, and course-exercises. The course is organized in 5 modules: Public Policy and the Profession, Law and Business Structures, Board & Governance, Issues in the Field, and Strategic and Business Planning.

For the purpose of this course, arts enterprises will be defined as those that create relationships between artists and audiences. Arts enterprises include, but are not limited to: orchestras, opera companies, music ensembles, museums, arts centers, theatre companies, presenting organizations, multi-media centers, artist agencies, galleries, media and dance companies.

Course Materials
- Handouts, readings, and resource links provided via Box / Canvas.
- Online articles, excerpts, and readings available via Canvas.
- *ArtsJournal*. [www.artsjournal.com](http://www.artsjournal.com) (sign up for daily email)
- Pittsburgh Arts Outings (details in class schedule)
Learning Objectives:

a) Articulate the assumptions embedded in arts-relevant public policy including the economic or social concerns driving those policies.
b) Recognize and engage with the various associations that encourage and support the professionalization of arts enterprises.
c) Construct a strong mission, vision, values statement for an arts enterprise
d) Dissect an organization’s business model and management structure.
e) Understand the differences and similarities between for-profit and not-for-profit structures and operations.
f) Understand governance and the role of a Board in corporate structures.
g) Determine the financial health of an organization.
h) Understand the fundamentals of budgets and budgeting.
i) Recognize the myriad external relations an organization addresses and identify their strategies for success or failure.
j) Recognize the impact of place, geography, economics, politics and various social forces on an organization’s structure and day-to-day operations.
k) Understand the industry’s human resources structures including guilds, unions, and agents.
l) Differentiate between management and leadership and recognize various approaches in each.
m) Understand the difference between a business plan and a strategic plan, including how to use the latter as a management tool.
n) Experience, in the safety of theory, the potential for failure and success in the creation of an arts enterprise.
o) Understand your strengths and weaknesses as manager and leader.

Student accomplishments

By successfully completing the course, students will be able to:

1) Articulate the process of professionalization in the arts industry and within an arts career.
2) Differentiate between economic and intrinsic impact of the arts
3) Understand the process, arguments, results and impact of arts advocacy
4) Differentiate between a cultural plan, an arts & entertainment district, and creative placemaking.
5) Articulate the frameworks of the creative economy as relevant and problematic to the arts.
6) Recognize the impact of external environments on the operations of an arts enterprise.
7) Analyze an IRS form 990.
8) Design a program budget.
9) Analyze and create a reasonable staffing structure for an arts enterprise
10) Analyze leadership styles, corporate cultures and management approaches and their effect on day-to-day operations.
11) Analyze governance models, successes and failures.
12) Parse an organization’s structure, health, and position in the industry.
13) Work in a business team to create an organization and its business plan.
14) Engage in data driven discussion concerning issues facing the arts management field.
15) Post, edit and engage in a digital platform similar to websites managed by arts managers in the field.
Assignments with linked goals and outcomes
(*deadlines on class schedule, full assignments and rubrics distributed separately*)

- Weekly Readings & News post / comments (course Wordpress site)
- Research Paper (Community, Policy, Structure and Governance)
- Pittsburgh Arts Experience Prompted Analyses (x2)*
- Association Brief (pair project),
- Strategic Business Plan (Group Project)

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 or the TA know, by phone or email, before class begins. Graduate school is your job. As with any job, you have sick days. For this course, you have one unexcused absence per mini. These absences are for you if you are actually sick (but do not have a doctor’s note or other excused absence) or have some other reason you feel that missing class is the better option than attending for that day. Arriving late counts as an absence.

Active class participation is expected. The class, while large in number, will offer opportunities to learn in an active and synergistic manner. Class time will include discussion of assigned readings / viewings, in-class projects, oral presentations and sharing of thoughts and ideas. NOTE: Attending class does not equal participation. Attendance will constitute 70% of your grade, engagement 30%, as noted in the rubric.

Not everyone feels comfortable asking questions or making observations during class time. The course provides for multiple other means for engagement including online chats / Q&A on Twitter with the professor and in-class activities.

LMS
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 link to Box – the repository for course documents and assignments, a portal for submitting assignments, a location for online quizzes and exams, and a link to a class Wordpress site.

Arts Participation
You are also strongly encouraged to consume a breadth of artistic experiences in the Pittsburgh area and CMU’s artistic offerings. In addition, you are expected to attend MAM Guest Lecturers and the content from those presentations will be incorporated into class. An engaged arts manager is one who consumes broadly to maintain an understanding of what is changing on the artistic landscape.

Two arts attendance opportunities are required for this class and tied to your Arts Experience assignment. These two should not be the end of your participation. You can attend 2 additional performances or visual arts experiences from a pre-approved list for 1% extra credit toward your final grade apiece. Extra credit prompts are provided in assignments on Canvas.

Grading
Classroom /online participation 15%
Grading Scale (Heinz College)

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>A+</td>
<td>99-100%</td>
</tr>
<tr>
<td>A</td>
<td>94-98.9%</td>
</tr>
<tr>
<td>A-</td>
<td>91-93.9%</td>
</tr>
<tr>
<td>B+</td>
<td>88 - 90.9%</td>
</tr>
<tr>
<td>B</td>
<td>84-87.9%</td>
</tr>
<tr>
<td>B-</td>
<td>81-83.9%</td>
</tr>
<tr>
<td>C+</td>
<td>78-80.9%</td>
</tr>
<tr>
<td>C</td>
<td>74-77.9%</td>
</tr>
<tr>
<td>C-</td>
<td>71-73.9%</td>
</tr>
<tr>
<td>R</td>
<td>70.9% and below</td>
</tr>
</tbody>
</table>

Grading Rubric for Course Engagement
Grading rubrics for each individual assignment above are provided with the Assignment and available on Canvas. The overarching framework for evaluation for the course is as follows:

- **Exemplary work (100%)** indicates the student has achieved a *sophisticated* command of the subject and engages at a mature level with her/his peers. Readings are completed prior to class with questions and ideas ready to contribute. When in a group setting, the student often leads and is gracious and supportive of all. Online or in class the student contributes every period.

- **Competent work (90%)** indicates the student has achieved a *competent* understanding of the material while at times offering little to the classroom’s engagement with the subject. While the readings have been completed, little thought has been brought to the classroom. When in a group setting the student engages but has difficulty leading or pulling together the thoughts of his/her peers. Online or in class the student contributes ¾ of the class periods.

- **Lacks competency (80%)** indicates that the student has *not yet achieved competency* with the material and is at times gets stuck in early development of concepts. Readings are frequently incomplete and no questions or ideas are offered. Within a group this student spends most of his/her time absorbing, listening or working on other projects rather than contributing. Basic terms are grasped but core concepts are not demonstrated. Online or in class the student contributes only 3/5 of the class periods.

- **Unacceptable work (50%)** indicates the student is working at an *unacceptable* level. Participation is avoided or, at times, responds in an argumentative fashion. Course terms and concepts are avoided.

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/tablets:** Computers of any sort may **NOT** be used in class unless being used as part of an in-class project or assignment as indicated on the class schedule. The reasoning behind this decision comes from workshops I have taken at the Eberly Center for Teaching Excellence that provided the following research:
- Students who took notes by hand (as opposed to on laptops) performed better on conceptual/application assessments. Taking notes by hand is important for mental processing (encoding) and improves learning and knowledge retention.

- The first study found that students who multitasked on their laptops during lecture performed significantly lower in knowledge retention tests than those who did not multitask on laptops. The second study showed that students who took notes by hand in view of someone multitasking with a laptop performed significantly lower on knowledge retention tests than those students taking handwritten notes and not in view of a laptop.

- Students who texted during class scored lower on a subsequent quiz. These same students did not perceive themselves as distracted.

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. Cell phones must be left in your bag, turned off or muted. A good habit to get into for your internships and apprenticeships. If you have an emergency and need to keep it out, you must sit in the front of the room for easy exiting to take a call or text.

Late Work (see individual assignment rubrics for specifics)
All assignments are due on the date assigned, just as a grant is due on the day it is due. That being said, Heinz College presents unusual circumstances with sometimes conflicting due dates. Those who plan ahead and request a formal extension more than 48 hours prior to the due date will be granted up to one week. Work received after the due date loses 5% for every 12 hours late.

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 follow the requirements as described in the handbook. Each and every case will be submitted to and reviewed by the Dean’s Office where more severe penalties may be imposed, up to and including expulsion from the Heinz School. Any assignment that involves cheating or plagiarism will receive a ‘zero’ for the course. Two confirmed cases of cheating or plagiarism will result in an ‘R’ for the course.

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.