



BUSI4129 / MGMT5129: Managing the Arts

FALL 2026

Instructor	Julian Armour
Email Address	JulianArmour@cunet.carleton.ca
Class Times	11:35 am – 2:25 pm
Modality	In person
Office Hours	By appointment
Office Location	445 Sussex Drive, Suite 200, or on campus by mutual agreement
TA Name/Email	

Pre-Requisites & Preclusions:

Prerequisites: Third Year Standing (BUSI 4129)

Preclusions:

Find the pre-requisites & precludes at: <https://calendar.carleton.ca/undergrad/courses/BUSI/>

Course Description/Instructor's Statement

Carleton Calendar Description (Find at <https://calendar.carleton.ca/undergrad/courses/BUSI/>)

Challenges of managing arts organizations with emphasis on the changing environment of arts consumption and funding. Tensions arising from blending artistic and aesthetic dimensions with functional considerations when judging organizational and personal issues form a continuing theme.

Prerequisite(s): third year standing.

Also offered at the graduate level, with different requirements, as MGMT 5129, for which additional credit is precluded.

Lecture three hours a week.

Instructor's Description:

Management of the arts is one of the fastest-growing fields today. It also belongs among the most fascinating, rewarding, complex, exciting and challenging fields. The need for skilled and knowledgeable arts managers has never been greater. This course will deal with the special skills required to manage an arts organization today and in the future. It will reinforce the need for exceptional business skills and then explore the vast array of additional areas required to successfully manage arts organizations.

Skilled and dynamic cultural leaders and arts administrators, already something of a rarity, will be in enormous demand in the coming years. With a rapid expansion of the arts, we will need those people who are guiding our artistic institutions to be trained at the highest possible level to be adaptable, versatile and creative in order to deal with the quickly-changing and volatile arts and cultural landscape.

This course deals with both practical and theoretical approaches to the vitally important challenges of developing and managing a successful, healthy and sustainable cultural organization.

Managing the Arts will focus on creating and enhancing the strategic and analytical thinking required for success in fundraising, sponsorship, outreach, promotion, awareness and attendance. As well, attention will be given to advocacy, and augmenting the involvement of the private and public sectors.

Six distinguished guest speakers, all leaders in the arts in Canada with strong arts and business expertise, will join the class for short virtual presentations and discussions at different points.

Course Learning Objectives:

1. Understanding and appreciating the unique challenges of the arts world, the charitable sector and the not-for-profit environment
2. Acquiring significant theoretical and practical knowledge unique to the arts business environment.
3. Building critical and analytical thinking in order to respond to the challenges of managing the arts.
4. Participants will gain an understanding of all of the internal and external challenges of the arts environment; organizational structures (including those legally required); best practices in governance including recruitment; strategic analysis and risk management; financial management from an arts perspective; human resource management (from both a staffing and a volunteer perspective); the many approaches to media and marketing; development and fundraising (including donations, private foundations, special events, sponsorship, advertising and government grants); arts leadership; understanding the Canadian arts environment and its differences with the United States and Europe; and building links with the community. As well as preparing participants for the management of non-governmental organizations, government agencies, government arts presenters, arts venues and cultural museums, arts umbrella agencies and arts networks, this course will provide insight to those who wish to bring a greater understanding of the arts and the inherent benefits of the arts to a career in the private sector.

This course will prepare students to lead the way in an arts world that has seen major upheavals and a dramatic shift in direction.

Required/Optional Materials & Prices

Readings will be drawn from periodicals, arts journals, arts blogs and the regular media. Readings will be assigned weekly. All articles and links will be posted on the course site. In addition, further videos, course writings and class notes will be posted.

Students are not required to purchase textbooks or other learning materials for this course.

Grading Scheme

<u>Four in-class assignments:</u>	20%
(September 10, October 8, November 5, November 26)	
<u>Four short assignments</u>	20%
(Due September 15, October 7, November 5, November 23,)	
<u>Mid-term assignment:</u>	10%
(Due October 19)	
<u>Major Paper or Project</u>	20%
(Due November 27)	
<u>Final Exam</u>	30%
(Date and time to be announced)	

TOTAL**100%**

University Academic Calendar: <https://calendar.carleton.ca/academicyear/>

Policies & Accommodations

<https://students.carleton.ca/course-outline/>

<https://carleton.ca/pmc/current-students/academic-accommodations/>



Stay updated with important notifications and announcements from Carleton University, by downloading the Carleton University App!

Grading Scheme:

Four in-class assignments: 20%

(September 10, October 8, November 5, November 26)

Four short assignments 20%

(Due September 15, October 7, November 5, November 23,)

Mid-term assignment: 10%

(Due October 19)

Major Paper or Project 20%

(Due November 27)

Final Exam 30%

(Date and time to be announced)

TOTAL**100****%****Midterm and Final Exam**

Midterm

There is no midterm exam

Final Exam

The final exam will be in person

The minimum computing requirements for e-proctoring service are as follows:

- Hardware: Laptop
- OS: Windows 10, Mac OS 10.14, Linux Ubuntu 18.04
- Internet Browser: Google Chrome, Mozilla Firefox, Apple Safari, or Microsoft Edge

Note: Chromebooks, tablets (Android, iOS, Windows), and smartphones are not supported by CoMaS at this time. You must complete your exams using Windows-based or MacOS computers.

Late Assignments:

Assignments submitted past the due date will receive a penalty of 5% per day. Please consult me at the soonest opportunity possible if you are unable to submit an assignment by the due date for any reason. Assignment extensions or new deadlines are granted on a case-by-case basis at my discretion.

Deferred Examinations/Assignments:

If you wish to defer a **Formal Final Exam**, you – the student – must reach out to the registrar’s office with the proper documentation prior to the deadline (please refer to <https://carleton.ca/registrar/deferral/> for dates). Once the request has been put through, your instructor will be notified for their approval. Your final exam will be formally scheduled. If you miss the deadline for applying for a deferral, please reach out to your instructor personally to discuss.

In the event that you are unable to write a scheduled assessments due to extenuating circumstances (such as a death in the family, illness, etc.), you must provide appropriate supporting documentation to your professor. Upon review, a deferred test may be offered. Please note that students who do not provide valid documentation or fail to offer a reasonable explanation for missing an assessment will receive a grade of 0% for that test.

Preparation and Participation:

It is expected that students will attend all classes. If this is not possible, it is required that the Professor is notified in advance with a careful explanation for the expected absence.

It is expected that students will carefully review the lecture notes and will be prepared to discuss new material based on previous lectures. All students are expected to participate in the ongoing discussions each week.

Course Schedule:

Date	Week	Lecture	Topic covered
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September 10	1	Introduction and Overview	• What are “the arts”? • Arts, culture and entertainment: defining the boundaries • The arts and cultural industries today • The arts ecosystem: artists, organizations, audiences, funders, governments and communities • Types of arts organizations • Not-for-profit, charitable and for-profit models • Arts organizations vs. commercial entertainment • What makes the arts business environment different? • The economics of the arts • Baumol’s Cost Disease • Who pays for the arts—and why? • Earned, contributed and public revenue • The economic, cultural and social value of the arts • The arts and their role in society • Defining success in the arts • Artistic success vs. financial success • Arts management as a profession • Arts management vs. artistic leadership • The role and responsibilities of the arts manager • Characteristics and skills of effective arts managers • Entrepreneurship and independent practice in the arts • Major trends affecting the arts and cultural sector • Demographic and audience change • Technology, digital transformation and AI • Economic, social, political and global forces affecting the arts • The changing cultural environment and the future of arts management Overview of the course: Governance, planning, programming, finance, marketing, fundraising, human resources, risk, entrepreneurship and leadership
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September 17	2	Organizational Structure in the Arts	Boards and Governance • Charities, Not-for-Profit Corporations (vs. the Private Sector) • The Role of the Board of Directors • Board Committees • Other Committees • Board Meetings • Effective Board Meetings • Board management • Governance vs. management • Fiduciary duties and responsibilities of directors • Board–Executive Director relationship • Board–Artistic Director relationship • Role of officers — Chair/President, Treasurer, Secretary. • Board recruitment, composition and renewal • Board orientation and training • Board evaluation/accountability • Conflict of interest • Board succession and term limits • Dysfunctional boards and governance failures • When should a board intervene? • Advisory boards/councils vs. governing boards Human resources • Staff organizational structures • Executive Director/CEO • Artistic Director • Administrative and artistic staff • Employees vs. contractors • Volunteers • Organizational charts • Who reports to whom? • Staff–board–volunteer boundaries • Recruiting the right people Organizational planning • Mandate • Mission (mission statement)
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			• Vision • Values • Goals and objectives: Development and evolution • Strategic planning • Incorporation • Charitable Status • Legal compliance and other legal issues • Measuring organizational success • Organizational life cycles
September 24	3	Programming and Content – Turning Artistic Vision into Reality	• A Review of Different Arts Organizations • Programming as the heart of the organization • Artistic vision • Programming and mission • Artistic excellence • Innovation vs. tradition • Artistic risk • Balancing artistic and financial considerations • Selecting artists • Commissioning and creating new work • Festivals vs. season-based organizations • Programming for different communities • Partnerships and collaborations • Interdisciplinary programming • Programming for children and families • Community relevance • Artistic freedom • Programming controversies • When programming fails • Mission and Mandate as related to programming • Goals • Strategic Planning
October 1	4	The Business of the Arts	• Understanding the economics of arts organizations • Arts organization revenue models • Earned vs. contributed revenue • Sources of Revenue ○ Earned ○ Donations ○ Fundraising ○ Government • Revenue diversification and concentration risk

			• Understanding financial statements • Income statements and balance sheets • Cash vs. accrual accounting • Bookkeeping and accounting • Operating, project and capital budgets • Budget assumptions and preparation • Fixed vs. variable costs • Full-cost accounting • Cash-flow management • Working capital and liquidity • Insolvency and Bankruptcy • Forecasting and scenario planning • Budget-to-actual comparisons and variance analysis • Reforecasting • Restricted vs. unrestricted funds • Capital assets and depreciation • Reserves and endowments • Pricing and ticket revenue • Capacity, occupancy and earned-revenue potential • Break-even analysis and contribution margins • Deficits and accumulated deficits • Multi-year financial planning • Financial sustainability and resilience • Internal controls and fraud prevention • Audits and financial reporting • Financial accountability and transparency • Taxation and financial regulatory compliance • Roles of management, the Treasurer, Finance Committee and Board • Financial warning signs and indicators of organizational distress • Balancing artistic ambition with financial responsibility • When can a financially unsuccessful project still be successful?
October 8	5	Media and Marketing I	• Marketing vs. publicity vs. media relations • The role of marketing in arts organizations • Marketing, advertising, publicity and public relations • Understanding and segmenting audiences • Audience research, behaviour and barriers to participation • Audience development and diversification • Branding, identity and positioning

			• Communicating mission and artistic value • Messaging and storytelling • Media relations and earned media • Press releases, interviews and working with journalists • Reputation and public relations • Developing a marketing strategy • Target audiences, objectives and communications channels • Marketing budgets and communications calendars • Measuring marketing effectiveness
October 15	6	Fundraising I: Special Events and Donations	• The psychology of philanthropy • Building a culture of philanthropy • Individual donors • Annual giving • Major gifts • Capital campaigns • Endowment campaigns • Planned giving • Identifying prospects • Research • Cultivation • The ask • Stewardship • Recognition • Donor retention • Fundraising events • Board involvement in fundraising • Staff involvement • Volunteers as fundraisers • Fundraising ethics • Donor influence and artistic independence • Special events • Other fundraising initiatives • Donors • Sponsorships vs. Donations • Endowment funds • The changing landscape • Sponsorship of Special Events • The Role of Staff, Board, Volunteers and Other Stakeholders
October 22	7	Media and Marketing II	• Digital marketing strategy • Websites and online presence • Social media and content creation

			• Digital advertising and promotion • Email marketing and e-flyers • Mailing lists, databases and CRM • Print and traditional promotional materials • Promotional events, contests and partnerships • Pricing, discounts, subscriptions and other sales strategies • Converting awareness into attendance • Audience acquisition, retention and loyalty • The audience journey: from first-time attendee to advocate and donor • Analytics, audience data and measuring effectiveness • Emerging technologies and AI in arts marketing • Social Media • Contact lists and mailing lists • E-flyers • Rack cards and posters • Promotional Events • Contests • Partnerships
October 29		No Class	
November 5	8	Revenue Generation: Grants, the Public Sector and Financial Management	• Government grants • Concepts of “arms length” • Foundations • Advocacy • Financial Management II: Planning and Budget Cycles
November 12	9	Human Resources: Staff and Volunteers	• Staff, volunteers, artists, contractors and other members of the team • Recruitment, hiring and orientation • Attracting and retaining excellent people • Motivation, engagement and professional development • Managing and supervising staff • Delegation, performance management and accountability

			• Volunteer recruitment, management and retention • Staff and volunteer integration • Organizational culture and workplace well-being • Team building and effective communication • Managing creative people and diverse working styles • Conflict resolution and difficult conversations • Burnout, workload and work-life balance • Succession planning and knowledge transfer • Leadership, emotional intelligence and building trust
November 19	10	Healthy Arts Organizations	• Defining organizational health and effectiveness • Characteristics of healthy and unhealthy arts organizations • Best practices, accountability and transparency • Recognizing organizational warning signs • Risk identification, assessment and management • Financial, operational, legal and governance risk • Reputational risk and reputation management • Crisis management and communications • Contingency planning and organizational resilience • Ethics and difficult decisions • Common pitfalls and causes of organizational failure • Learning from failure and case studies • Organizational adaptability and renewal • Maintaining artistic and organizational vitality • Building resilient organizations for the future

November 26	11	Entrepreneurship, Careers in Arts Management and the Future of Arts Leadership	• Career opportunities in arts management • Not-for-profit, charitable and commercial arts sectors • Government, arts councils, foundations and arts service organizations • Arts-adjacent careers and the private sector • Career development, networking and mentorship • Freelancing, consulting and portfolio careers • Professional reputation and personal leadership • Arts entrepreneurship and independent producing • Starting and developing an arts organization or cultural enterprise • Business models and revenue opportunities • Innovation and intrapreneurship • Technology and AI in arts management • The changing arts workplace • Skills required by future arts managers • Preparing for leadership in a changing cultural sector
December 3	12	Conclusions and Review:	• Management vs. leadership • Characteristics of effective arts leaders • Leadership, judgment and decision-making • Artistic, financial and organizational sustainability • Organizational resilience and adaptability • Growth vs. sustainability • Organizational renewal and reinvention • Succession planning and developing future leaders • Institutional continuity and knowledge transfer • Balancing competing organizational priorities • Responding to change and uncertainty • Keeping arts organizations relevant and artistically vital • The future of arts leadership • Integrative case studies

			• Course synthesis and review (Review of all 12 class)
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Use of Generative Artificial Intelligence

As our understanding of the uses of GenAI and its relationship to student work and academic integrity continue to evolve, students are required to discuss their use of GenAI in any circumstance not described here with the course instructor to ensure it supports the learning goals for the course.

Please select the statement that best describes your course policy. You are welcome to modify the statements to fit your course.

This is an AI-forward course. Students are expected to use generative-AI tools (e.g., ChatGPT, Claude, Copilot) as thought partners and assistants to enhance the quality of their work. Assignments will be graded assuming students had full access to AI support. Use these tools responsibly. That is, verify outputs, apply your own judgment, and cite AI use when relevant. The goal is not to outwit AI but to elevate your learning through it. You can access resources related to citing Generative AI on the [MacOdrum Library website](#). Additional resources are also available on Carleton's [Artificial Intelligence Hub](#).

Or

This is a human-centered course. In this course, evaluation focuses on what you can do *without* AI assistance. While you are welcome to use AI tools to explore ideas, study, or clarify concepts, all submitted work must represent your independent thinking and original effort. Use AI for learning, not for producing graded submissions. Your understanding and reasoning—not AI output—will form the basis of assessment. Using AI for graded submissions constitutes an academic integrity violation.

Or

AI use in this course varies by assignment. Some activities will explicitly invite you to use AI tools; others will require work completed independently. Please read each assignment's instructions carefully for permitted and prohibited uses. When AI is used, be transparent about how you used it and apply critical judgment to verify its accuracy and relevance.

Contribution to Learning Goals of the Program ([BCom](#), [BIB](#)):

Program Learning Goal	Competencies Not Covered	Competencies Introduced (only)	Competencies Taught But Not Assessed	Competencies Taught and Assessed
CHECK (X) ONE PER ROW				
BC1 Knowledge <i>Graduates will be skilled in applying foundational business knowledge to appropriate business contexts.</i>				✓
BC2 Collaboration <i>Graduates will be collaborative and effective contributors in team environments that respect the experience, expertise and interest of all members.</i>			✓	
BC3 Critical Thinking <i>Graduates will be discerning critical thinkers, able to discuss different viewpoints, challenge biases and assumptions, and draw conclusions based on analysis and evaluation.</i>				✓
BC4 Communication <i>Graduates will be effective and persuasive in their communications.</i>				✓
BI5 Global Awareness (BIB ONLY) <i>Graduates will be globally-minded.</i>			✓	

ADDITIONAL INFORMATION

Course Sharing Websites

Materials created for this course (including presentations and posted notes, labs, case studies, assignments, and exams) remain the intellectual property of the author(s). They are intended for personal use and may not be reproduced or redistributed without prior written consent of the author(s).

Required calculator in BUSI course examinations.

If you are purchasing a calculator, we recommend any one of the following options: Texas Instruments BA II Plus (including Pro Model), Hewlett Packard HP 12C (including Platinum model), Staples Financial Calculator, Sharp EL-738C & Hewlett Packard HP 10bII

Group work

The Sprott School of Business encourages group assignments in the school for several reasons. They provide you with opportunities to develop and enhance interpersonal, communication, leadership, followership, and other group skills. Group assignments are also good for learning integrative skills for putting together a complex task. Your professor may assign one or more group tasks/assignments/projects in this course. Before embarking on a specific problem as a group, it is your responsibility to ensure that the problem is meant to be a group assignment and not an individual one.

Grading

In accordance with the Carleton University Undergraduate Calendar (p 34), the letter grades assigned in this course will have the following percentage equivalents:

A+ = 90-100	B+ = 77-79	C+ = 67-69	D+ = 57-59
A = 85-89	B = 73-76	C = 63-66	D = 53-56
A - = 80-84	B - = 70-72	C - = 60-62	D - = 50-52
F = Below 50			

Grades entered by Registrar:

WDN = Withdrawn from the course

DEF = Deferred

Academic Regulations

University rules regarding registration, withdrawal, appealing marks, and most anything else you might need to know can be found on the university's website, here:

<http://calendar.carleton.ca/undergrad/regulations/academicregulationsoftheuniversity/>

Requests for Academic Accommodation

Carleton is committed to providing academic accessibility for all individuals. You may need special arrangements to meet your academic obligations during the term. The accommodation request processes, including information about the *Academic Consideration Policy for Students in Medical and Other Extenuating Circumstances*, are outlined on the Academic Accommodations website (students.carleton.ca/course-outline).

You may need special arrangements to meet your academic obligations during the term. For an accommodation request, the processes are as follows:

Pregnancy Accommodation

Please contact your instructor with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details, visit the Equity Services website: carleton.ca/equity/wp-content/uploads/Student-Guide-to-Academic-Accommodation.pdf

Religious obligation

Please contact your instructor with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details, visit the Equity Services website: carleton.ca/equity/wp-content/uploads/Student-Guide-to-Academic-Accommodation.pdf

Academic Accommodations for Students with Disabilities

If you have a documented disability requiring academic accommodations in this course, please contact the Paul Menton Centre for Students with Disabilities (PMC) at 613-520-6608 or pmc@carleton.ca for a formal evaluation or contact your PMC coordinator to send your instructor your Letter of Accommodation at the beginning of the term. You must also contact the PMC no later than two weeks before the first in-class scheduled test or exam requiring accommodation (if applicable). After requesting accommodation from PMC, meet with your instructor as soon as possible to ensure accommodation arrangements are made. carleton.ca/pmc

Survivors of Sexual Violence

As a community, Carleton University is committed to maintaining a positive learning, working and living environment where sexual violence will not be tolerated, and its survivors are supported through academic accommodations as per Carleton's Sexual Violence Policy. For more information about the services available at the university and to obtain information about sexual violence and/or support, visit: carleton.ca/sexual-violence-support

Accommodation for Student Activities

Carleton University recognizes the substantial benefits, both to the individual student and for the university, that result from a student participating in activities beyond the classroom experience. Reasonable accommodation must be provided to students who compete or perform at the national or international level. Please contact your instructor with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. <https://carleton.ca/senate/wp-content/uploads/Accommodation-for-Student-Activities-1.pdf>

For more information on academic accommodation, please contact the departmental administrator or visit: students.carleton.ca/course-outline

Academic Integrity

Violations of academic integrity are a serious academic offence. Violations of academic integrity – presenting another's ideas, arguments, words or images as your own, using unauthorized material, misrepresentation, fabricating or misrepresenting research data, unauthorized co-operation or collaboration or completing work for another student – weaken the quality of the degree and will not be tolerated.

Process: If an alleged violation occurs, all relevant documentation will be forwarded to the Dean. If the allegation proves true, the penalties may include; a grade of Failure on the submitted work and/or course;

academic probation; a refusal of permission to continue or to register in a specific degree program; suspension from full-time studies; suspension from all studies at Carleton; expulsion from Carleton, amongst others. **For a first offence, at a minimum, the penalty assigned will normally be a zero on the submitted work and at least a minimum full grade reduction of the final course grade. For a second offence, at a minimum, the penalty assigned will normally lead to a suspension from studies.**

Students are expected to familiarize themselves with and follow the Carleton University Student Academic Integrity Policy which is available, along with resources for compliance at: <https://carleton.ca/registrar/academic-integrity/>.

Sprott Student Services

The Sprott Undergraduate Student Services Office offers program advising and overall student success support. Our team is available to discuss your academic goals and your program progression plans. We can also work with you to develop strategies for success, including study skills for Business. If you experience any difficulty this term or if you would like to access support, please contact our team at bcom@sprott.carleton.ca or at bib@sprott.carleton.ca.

Centre for Student Academic Support

The Centre for Student Academic Support (CSAS) is a centralized collection of learning support services designed to help students achieve their goals and improve their learning both inside and outside the classroom. CSAS offers academic assistance with course content, academic writing and skills development. Visit CSAS on the 4th floor of MacOdrum Library or online at: carleton.ca/csas.

Important Information:

- Students must always retain a copy of all work that is submitted.
 - All final grades are subject to the Dean's approval.
 - For us to respond to your emails, we need to see your full name, CU ID, and the email must be written from your valid CARLETON address. Therefore, in order to respond to your inquiries, please send all email from your Carleton CMail account. If you do not have or have yet to activate this account, you may wish to do so by visiting <https://carleton.ca/its/get-started/new-students-2/>
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