

Seminar in Performing Arts Management Fall 2020 MUCE-4020/5020

Instructor Contact

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- Office Location: Zoom <https://us02web.zoom.us/j/4381667292>
- Office Hours: Zoom W/F 4:00-6:00 pm; other times are available, as needed. Socially distanced coffee meetings can also be arranged. Please email me to schedule this.
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Welcome to UNT!

As members of the UNT community, we have all made a commitment to be part of an institution that respects and values the identities of the students and employees with whom we interact. UNT does not tolerate identity-based discrimination, harassment, and retaliation. UNT's full Non-Discrimination Policy can be found in the UNT Policies section of the syllabus.

Semester Information

- 2020-21 Academic Schedule: <http://catalog.unt.edu/content.php?catoid=24&navoid=2609>
- 2020-21 Academic Calendar at a Glance: <https://www.unt.edu/catalogs/2020-21/calendar>
- Final Exam Schedule Link: <http://registrar.unt.edu/exams/final-exam-schedule/fall>

Course Structure

This semester we will meet online utilizing Zoom at the below listed class times. The meeting links are in Canvas under 'Calendar.'

- T/R: 9:30-10:50 am

Students are also required to attend online departmental meetings on the following dates:

- W 9/2/2 from 11:00 am-11:50 am
- W 10/ 7/20 from 11:00 am-11:50 am
- W 11/11/20 from 11:00 am-11:50 am

Course Description

This course will provide students with the tools and resources to create, develop, facilitate, and evaluate performing arts organizations. It will also cover music leadership techniques and examples to effectively lead an arts organization.

Course Objectives

This course explores the tools and resources to create, develop, facilitate, and evaluate performing arts organizations. Case studies will focus on real-life situations faced by arts organizations as exemplified in the required textbook and the Harvard Business Publishing Course Pack. Upon completion of this course, students will have developed essential skills in performing arts administration including board relations, management of volunteers, audience development, organizational management and leadership, venue management, and strategic planning for mission driven organizations. Through the course students will also develop an understanding of the structure of music and arts non-profit organizations, as well as the relationship between, leaders, volunteers, marketing and fundraising. Through readings, lectures, case studies, assignments, classroom and guest presentations, students will become acquainted with the arts management strategies and diverse trends used to embark in professional performing arts administration careers. Prerequisite: MUCE 5000.

Overview

Welcome to Arts Management! MUCE 4020/5020 is the beginning of a great adventure, and I look forward to experiencing it with you – to answering your questions, hearing your concerns, and sharing your triumphs.

Please note that arts management is an interdisciplinary field. This course is therefore a "Tasting Menu." It is designed to familiarize you with various elements of an arts organization (management, budgeting, marketing, production, fundraising, etc.). The goal is for you to understand the pieces of an arts organization and how they fit together so that you will understand the relevance of each piece as you study it later, in more depth.

Specifically, this course will introduce you to the field of Arts Management and the issues involved in bringing arts and audiences together. We will examine the fundamental structures and operating systems of organizations like orchestras and musical ensembles, opera companies, museums and art centers, galleries, theatre and dance companies, arts facilities, presenters and promoters.

We'll look at how organizations engage artists and audiences, how they interact with other arts groups, with businesses, and with community institutions. We'll examine how they are governed, internally (formal leadership) and externally (public policy and market forces). You will learn about management functions and how they support an organization's mission, artists and other stakeholders. We'll also discuss current issues, historical context, economic conditions, organizational cultures, financial systems, cultural policy and government's role in the arts.

If you pursue arts management, there are two available paths: start your own organization or join an existing one. Regardless of which path you choose, understanding the internal and external factors of the organization is a critical component of professional success. Therefore, we'll spend a lot of time talking about the structure and challenges of not-for-profit organizations. What about for-profit companies, you ask? Certainly, they're crucial to the arts, as well. But, if you continue studying arts management, you'll find that your business courses focus on for-profits. Because non-profits remain a typical means of arts-delivery in the United States, and because they are not much studied elsewhere on campus, we concentrate on them here.

Online Enrollment Requirements

To access course content for this class and for the music entrepreneurship departmental, students need to self-enroll in **Canvas**. Links to self-enroll, will be sent out before the first class.

Undergraduates vs. Graduates

Graduate students will be required to submit a written analysis (2 pages) for each of the four case studies. Undergraduates are expected to read the case studies and prepare for the discussion but are not required to submit a written analysis.

Related Field in Music Entrepreneurship

The Related Field in Music Entrepreneurship is a selective program for eligible graduate music students. It provides a framework for advanced coursework and internship opportunities in music entrepreneurship, arts administration and management, business, communication, networking, leadership, marketing, and additional subjects. Students who complete the related field will further develop their entrepreneurial skills and music business experience. While admission in the related field is limited and competitive, music entrepreneurship courses are open to all students who meet the relevant prerequisites. Interested applicants must contact their major field professors and/or area advisors to decide if this is an option for their degree plan.

Qualifications include:

- Successful completion of the MUCE-5000 (The Musical Entrepreneur) or equivalent.
- Students with demonstrated experience launching a music-related venture—either non-profit or for-profit—will be preferred. Examples include Sole Proprietorship, LLC, S-Corp, C-Corp, Partnership, or any other type of business entity.

- Students with experience in arts management and/or administration may also qualify. Examples include working for an existing musical organization (e.g. a symphony orchestra or choir, a chamber music ensemble, an educational institution, a community outreach musical program). Such experience can be acquired by completing the MUCE 5030 (Practicum in Music Entrepreneurship/Performing Arts Management). The application can be viewed at: <http://career.music.unt.edu/related-field>

Required Materials

- Arts Management: Uniting Arts and Audiences in the 21st Century by Ellen Rosewall
- Harvard Business Publishing Course Pack: <https://hbsp.harvard.edu/import/749289>

Communication Expectations & Rules of Engagement

Email and Canvas will be the primary modes of communication. For direct inquiries, concerns or questions, please use the above listed email. I will do my best to get back to you within 24 business hours.

Grades/feedback on assignments will be given within one week of the assignment's due date.

- While the freedom to express yourself is a fundamental human right, any communication that utilizes cruel and derogatory language on the basis of race, color, national origin, religion, sex, sexual orientation, gender identity, gender expression, age, disability, genetic information, veteran status, or any other characteristic protected under applicable federal or state law will not be tolerated.
- Treat your instructor and classmates with respect in any communication online or face-to-face, even when their opinion differs from your own.
- Proofread and fact-check your sources.

Online Resources

- Leadership Library (available from UNT library): <http://iii.library.unt.edu/record=e1000045~S12>
- Foundation Center (available from UNT library): <http://iii.library.unt.edu/record=e1000857~S12>
- Guidestar.org UNT access link: <http://iii.library.unt.edu/record=e1001347~S12>
- Charity Watch: www.charitywatch.org
- Charity Navigator: www.charitynavigator.org
- Americans for the Arts: <https://artsu.americansforthearts.org/>
- Musical America: <http://www.musicalamerica.org>
- National Endowment for the Arts: www.arts.gov
- ArtsJournal.com- daily or weekly summary of arts news: <http://www.artsjournal.com>
- Magazines/Online Resources- Musical America (musicalamerica.com); Gramophone, BBC Music, Strings, Strad, DownBeat, Jazz Times, ect.
- Member organizations and their newsletters/publications- American Symphony Orchestra League (www.americanorchestras.org); Opera America (www.operaamerica.org); Chorus America (www.chorusamerica.org); Chamber Music America (www.chamber-music.org)

Attendance, Participation, and Absences

Attendance and participation is imperative in order for you to reap the full benefits of this class and to receive a grade. This class is intended to prepare you for the professional workplace. Therefore, you must demonstrate diligence and a proactive attitude that positively reflects your work ethic – just like you would in a real work environment.

You are expected to be on time and to come prepared to each class meeting. It is your responsibility to have completed the reading/media assignments. If you have a legitimate emergency, please provide an official written medical or other similar verification before class. The entire group class session begins promptly at 9:30am. If you are absent, assignments are still due on the date announced in class and it is your responsibility to make up the work that you missed during that particular class period. If you are unable to attend the

departmental meetings once a month on Wednesdays, you must provide written documentation explaining the schedule conflict and request approval to be dismissed from these meetings.

While attendance is expected as outlined above, it is important for all of us to be mindful of the health and safety of everyone in our community, especially given concerns about COVID-19. Please contact me if you are unable to attend class because you are ill, or unable to attend class due to a related issue regarding COVID-19. It is important that you communicate with me prior to being absent so I may make a decision about accommodating your request to be excused from class.

If you are experiencing any symptoms of COVID-19

(<https://www.cdc.gov/coronavirus/2019-ncov/symptoms-testing/symptoms.html>) please seek medical attention from the Student Health and Wellness Center (940-565-2333 or askSHWC@unt.edu) or your health care provider PRIOR to coming to campus. UNT also requires you to contact the UNT COVID Hotline at 844-366-5892 or COVID@unt.edu for guidance on actions to take due to symptoms, pending or positive test results, or potential exposure. While attendance is an important part of succeeding in this class, your own health, and those of others in the community, is more important.

Minimum Technology Requirements

- Computer
- Reliable internet access
- Speakers
- Microphone
- Plug-ins
- Microsoft Office Suite
- Canvas Technical Requirements (<https://clear.unt.edu/supported-technologies/canvas/requirements>)

Technical Assistance

Part of working in the online environment involves dealing with the inconveniences and frustration that can arise when technology breaks down or does not perform as expected. Here at UNT we have a Student Help Desk that you can contact for help with Canvas or other technology issues.

UIT Help Desk: UIT Student Help Desk site (<http://www.unt.edu/helpdesk/index.htm>)

- Email: helpdesk@unt.edu
- Phone: 940-565-2324
- In Person: Sage Hall, Room 130
- Walk-In Availability: 8am-9pm
- Telephone Availability:
 - Sunday: noon-midnight
 - Monday-Thursday: 8am-midnight
 - Friday: 8am-8pm
 - Saturday: 9am-5pm
- Laptop Checkout: 8am-7pm

For additional support, visit Canvas Technical Help

(<https://community.canvaslms.com/docs/DOC-10554-4212710328>)

ASSIGNMENT DESCRIPTIONS & GRADING POLICY

Reading/Media Assignments

Students will be assigned various readings and media assignments beyond the required textbook. These are included in the unit outline included below.

Management Labs

Management Labs provide an opportunity for leadership and self growth, to practice using the terms, skills, and techniques covered in class, and to refine your understanding. There are 6 classes designated as lab days. Each lab consists of a simulation/game – both individual and group. **Absence on the day of a lab impacts your individual ability to complete the task and impacts the learning of the group in which you would have been placed.** Absences not covered by the UNT policy on excused absences will not include the opportunity to make up the lab.

Individual Growth Written Assignments

Research shows that 70 percent of learning is done by experiencing challenging assignments and on-the-job learning (Lombardo and Eichinger, 2010). There will be 14 short written individual growth assignments, one each week. Assignments will relate to the assigned readings and topics discussed in previous classes. You may drop the two lowest grades. Written assignments will be graded on content, demonstration of key course concepts, quality of writing, spelling, punctuation, and grammar.

Build Your Own Arts Organization Assignments

Instead of a final exam, you will submit a final project that you work on all semester. There will be 13 written assignments, one each week. These assignments will combine into a semester-long “Build Your Own Arts Organization” project. You may drop the two lowest grades, but all 13 will combine into a semester-long “Build Your Own Arts Organization” project. Written assignments will be graded on content, demonstration of key course concepts, quality of writing, spelling, punctuation, and grammar.

The Case Study Method

A mainstay of business curricula worldwide, the case study approach features real business problems that develop students’ analytical and decision-making abilities. The cases present narratives about corporations or organizations at a particular point in time to serve a specific teaching objective. The Harvard Business School pioneered the method and remains the leading producer of case studies for business students.

The Harvard Business School series for classroom use have three key attributes. (1) They offer an issue encountered by management in arts management which demands a resolution or action. (2) They put the student into the business situation, creating an immersive experience that will sharpen student judgment and acumen for similar circumstances. (3) They are presented as chronologically compact scenarios, keeping to facts that bear on the case, and minimizing long histories and extraneous stories about musical arts organizations. Some of the data presented—whether names, dates, or numbers—may be disguised to preserve sensitive or proprietary information. The crucial factors surrounding managerial decision-making in the arts remain intact with every case, offering imperfect or unknown outcomes with incomplete information.

Graduate students are required to submit a two page written analysis about the cases on the dates listed. You may drop the lowest grade.

Engagement & Attendance

Your engagement in this course and with the material is an important part of your learning experience.

Attendance is important as it provides the opportunity for you to clarify what was unclear in the readings, to discuss the material, to practice techniques that will assist your professional development, and to expand on points that interested you in the text. Attendance in its own right won’t accomplish this. There is no “attendance” grade for this course. That being said, attendance is critical for your success. You are expected to prepare the readings in advance. Each of you has a unique perspective and experiences that will benefit the class. Failing to connect the readings with your experience reduces learning opportunities for other students.

Late Submissions

Unless otherwise indicated, **all assignments are due by 9:30am on the date listed on the syllabus. Any assignment or presentation made after the date/time will be considered late.** If you submit your assignment after 9:30 am on the listed date, it will be considered one day late.

Grades of Incomplete (I) are only given during the last few weeks of the semester to students in the most select of circumstances (such as sudden illness or family emergency) to students who are passing in the course at that time. Please see me if you have questions.

Course Evaluation

Student Perceptions of Teaching (SPOT) is the student evaluation system for UNT and allows students the ability to confidentially provide constructive feedback to their instructor and department to improve the quality of student experiences in the course. SPOT evaluations are available Nov. 16 - Dec. 3, 2020.

Assignments

Assignment Name	Points Possible (Undergraduate)	% of Final Grade (Undergraduates)	Points Possible (Graduate)	% of Final Grade (Graduate)
Management Labs (5x)	4 * 50 pts/each = 200	20%	4 * 50 pts/each = 200	17%
Case Studies (4x)	N/A	N/A	3 * 60 pts/each = 180	15%
BYO Assignments	11 * 20 pts/each = 220	22%	11 * 20 pts/each = 220	19%
Ind. Reflections (13x)	12 * 20 pts/each = 240	24%	12 * 20 pts/each = 240	20%
Final BYO project	340	34%	340	29%
Total	1000	100%	1180	100%

Final Grade Point Scale

UNDERGRADUATE Final grades will be assigned as follows			GRADUATE Final grades will be assigned as follows	
A	930 – 1000 points	93-100%	1097.4 – 1180 points	93-100%
A-	900 – 929.9 points	90-92.9%	1062 – 1097.3 points	90-92.9%
B+	870 – 899.9 points	87-89.9%	1026.6 – 1061.9 points	87-89.9%
B	830 – 869.9 points	83-86.9%	979.4 – 1026.5	83-86.9%
B-	800 – 829 points	80-82.9%	944 – 979.3	80-82.9%
C+	770 – 799.9 points	77-79.9%	908.6 – 943.9	77-79.9%
C	730 – 769.9 points	73-79.9%	861.4 – 908.5	73-79.9%
C-	700 – 729.9 points	70-72.9%	826 – 861.3	70-72.9%
D	650 – 699.9 points	65-69.9%	767 – 825.9	65-69.9%
F	649.9 points or less	Below 65%	765.9 points or less	Below 65%

Grading Rubrics

Written Assignments (BYOAO & Case Studies)				
Category	Exemplary, (A, A-)	Good, (B+ /B)	Acceptable, (B-/C)	Unacceptable, (below C)
Content 60%	Student selected items that are important and help make content interesting; the details focus on the most important information. Choices help the reader see things in a new way.	Student selected items that are important in discussing the activities for the week; the details help the reader see things about the items in interesting ways.	Student selected items and details that discuss the activities for the week, but they not be very important relevant.	Student did not select items and details that discuss the activities for the week.
Comprehensibility 30%	Student is clear and articulate in all that is written.	Reader can understand most of what is being communicated.	Reader can understand less than half of what is being communicated.	Reader cannot understand what is being communicated.
Grammar, Mechanics, Spelling, and Structure 10%	Assignment is highly polished; no grammar or spelling errors.	Assignment is polished; maximum of one grammar or spelling error.	Assignment is adequate; maximum of two grammar or spelling errors.	Assignment is inadequate; more than two grammar or spelling errors.

Individual Growth Assignments				
Category	Exemplary, (A, A-)	Good, (B+ /B)	Acceptable, (B-/C)	Unacceptable, (below C)
Content 100%	The self- reflections exceed expectations. They offer rich descriptions to the answers to the prompts.	The self-reflections are included. Student has sufficiently described the answers to the prompts.	The self-reflections are included. Some evidence has been included to substantiate evaluations, but there are some gaps. As a result, the report leaves some gaps in clarity.	Elements of the self-reflection are missing or limited leaving significant uncertainty about the process and progress of the student.

UNT POLICIES

Academic Integrity Policy

Academic Integrity Standards and Consequences. According to UNT Policy 06.003, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University. [Insert specific sanction or academic penalty for specific academic integrity violation.]

ADA Policy

UNT makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide a student with an accommodation letter to be delivered to faculty to begin a private discussion regarding one's specific course needs. Students may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the [ODA website \(https://disability.unt.edu/\)](https://disability.unt.edu/).

Prohibition of Discrimination, Harassment, and Retaliation (Policy 16.004)

The University of North Texas (UNT) prohibits discrimination and harassment because of race, color, national origin, religion, sex, sexual orientation, gender identity, gender expression, age, disability, genetic information, veteran status, or any other characteristic protected under applicable federal or state law in its application and admission processes; educational programs and activities; employment policies, procedures, and processes; and university facilities. The University takes active measures to prevent such conduct and investigates and takes remedial action when appropriate.

Emergency Notification & Procedures

UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to Canvas for contingency plans for covering course materials.

Retention of Student Records

Student records pertaining to this course are maintained in a secure location by the instructor. All records such as exams, answer sheets (with keys), and written papers submitted during the duration of the course are kept for at least one calendar year after course completion. Course work completed via the Canvas online system, including grading information and comments, is also stored in a safe electronic environment for one year. Students have the right to view their individual record; however, information about student's records will not be divulged to other individuals without proper written consent. Students are encouraged to review the Public Information Policy and the Family Educational Rights and Privacy Act (FERPA) laws and the University's policy. See UNT Policy 10.10, Records Management and Retention for additional information.

Acceptable Student Behavior

Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The University's expectations for student conduct apply to all instructional forums, including University and electronic classroom, labs, discussion groups, field trips, etc. Visit UNT's [Code of Student Conduct \(https://deanofstudents.unt.edu/conduct\)](https://deanofstudents.unt.edu/conduct) to learn more.

Access to Information - Eagle Connect

Students' access point for business and academic services at UNT is located at: my.unt.edu. All official communication from the University will be delivered to a student's Eagle Connect account. For more information, please visit the website that explains Eagle Connect and how to forward e-mail [Eagle Connect \(https://it.unt.edu/eagleconnect\)](https://it.unt.edu/eagleconnect).

Sexual Assault Prevention

UNT is committed to providing a safe learning environment free of all forms of sexual misconduct, including sexual harassment sexual assault, domestic violence, dating violence, and stalking. Federal laws (Title IX and the Violence Against Women Act) and UNT policies prohibit discrimination on the basis of sex, and therefore prohibit sexual misconduct. If you or someone you know is experiencing sexual harassment, relationship violence, stalking, and/or sexual assault, there are campus resources available to provide support and assistance. UNT's Survivor Advocates can assist a student who has been impacted by violence by filing protective orders, completing crime victim's compensation applications, contacting professors for absences related to an assault, working with housing to facilitate a room change where appropriate, and connecting students to other resources available both on and off campus. The Survivor Advocates can be reached at SurvivorAdvocate@unt.edu or by calling the Dean of Students Office at 940-565- 2648. Additionally, alleged sexual misconduct can be non-confidentially reported to the Title IX Coordinator at oeo@unt.edu or at (940) 565 2759.

Class Recordings & Student Likeness

This course employs lecture capture technology to record class sessions. Students may occasionally appear on video. The lecture recordings will be available to you for study purposes and may also be reused in future course offerings. Synchronous (live) sessions in this course will be recorded for students enrolled in this class section to refer to throughout the semester. Class recordings are the intellectual property of the university or instructor and are reserved for use only by students in this class and only for educational purposes. Students may not post or otherwise share the recordings outside the class, or outside the Canvas Learning Management System, in any form. Failing to follow this restriction is a violation of the UNT Code of Student Conduct and could lead to disciplinary action.

ACADEMIC SUPPORT & STUDENT SERVICES

Student Support Services

Mental Health

UNT provides mental health resources to students to help ensure there are numerous outlets to turn to that wholeheartedly care for and are there for students in need, regardless of the nature of an issue or its severity. Listed below are several resources on campus that can support your academic success and mental well-being:

- Student Health and Wellness Center (<https://studentaffairs.unt.edu/student-health-and-wellness-center>)
- Counseling and Testing Services (<https://studentaffairs.unt.edu/counseling-and-testing-services>)
- UNT Care Team (<https://studentaffairs.unt.edu/care>)
- UNT Psychiatric Services
(<https://studentaffairs.unt.edu/student-health-and-wellness-center/services/psychiatry>)
- Individual Counseling
(<https://studentaffairs.unt.edu/counseling-and-testing-services/services/individual-counseling>)

Additional Student Support Services

- Registrar: <https://registrar.unt.edu/registration>
- Financial Aid: <https://financialaid.unt.edu/>
- Student Legal Services: <https://studentaffairs.unt.edu/student-legal-services>
- Career Center: <https://studentaffairs.unt.edu/career-center>
- Multicultural Center: <https://edo.unt.edu/multicultural-center>
- Counseling and Testing Services: <https://studentaffairs.unt.edu/counseling-and-testing-services>
- Pride Alliance: <https://edo.unt.edu/pridealliance>
- UNT Food Pantry: <https://deanofstudents.unt.edu/resources/food-pantry>
- Academic Resource Center: <https://clear.unt.edu/canvas/student-resources>
- Academic Success Center: <https://success.unt.edu/asc>

- UNT Libraries: <https://library.unt.edu/>

Academic Integrity

Students caught cheating or plagiarizing will receive a "0" for that particular assignment or exam [or specify alternative sanction, such as course failure]. Additionally, the incident will be reported to the Dean of Students, who may impose further penalty. According to the UNT catalog, the term "cheating" includes, but is not limited to: a. use of any unauthorized assistance in taking quizzes, tests, or examinations; b. dependence upon the aid of sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems, or carrying out other assignments; c. the acquisition, without permission, of tests or other academic material belonging to a faculty or staff member of the university; d. dual submission of a paper or project, or resubmission of a paper or project to a different class without express permission from the instructor(s); or e. any other act designed to give a student an unfair advantage. The term "plagiarism" includes, but is not limited to: a. the knowing or negligent use by paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgment; and b. the knowing or negligent unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials. LINK:

<http://facultysuccess.unt.edu/academic-integrity>

Student Behavior

Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The university's expectations for student conduct apply to all instructional forums, including university and electronic classroom, labs, discussion groups, field trips, etc. (*Also see below, UNT Care Team*) Link:

<https://deanofstudents.unt.edu/conduct>

Access to Information-Eagle Connect

Your access point for business and academic services at UNT occurs at my.unt.edu. All official communication from the university will be delivered to your Eagle Connect account. For more information, please visit the website that explains Eagle Connect. Link: www.eagleconnect.unt.edu

ODA Statement

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WEEK 1: THE ARTS- THEN, NOW & TOMORROW

Class 1: August 25, 2020; Class 2: August 27, 2020

We begin with a brief history of the world relative to arts and culture and where we are now.

- What is the substance of value (objective/subjective) – to whom, for what?
- What are the essential and timeless issues facing the arts and culture sector?
- How do we connect and interlock mission and value to be supportive, contingent and flexible?

Topic Readings/Media (Required)	<ul style="list-style-type: none"> • Unit #1 Introduction Video (available on Canvas) • Rosewall, Chapter 1 • Pre-play survey for HBS Crafting Your Life Management Lab (take this BEFORE Aug. 27) • 'Inside the Case Method: Part I' https://www.youtube.com/watch?v=YWybEVsVwe4 • 'Inside the Case Method: Part II' https://www.youtube.com/watch?v=JJ7aVrtTbg0
For More Information (FMI) (Not Required)	<ul style="list-style-type: none"> • Start With Why by Simon Sinek • True North by Bill George

IN-CLASS EXERCISE: MANAGEMENT LAB #1 (SELF ANALYSIS & GOAL SETTING)

Harvard Business School Simulation: Crafting Your Life

The purpose of this simulation is to give you a chance to make a series of decisions about your life, assess where these decisions will lead you, and then reflect on the decisions you made and the values that guided you. By doing so you should be better informed about yourself, what matters to you, and the implications of your decisions going forward in your lives.

IN-CLASS DATE	August 27, 2020 in-class @ 9:30 am
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OUT-OF-CLASS: BUILD YOUR OWN ARTS ORGANIZATION ASSIGNMENT #1

ALL STUDENTS (UNDERGRADUATES & GRADUATES)	Describe your arts organization (250 words min.; 750 words max.): <ul style="list-style-type: none"> • What does it do (art form/function)? • Where does it do it? • What kinds of organizations, resources, people does it depend on?
DUE DATE & PLATFORM	September 1, 2020 @ 9:30 am via Canvas Assignment Submissions

OUT-OF-CLASS: INDIVIDUAL GROWTH ASSIGNMENT #1

ALL STUDENTS (UNDERGRADUATES & GRADUATES)	Reflect on the following (250 words min.; 750 words max.): <ul style="list-style-type: none"> • Why are you interested in arts management? • What are your aspirations in the field? • What did the simulation teach you about your core values and motivations?
DUE DATE & PLATFORM	September 1, 2020 @ 9:30 am via Canvas Discussion Board

WEEK 2: ORGANIZATIONAL STRUCTURE

Class 3: September 1, 2020; Class 4: September 3, 2020

This week, we explore the form and functioning structures of arts organizations.

- What are the current structures, frameworks, and logic used?
- What are the historic and behavioral biases that keep us from building better structures?
- How do we deliver on value?

Topic Readings/Media (Required)	<ul style="list-style-type: none"> • Unit #2 Introduction Video (available on Canvas) • Rosewall, Chapter 3
For More Information (FMI) (Not Required)	<ul style="list-style-type: none"> • Good to Great and the Social Sectors by Jim Collins • Great by Choice by Jim Collins

IN-CLASS EXERCISE: CASE STUDY #1

Harvard Business School: Burning Man: Moving from a For-Profit to a Nonprofit, the Ultimate Act of Gifting

This case study focuses on Burning Man as an organization, and how its leadership intentionally moved from a for-profit limited liability corporation to a nonprofit 501(c)(3), in keeping with a long-term view of the Burning Man community's best interests. This case study describes the motivations behind that decision, along with its associated challenges and benefits.

IN-CLASS DATE	September 3, 2020 in-class @ 9:30 am
CASE QUESTIONS	<ul style="list-style-type: none"> • What important structural changes have happened to Burning Man over its 30-year history? • In what ways has the LLC behaved more like a nonprofit than a for-profit? • How does the current organizational structure compare to the prior one? • As it continues to scale and grow, what additional areas will it have to invest in?
UNDERGRADUATES	<ul style="list-style-type: none"> • Read through and analyze the case BEFORE the listed class date • Consider the above questions and come prepared to discuss in class
GRADUATES	<ul style="list-style-type: none"> • Read through and analyze the case BEFORE the listed class date • Write a 2 page analysis (due on the in-class date @ 9:30 am) answering the above questions

OUT-OF-CLASS: BUILD YOUR OWN ARTS ORGANIZATION ASSIGNMENT #2

ALL STUDENTS	Understanding your arts organization (250 words min.; 750 words max.): <ul style="list-style-type: none"> • Why does your organization exist? • What difference will it make in the community/world? • What are the key values that will shape its work?
DUE DATE & PLATFORM	September 8, 2020 @ 9:30 am via Canvas Assignment Submissions

OUT-OF-CLASS: INDIVIDUAL GROWTH ASSIGNMENT #2

ALL STUDENTS	Identify an arts professional who has a job you would like (250 words min.; 750 words max.): <ul style="list-style-type: none"> • Who are they? Summarize their background and what makes them unique. • What skills/experiences do they have? • What skills/experiences would you need to gain to be hired for this position? How could you get these?
DUE DATE & PLATFORM	September 8, 2020 @ 9:30 am via Canvas Assignment Submissions

WEEK 3: VALUE CREATION & THE EXTERNAL ENVIRONMENT

Class 5: September 8, 2020; Class 6: September 10, 2020

This week, we learn to understand value creation and evaluate the critical features of our external environment.

- How do we identify the unique values arts organizations can bring to communities?
- How do we balance artistic and economic choices?
- How do we create differentiation and positioning that attracts, serves, and keeps participants and customers?

Topic Readings/Media (Required)	<ul style="list-style-type: none"> • Unit #3 Introduction Video (available on Canvas) • Rosewall, Chapter 4 • The Alchemy of High-Performing Arts Organizations by Drs. Zannie and Glenn Voss
For More Information (FMI) (Not Required)	<ul style="list-style-type: none"> • Strategic Planning for Public and Nonprofit Organizations by John Bryson • Being Strategic by Erika Anderson

IN-CLASS EXERCISE: GUEST SPEAKER #1

TBA

IN-CLASS DATE	September 10, 2020 in-class @ 9:30 am
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OUT-OF-CLASS: BUILD YOUR OWN ARTS ORGANIZATION ASSIGNMENT #3

ALL STUDENTS	Understanding your arts organization (250 words min.; 750 words max.): <ul style="list-style-type: none"> • Create a mission, vision, and value statement for your organization
DUE DATE & PLATFORM	September 15, 2020 @ 9:30 am via Canvas Assignment Submissions

OUT-OF-CLASS: INDIVIDUAL GROWTH ASSIGNMENT #3

ALL STUDENTS	Reflect on the following (250 words min.; 750 words max.): <ul style="list-style-type: none"> • What did you find most interesting about the guest speaker's presentation? • Would you consider a career in the guest speaker's field? Why or why not? • What knowledge and skills are you learning that are likely to be used at the guest speaker's workplace? Please explain.
DUE DATE & PLATFORM	September 15, 2020 @ 9:30 am via Canvas Assignment Submissions

WEEK 4: BOARD OF DIRECTORS

Class 7: September 15, 2020; Class 8: September 17, 2020

This week, we learn about the board of directors and the unique role they play in the nonprofit sector.

- Why do nonprofits have a board of directors?
- What does duty of care, duty of loyalty, and duty of obedience mean?
- How do you create an effective board?

Topic Readings/Media (Required)	<ul style="list-style-type: none"> • Unit #4 Introduction Video (available on Canvas) • Rosewall, Chapter 5
For More Information (FMI) (Not Required)	<ul style="list-style-type: none"> • Nonprofit Hero: Five Easy Steps to Successful Board Fundraising by Valerie M. Jones • Maximizing Board Effectiveness: A Practical Guide for Effective Governance by James C. Galvin • Leading Roles: 50 Questions Every Arts Board Should Ask by Michael M. Kaiser

IN-CLASS EXERCISE: MANAGEMENT LAB #2 (TEAMWORK & LEADERSHIP)

Harvard Business School Simulation: Climbing Everest

This multi-user online simulation presents a series of problem-solving and decision-making challenges to student teams. You and your teammates will go through a challenging expedition toward the summit of Mt. Everest. Each participant will have a different role and your team must effectively make a series of critical decisions about the timing and execution of your climb to the summit.

IN-CLASS DATE	September 17, 2020 in-class @ 9:30 am
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OUT-OF-CLASS: BUILD YOUR OWN ARTS ORGANIZATION ASSIGNMENT #4

ALL STUDENTS	<p>Based on the readings, outline a structure for the Board of your arts organization (1 page):</p> <ul style="list-style-type: none"> • Include the number of directors, areas of expertise, committee structure, term limits, meeting schedules • What specific traits would you identify for a new board member?
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DUE DATE & PLATFORM	September 22, 2020 @ 9:30 am via Canvas Assignment Submissions
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OUT-OF-CLASS: INDIVIDUAL GROWTH ASSIGNMENT #4

ALL STUDENTS	<p>Reflect on the following (250 words min.; 750 words max.):</p> <ul style="list-style-type: none"> • Did your team perform effectively during the simulation? • Why or why not? • If you had the chance to do this simulation again, what would you do differently?
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DUE DATE & PLATFORM	September 22, 2020 @ 9:30 am via Canvas Assignment Submissions
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WEEK 5: MANAGEMENT & HUMAN RESOURCES

Class 9: September 22, 2020; Class 10: September 24, 2020

This week, it is all about people. At its core, nonprofit human resource management is about nonprofit employees.

- How do you motivate and engage employees in meaningful mission-based work experiences?
- How do you support employees in achieving impact and performance-based goals?
- How do you plan for transitions?

Topic Readings/Media (Required)	<ul style="list-style-type: none"> • Unit #5 Introduction Video (available on Canvas) • Rosewall, Chapters 2 and 6
For More Information (FMI) (Not Required)	<ul style="list-style-type: none"> • Managing Human Behavior in NP Organizations by Robert B. Denhardt, Janet V. Denhardt • How to Run a Smart and Compassionate NP by Hillary B. Marotta and Donald C. Papson

IN-CLASS EXERCISE: CASE STUDY #2

Harvard Business Case: Yo-Yo Ma and the Silkroad Ensemble

Silkroad- a cross-cultural music collaboration that world-famous cellist Yo-Yo Ma spearheaded, was preparing to celebrate its 20th anniversary. In parallel, Ma was stepping back from his role as Artistic Director. Ma was confident that there could be no better time but the transition was bittersweet. He wondered how reducing his involvement would affect the organization's sustainability.

IN-CLASS DATE	September 24, 2020 in-class @ 9:30 am
CASE QUESTIONS	<ul style="list-style-type: none"> • How has the Silk Road Ensemble differentiated themselves in the musical world (i.e. what makes them unique)? • What are the strengths and weaknesses of consensus based decision-making? • If you were on the Board of Directors what would you have prioritized in your search for a new Artistic Director? • Do you think the new structure will work? Why or why not? • What future role should Yo-Yo Ma play in the organization?
UNDERGRADUATES	<ul style="list-style-type: none"> • Read through and analyze the case BEFORE the listed class date • Consider the above questions and come prepared to discuss in class.
GRADUATES	<ul style="list-style-type: none"> • Read through and analyze the case BEFORE the listed class date • Write a 2 page analysis (due on the in-class date @ 9:30 am) answering the above questions

OUT-OF-CLASS: BUILD YOUR OWN ARTS ORGANIZATION ASSIGNMENT #5

ALL STUDENTS	<p>Based on Rosewall, Chapter 6 prepare an organizational chart for your arts organization.</p> <ul style="list-style-type: none"> • How many people do you need? Full-Time Employees/Part-Time Employees/Occasional Staff/Union Workers/Contractors/Volunteers? Who does what? Who reports to whom?
DUE DATE & PLATFORM	September 29, 2020 @ 9:30 am via Canvas Assignment Submissions

OUT-OF-CLASS: INDIVIDUAL GROWTH ASSIGNMENT #5

ALL STUDENTS	<p>Reflect on the following (250 words min.; 750 words max.):</p> <ul style="list-style-type: none"> • Do you think there are higher levels of employee engagement in nonprofits? Why/why not? • What will you do to continue to learn how to be an effective leader once this class is over?
DUE DATE & PLATFORM	September 29, 2020 @ 9:30 am via Canvas Assignment Submissions

WEEK 6: PROGRAM PLANNING & EVALUATION

Class 11: September 29, 2020; Class 12: October 1, 2020

This week it is all about program planning and evaluation:

- How do we choose programming that is in line with our mission and relevant to those who we serve?
- How do we measure the impact of our programs?
- How do we decide what programs to keep and what programs to start?

Topic Readings/Media (Required)	<ul style="list-style-type: none"> • Unit #6 Introduction Video (available on Canvas) • Rosewall Chapter 7
For More Information (FMI) (Not Required)	<ul style="list-style-type: none"> • The Cycle: A Practical Approach to Managing Arts Organizations by Michael M. Kaiser and Brett E. Egan • Curtains?: The Future of the Arts in America by Michael M. Kaiser

IN-CLASS EXERCISE: GUEST SPEAKER #2

TBA

IN-CLASS DATE	October 1, 2020 In-class @ 9:30 am
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OUT-OF-CLASS: BUILD YOUR OWN ARTS ORGANIZATION ASSIGNMENT #6

ALL STUDENTS	<p>Describe one instance of your organization's work (e.g. concert, production, presentation, etc.) (250 words min.; 750 words max.):</p> <ul style="list-style-type: none"> • What will you do? Where will you do it? • What personnel and other resources will be needed? • How will you evaluate the effectiveness of this project?
DUE DATE & PLATFORM	October 6, 2020 @ 9:30 am via Canvas Assignment Submissions

OUT-OF-CLASS: INDIVIDUAL GROWTH ASSIGNMENT #6

ALL STUDENTS	<p>Reflect on the following (250 words min.; 750 words max.):</p> <ul style="list-style-type: none"> • What did you find most interesting about the guest speaker's presentation? • Would you consider a career in the guest speaker's field? Why or why not? • What knowledge and skills are you learning that are likely to be used at the guest speaker's workplace? Please explain.
DUE DATE & PLATFORM	October 6, 2020 @ 9:30 am via Canvas Assignment Submissions

WEEK 7: BUILDING SUPPORT & LEGITIMACY

Class 13: October 6, 2020; Class 14: October 8, 2020

This week, it's all about fundraising. With more than \$410 billion in charitable gifts made in the US alone in 2017, building a diverse base of financial supporters is one of the most important methods of ensuring a nonprofit organization's long-term sustainability.

- Who determines value and how do you influence that determination?
- How do you communicate to a variety of stakeholders who support or will support your organization?
- How do you cultivate and steward these donors?

Topic Readings/Media (Required)	<ul style="list-style-type: none"> • Unit #8 Introduction Video (available on Canvas) • Rosewall, Chapters 11 and 16
For More Information (FMI) (Not Required)	<ul style="list-style-type: none"> • Positioning: The Battle for Your Mind by Al Ries and Jack Trout • The Tipping Point: How Little Things Can Make a Big Difference by Malcolm Gladwell

IN-CLASS EXERCISE: CASE STUDY #3

Harvard Business School: Atlanta Symphony Orchestra (ASO)

The ASO performed a rarely heard composition. Although most in the audience cheered the performance, a few stormed out largely reacting to the high-tech mixed media show that accompanied the performance. This performance was one of the ASO's recent occasional breaks from concert tradition. The ASO recognized that opportunities to facilitate growth existed onstage and offstage for broadening and enriching the orchestra's services and the concert experiences of its audience.

IN-CLASS DATE	October 8, 2020 In-class @ 9:30 am
CASE QUESTIONS	<ul style="list-style-type: none"> • What three "keywords" characterize the ASO's management model? Why? • What is your assessment of the ASO's service offerings? • Has the ASO taken the appropriate approach to broaden and enhance the orchestral concert experience? What are the pros and cons of this approach? • In the position of John Sparrow, what would you do and why?
UNDERGRADUATES	<ul style="list-style-type: none"> • Read through and analyze the case BEFORE the listed class date • Consider the above questions and come prepared to discuss in class.
GRADUATES	<ul style="list-style-type: none"> • Read through and analyze the case BEFORE the listed class date • Write a 2 page analysis (due on the in-class date @ 9:30 am) answering the above questions

OUT-OF-CLASS: BUILD YOUR OWN ARTS ORGANIZATION ASSIGNMENT #7

ALL STUDENTS	Fundraising Letter (1 page): <ul style="list-style-type: none"> • Write a letter to a potential donor for the annual campaign for your arts organization
DUE DATE & PLATFORM	October 13, 2020 @ 9:30 am via Canvas Assignment Submissions

OUT-OF-CLASS: INDIVIDUAL GROWTH ASSIGNMENT #7

ALL STUDENTS	Reflect on the most impactful leader you have ever met (i.e. teacher, boss, professor) (250 words min.; 750 words max.): <ul style="list-style-type: none"> • What sets them apart from others? • What leadership attributes did they demonstrate? • What strengths did they have that you would like to emulate? • How can you work on developing these strengths?
DUE DATE & PLATFORM	October 13, 2020 @ 9:30 am via Canvas Assignment Submissions

WEEK 8: MARKETING & AUDIENCE DEVELOPMENT

Class 15: October 13, 2020; Class 16: October 15, 2020

This week, we explore the tension that exists between artistic/mission and economics. As much as we'd like to try, we can't be everything to everyone. We must find alignment and balance.

- What are the 5 P's?
- How do we recognize and systematically respond to changes in the community?
- How do we advance mission through a sharp focus on customers and markets?
- How do we best understand the needs and interests of stakeholders?
- How do we identify, attract, and retain the best target-customer segments for organizations/projects?

Topic Readings/Media (Required)	<ul style="list-style-type: none"> • Unit #9 Introduction Video (available on Canvas) • Rosewall, Chapters 13 and 14 • U.S. Patterns of Arts Participation: A Full Report from the 2017 Survey of Public Participation in the Arts
For More Information (FMI) (Not Required)	<ul style="list-style-type: none"> • Contagious: Why Things Catch On by Berger, Jonah • Made to Stick: Why Some Ideas Survive and Others Die by Chip Heath and Dan Heath • This is Marketing: You Can't Be Seen Until You Learn To See by Seth Godin

IN-CLASS EXERCISE: MANAGEMENT LAB #3a

HBS: Introduction to Marketing - Bikes

This web-based exercise will be over three weeks and will challenge you to make realistic marketing and business decisions in a competitive fast-paced market. You will develop and execute a complete marketing strategy, including brand design, pricing, ad copy design, media placement, distribution, and sales force management.

IN-CLASS DATE	October 15, 2020 In-class @ 9:30 am
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OUT-OF-CLASS: BUILD YOUR OWN ARTS ORGANIZATION ASSIGNMENT #8

ALL STUDENTS	Press Release & Ad Copy (2 pages). <ul style="list-style-type: none"> • Write a press release for Your Arts Organization's project as detailed in BYO assignment #6 • Highlight the information that should be used in a display ad in print or on the web
DUE DATE & PLATFORM	October 20, 2020 @ 9:30 am via Canvas Assignment Submissions

OUT-OF-CLASS: INDIVIDUAL GROWTH ASSIGNMENT #8

ALL STUDENTS	Reflect on the first part of the marketing exercise (250 words min.; 750 words max.): <ul style="list-style-type: none"> • What was the most challenging aspect of the first week of the simulation? • What were the impediments to team effectiveness? • How can your team improve this effectiveness during the next two weeks?
DUE DATE & PLATFORM	October 20, 2020 @ 9:30 am via Canvas Assignment Submissions

WEEK 9: FINANCIAL MANAGEMENT

Class 17: October 20, 2020; Class 18: October 22, 2020

This week we talk about what makes a nonprofit distinct from other forms of organizational structures. Specifically, how financial resources are needed, how those resources are acquired, taxed, distributed, invested, and recirculated back into the organization, and the oversight or fiduciary responsibility of nonprofit boards.

- What is resource dependence theory and how does it matter to management of nonprofit finances?
- What are the legal requirements for reporting nonprofit financial information at the federal and state levels of government?
- What are the similarities and differences between earned revenues and social enterprises?
- What are the most critical financial policies for organizations?
- How does an organization's cash flow impede or support its ability to deliver on its mission?

Topic Readings/Media
(Required)

- Unit #7 Introduction Video (available on Canvas)
- Rosewall, Chapters 8 and 9

For More Information (FMI)
(Not Required)

- Financial Management for Public, Health, and Not-for-Profit Organizations by Steven A. Finkler, Daniel L. Smith

IN-CLASS EXERCISE: MANAGEMENT LAB #3b

HBS: Introduction to Marketing - Bikes

This web-based exercise will be over three weeks and will challenge you to make realistic marketing and business decisions in a competitive fast-paced market. You will develop and execute a complete marketing strategy, including brand design, pricing, ad copy design, media placement, distribution, and sales force management.

IN-CLASS DATE

October 22, 2020 In-class @ 9:30 am

OUT-OF-CLASS: BUILD YOUR OWN ARTS ORGANIZATION ASSIGNMENT #9

ALL STUDENTS

- Project Budget (1 page).
- Based on this week's readings, prepare a budget for the project you described in BYO #6.

DUE DATE & PLATFORM

October 27, 2020 @ 9:30 am via Canvas Discussion Board

OUT-OF-CLASS: INDIVIDUAL GROWTH ASSIGNMENT #9

ALL STUDENTS

- Reflect on the second part of the marketing exercise (250 words min.; 750 words max.):
- What was the most challenging aspect of the second week of the simulation?
 - What were the impediments to team effectiveness?
 - How can your team improve this effectiveness during the next week?

DUE DATE & PLATFORM

October 27, 2020 @ 9:30 am via Canvas Discussion Board

WEEK 10: COMMUNITY ENGAGEMENT

Class 19: October 27, 2020; Class 20: October 29, 2020

This week, we explore how the role of arts and culture organizations has transitioned over the years:

- How do organizations build deep relationships between the organization and the communities in which it operates?
- How do organizations develop trust and understanding through which reach can be expanded?
- Do these activities result in increased ticket sales and financial support as well as more arts-friendly public policy?

Topic Readings/Media (Required)	<ul style="list-style-type: none"> • Unit #10 Introduction Video (available on Canvas) • Rosewall, Chapter 15
For More Information (FMI) (Not Required)	<ul style="list-style-type: none"> • The Art of Relevance by Nina Simon

IN-CLASS EXERCISE: MANAGEMENT LAB #3c

HBS: Introduction to Marketing - Bikes

This web-based exercise will be over three weeks and will challenge you to make realistic marketing and business decisions in a competitive fast-paced market. You will develop and execute a complete marketing strategy, including brand design, pricing, ad copy design, media placement, distribution, and sales force management.

IN-CLASS DATE	October 29, 2020 In-class @ 9:30 am
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OUT-OF-CLASS: BUILD YOUR OWN ARTS ORGANIZATION ASSIGNMENT #10

ALL STUDENTS	<p>Educational/Engagement Project & Guide (1 page each; 2 pages total).</p> <ul style="list-style-type: none"> • (a) Develop an educational/engagement component for Your Arts Organization's project as detailed in BYO assignments #6 and #7 • (b) Outline a guide for use by teachers or volunteers to orient students or community members to your project.
DUE DATE & PLATFORM	November 3, 2020 @ 9:30 am via Canvas Assignment Submissions

OUT-OF-CLASS: INDIVIDUAL GROWTH ASSIGNMENT #10

ALL STUDENTS	Complete the simulation's peer-evaluation and student feedback survey.
DUE DATE & PLATFORM	November 3, 2020 @ 9:30 am via Canvas Assignment Submissions

WEEK 11: CHALLENGES FACING THE ARTS

Class 21: November 3, 2020; Class 22: November 5, 2020

This week, we explore some of the challenges facing the arts:

- The increasing need to integrate technology into the operations of nonprofit organizations
- The necessity to legitimize and justify the tax-exempt status because of the potential competition with for-profits and business-like approaches seems to undermine the distinctiveness of the nonprofit sector
- The challenge of retaining and attracting leadership talent in a complicated sector such as the nonprofit one

Topic Readings/Media (Required)	<ul style="list-style-type: none"> • Unit #11 Introduction Video (available on Canvas) • Rosewall, Chapter 16
For More Information (FMI) (Not Required)	<ul style="list-style-type: none"> • Blink by Malcolm Gladwell • Strategic Planning in the Arts: A Practical Guide by Michael M. Kaiser

IN-CLASS EXERCISE: CASE STUDY #4

Harvard Business School: The American Repertory Theater

When Diane Paulus, artistic director and CEO of the American Repertory Theater (A.R.T.) first started, she attracted media coverage around an idea to give the audience more ownership over the theater experience. Early results showed some promise, however, some questioned if the A.R.T. was beginning to look like a commercial theater. Despite the questioning, Paulus remained committed to fulfilling her vision in order to solidify A.R.T. as a leading and financially stable not-for-profit regional theater.

IN-CLASS DATE	November 5, 2020 In-class @ 9:30 am
CASE QUESTIONS	<ul style="list-style-type: none"> • What are the potential consequences for A.R.T. pursuing a dual market targeting strategy? • How can A.R.T. create a loyal relationship with transactional consumers? • Is single tickets sales approach a sustainable business model? • How best should director Diane Paulus “expand the boundaries of theater”?
UNDERGRADUATES	<ul style="list-style-type: none"> • Read through and analyze the case BEFORE the listed class date • Consider the above questions and come prepared to discuss in class.
GRADUATES	<ul style="list-style-type: none"> • Read through and analyze the case BEFORE the listed class date • Write a 2 page analysis (due on the in-class date @ 9:30 am) answering the above questions

OUT-OF-CLASS: BUILD YOUR OWN ARTS ORGANIZATION ASSIGNMENT #11

ALL STUDENTS	Advocacy Letter (1 page). <ul style="list-style-type: none"> • Research your legislative candidates and their positions on the arts • Write an advocacy letter to one candidate citing their positions (or lack thereof) and use the work of your organization as an example of the public good achievable through funding.
DUE DATE & PLATFORM	November 10, 2020 @ 9:30 am via Canvas Assignment Submissions

OUT-OF-CLASS: INDIVIDUAL GROWTH ASSIGNMENT #11

ALL STUDENTS	Reflect on the following (250 words min.; 750 words max.): <ul style="list-style-type: none"> • What three events do you think have had the most significant effect on the development of the nonprofit sector (these can be social, political, economic, technological or legal)? Why? • How do these events continue to influence the nonprofit sector today?
DUE DATE & PLATFORM	November 10, 2020 @ 9:30 am via Canvas Assignment Submissions

WEEK 12: ORGANIZATIONAL LIFECYCLE & STRATEGIC PLANNING

Class 23: November 10, 2020; Class 24: November 12, 2020

The environment in which nonprofit organizations exist is often dynamic and unpredictable. This requires nonprofit leaders and managers to position their organizations for success in uncertain environments. Strategic management theory provides nonprofit leaders and managers with a framework to assess their internal and external environments, articulate strategy based on their assessments, designate resources to execute those strategies, and to evaluate the efficacy of the strategies.

- Why is an organization's mission integral to the strategic management process?
- What is the difference between mission and strategy?
- How does identifying stakeholders relate to strategic planning and evaluation?
- Why is it important to understand an organization's external environment for both strategic planning and evaluation?

Topic Readings/Media (Required)	<ul style="list-style-type: none"> • Unit #12 Introduction Video (available on Canvas) • Rosewall, Chapter 4
For More Information (FMI) (Not Required)	<ul style="list-style-type: none"> • Strategic Tools for Social Entrepreneurs: Enhancing the Performance of Your Enterprising Nonprofit by J. Gregory Dees, Jed Emerson, and Peter Economy • The Fifth Discipline: The Art and Practice of the Learning Organization by Peter M. Senge

IN-CLASS EXERCISE: GUEST SPEAKER #4

TBA

IN-CLASS DATE	November 12, 2020 In-class @ 9:30 am
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OUT-OF-CLASS: BUILD YOUR OWN ARTS ORGANIZATION ASSIGNMENT #12

ALL STUDENTS	<p>At its most basic level, strategic planning is about aligning internal capabilities with external realities and opportunities:</p> <ul style="list-style-type: none"> • Conduct a SWOT analysis of Your Arts Organization as developed across BYO assignments #1-11.
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DUE DATE & PLATFORM	November 17, 2020 @ 9:30 am via Canvas Assignment Submissions
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OUT-OF-CLASS: INDIVIDUAL GROWTH ASSIGNMENT #12

ALL STUDENTS	<p>Reflect on the following (250 words min.; 750 words max.):</p> <ul style="list-style-type: none"> • What did you find most interesting about the guest speaker's presentation? • Would you consider a career in the guest speaker's field? Why or why not? • What knowledge and skills are you learning that are likely to be used at the guest speaker's workplace? Please explain.
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DUE DATE & PLATFORM	November 17, 2020 @ 9:30 am via Canvas Assignment Submissions
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WEEK 13: INNOVATION & DISRUPTION

Class 25: November 17, 2020; Class 26: November 19, 2020

A central view for understanding the performance, efficacy, and financing for a nonprofit organization is its engagement of social innovation, entrepreneurship and enterprise.

- Explain and differentiate the concepts of social innovation, social entrepreneurship and social enterprise
- Identify and characterize socially entrepreneurial initiatives in terms of definitions, drivers, size, and key challenges
- Develop outcome assessments and impact measures for social innovation, entrepreneurship, and enterprise endeavors

Topic Readings/Media (Required)	<ul style="list-style-type: none"> • Unit #13 Introduction Video (available on Canvas)
For More Information (FMI) (Not Required)	<ul style="list-style-type: none"> • How to Change the Worlds by David Bornstein • New Social Entrepreneurs by Jed Emerson and Fay Twersky • The Innovator's Dilemma by Clayton M. Christensen

IN-CLASS EXERCISE: MANAGEMENT LAB #4

Entrepreneurship Simulation: The Startup Game

This multiplayer simulation places students into a variety of roles that explore the chaos and excitement of starting a new company. Students role-play as founders, investors, and potential employees who must deal with the many complexities of negotiating deals, finding the right staffing mix, building relationships, and making critical early decisions that affect the chances of long-term success.

IN-CLASS DATE	November 19, 2020 In-class @ 9:30 am
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OUT-OF-CLASS: BUILD YOUR OWN ARTS ORGANIZATION ASSIGNMENT #13

ALL STUDENTS	Prepare an outline Strategic Plan for your organization developed in BYO assignments # 1-12.
DUE DATE & PLATFORM	November 24, 2020 @ 9:30 am via Canvas Assignment Submissions

OUT-OF-CLASS: INDIVIDUAL GROWTH ASSIGNMENT #13

ALL STUDENTS	Reflect on the following (250 words min.; 750 words max.): <ul style="list-style-type: none"> • What was the most challenging aspect of the simulation? • What were the impediments to your effectiveness? • If you could run the simulation again, what would you do differently?
DUE DATE & PLATFORM	November 24, 2020 @ 9:30 am via Canvas Assignment Submissions

WEEK 14: PREPARING FOR YOUR FUTURE

Class 27: November 24, 2020; Class 28: December 1, 2020; Class 29: December 3, 2020

This week, we focus on you! We will review everything we have thus learned and how these new skills can be utilized to positively impact your future career.

Topic Readings/Media (Required)	<ul style="list-style-type: none"> Unit #14 Introduction Video (available on Canvas)
For More Information (FMI) (Not Required)	<ul style="list-style-type: none"> Designing Your Life: How to Build a Well-Lived, Joyful Life, by Bill Burnett and Dave Evans Give and Take: Why Helping Others Drives Our Success, by Adam Grant

IN-CLASS EXERCISE: GUEST SPEAKER #5

TBA

IN-CLASS DATE	December 1, 2020 In-class @ 9:30 am
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OUT-OF-CLASS: BUILD YOUR OWN ARTS ORGANIZATION ASSIGNMENT #13

ALL STUDENTS	For your final assignment, compile BYO assignments 1-13 into a final report. All 13 assignments MUST be included in the final BYO project.
DUE DATE & PLATFORM	December 10, 2020 @ 9:30 am via Canvas Assignment Submissions

OUT-OF-CLASS: INDIVIDUAL GROWTH ASSIGNMENT #14

ALL STUDENTS	Based on the arts professional you selected in IG Assignment #2, complete the following: <ul style="list-style-type: none"> Prepare a job description for a similar position in your arts organization (1 page) Prepare a resume and a cover letter applying for that position (1 page each; total 2 pgs).
DUE DATE & PLATFORM	December 3, 2020 @ 9:30 am via Canvas Assignment Submissions