



BUSINESS 4901A
Managing the Arts
Fall, 2014-15

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Class	Thursday 8:30-11:30

Course Objectives

The arts and culture industry has become an important part of national economies around the world. Most of the managerial functions found in other types of production and service companies occur in arts organizations, but with an overlay of aesthetic and artistic considerations that increases the number of stakeholders involved and complicates decision making. One of the central purposes of this course is to understand how the internal and external factors that characterize arts and culture organizations influence the duties and actions of their managers. This goal will be accomplished through discussion of specific managerial functions, examples taken from arts organizations and presentations from managers in the field.

The second objective of the course is to heighten students' awareness of current issues in the arts management area. As with any industry, the conditions under which the arts operate are dynamic, often unpredictable and occasionally contradictory. In some segments of the industry there is a strong emphasis on material that may be centuries old although presentations often take on new and different forms. In other artistic sectors innovation drives consumers' tastes contributing to a high degree of uncertainty in strategy and planning. Besides the attitudes of clients and customers, the context within which arts organizations operate, e.g. general economic conditions, government orientation toward the arts and emerging social movements, are constantly changing. One aim of the course will be to examine some of the current issues facing the arts industry and their implications for managers and institutions.

The third aim of the course is to refine students' analytical skills. Issues that arise in arts organizations and the actions that they require are seldom simple. Multiple factors arising from the interests of diverse stakeholders impact on the solutions available and the resources necessary for their implementation. Discussion and exercises will focus on understanding the relationships among the various factors that

managers in the arts must consider and how they interact in shaping strategy and decision making.

Course Schedule

- Sep. 4 Week 1 Introduction and Context
Readings: “Higher Education Training in Arts Administration: A Millennial and Metaphoric Reappraisal”, M. Sikes, *The Journal of Arts Management, Law and Society*, 30 (2): 91-101, 2000.
 “From Arts Management to Cultural Administration”, P. Dewey, Paper given at annual Social Theory, Politics and the Arts Conference, 2003.
 “Creative Industries: The Business of Definition and Cultural Management Practice”, S. Roodhouse, *International Journal of Arts Management*, 11 (1): 16-27, 2008.
- Sep. 11 Week 2 Stakeholders
Readings: “From Bankruptcy to Sustainability: Stakeholder Engagement and Strategic Renewal in a Performing Arts Organization”, D.S. Finley, A. Gralen and L. Fichtner, *International Journal of Arts Management*, 9 (1): 4-16, 2006.
 “Volunteer Management in Arts Organizations: A Case Study and Managerial Implications”, H. Bussell and D. Forbes, *International Journal of Arts Management*, 9 (2): 16-28, 2007.
 “Identification and the Cultural Organization: How the Concept of Identification Can Impact Constituencies Who Work within Cultural Organizations”, S. Watts, *The Journal of Arts Management, Law and Society*, 49 (3): 200-216, 2010.
- Sep. 18 Week 3 Strategy
Readings: “Positioning Strategies of Cultural Institutions: A Renewal of the Offer in the Face of Shifting Consumer Trends”, M. Puhl, S. Marteaux and R. Mencarelli, *International Journal of Arts Management*, 10 (3): 4-20, 2008.
 “Strategic Plans in Arts Organizations: A Tool of Compromise between Artistic and Managerial Values”, P. Daigle and L. Rouleau, *International Journal of Arts Management*, 12 (3): 13-30, 2010.
 “Strategic Decision Making in Arts Organizations”, D. Cray and L. Inglis, *The Journal of Arts Management, Law, and Society*, 41 (2): 84-102, 2011.
- Sep. 25 Week 4 Joint Ventures and Partnerships
Readings: “A Critical Review of Forms of Corporate Community Involvement: From Philanthropy to Partnerships”, A.M. Seitanidi, *International Journal of Nonprofit and Voluntary Sector Marketing*, 14 (2): 31-47.
 “Building an Arts-Business Partnership: The Case of Aeroplan and Tapestry New Opera”, S.B Preece, *International Journal of Arts Management*, 12 (2): 49-58, 2010.
 “The Design, Implementation and Management of Social Alliances for Arts- and Culture-Oriented Organizations”, L. Weinstein, *International Journal of Arts Management*, 12 (3): 42-53, 2010.

- Oct. 2 Week 5 Entrepreneurship and Small Business in the Arts
Readings: “The Entrepreneurial Artist as Marketer: Drawing from the Smaller-Firm Literature”, I. Fillis, *International Journal of Arts Management*, 7 (1): 9-21, 2004.
 “German Artists between Bohemian Idealism and Entrepreneurial Dynamics: Reflections on Cultural Entrepreneurship and the Need for Start-Up Management”, A. Haussman, *International Journal of Arts Management*, 12 (2): 17-29, 2010.
 “Internationalization of Culture through Traditional Arts: A Case of Japanese SMEs”, G. Garcia, *The Copenhagen Journal of Asian Studies*, 30 (1): 80-95, 2012.
- Oct. 9 Week 6 Measuring Performance
Readings “The Audience Experience: Measuring Quality in the Performing Arts”, J. Radbourne, K. Johanson, H. Glow and T. White, *International Journal of Arts Management*, 11 (3): 16-29, 2009.
 “Arts Marketing Performance: An Artistic-Mission-Led Approach to Evaluation”, M. Boorsma and f. Chiaravalloti, *The Journal of Arts Management, Law and Society*, 40 (4): 297-317, 2010.
 “Designing a Strategic Framework to Assess Museum Activities”, A. Zorloni, *International Journal of Arts Management*, 14 (2): 31-47, 2012.
- Oct. 16 Week 7 Leadership
Readings: “Impact of Dual Executive Leadership Dynamics in Creative Organizations”, W. Reid and R. Karambayya, *Human Relations*, 62 (7): 1073-1112, 2009.
 “Aesthetic Relations in Place of the Lone Hero in Arts Leadership: Examples from Film Making and Orchestral Performance”, M. Soil-Wadman and A.-S. Köping, *International Journal of Arts Management*, 12 (1): 31-43, 2009.
 “Leadership in Australian Arts Organizations: A Shared Experience?”, L. Inglis and D. Cray, *Third Sector Review*, 17 (2): 107-130, 2011.
 Development paper due.
- Oct. 23 Week 8 Governance
Reading: “Performing on Boards: The Link between Governance and Corporate Reputation in Nonprofit Arts Boards”, J. Radbourne, *Corporate Reputation Review*, 6 (3): 212-222, 2003.
 “Can Good Governance Prevent Financial Crises in Arts Organizations?” J. Turbide, *International Journal of Arts Management*, 14 (2): 4-16, 2012.
- Oct. 30 Winter Break: No class
- Nov. 6 Week 9 Marketing
Reading: “Relationship Marketing, Audience Retention and Performing Arts Organisation Viability”, R. Rentschler, J. Radbourne, R. Carr and J.

Rickard, *International Journal of Nonprofit and Voluntary Sector Marketing*, 7 (2): 118-130, 2002.

“Exploring Repurchase Intention in a Performing Arts Context: Who Comes? And Why Do They Come back?”, M. Hume, G.S. Mort and H. Winzar, *International Journal of Nonprofit and Voluntary Sector Marketing*, 12 (2): 135-148.

“Beyond Branding: Contemporary Marketing Challenges for Arts Organizations”, F. Colbert, *International Journal of Arts Management*, 12 (1): 14-20, 2009.

- Nov. 13 Week 10 Fundraising
 Reading: “The Influence of Messages and Benefits on Donors’ Attributed Motivations: Findings of a Study with 14 American Performing Arts Presenters”, J. W. Johnson and B. Ellis”, *International Journal of Arts Management*, 13 (2): 4-15, 2011.
 “Music to Our Ears: Understanding Why Canadians Donate to Arts and Cultural Organizations”, M.L. Barnes, *International Journal of Nonprofit and Voluntary Sector Marketing*, 16 (1): 115-126, 2011.
 “Understanding the Decision-Making Processes for Arts Sponsorship”, K. Daellenbach, *International Journal of Nonprofit and Voluntary Sector Marketing*, 17 (4): 363-374, 2012.
- Nov. 20 Week 11 Human Resources
 Reading: “Managing in the Creative Industries: Managing the Motley Crew”, B. Townley, N. Beech and A. McKinlay, *Human Relations*, 62 (7): 939-962, 2009.
 “The National Ballet of Canada and the Kimberly Glasco Legal Arbitration Case”, A.C. Lindgren, *The Journal of Arts Management, Law and Society*, 39 (2): 101-116, 2009.
 “How to Attract and Retain Artistic Talent: The Case of an Italian Ballet Company”, A. Scapolan and F. Montanari, *International Journal of Arts Management*, 16 (1): 4-19, 2013.
Interview paper due.
- Nov. 27 No class
- Dec. 4 Week 12 Career Paths
 Reading: “The Success of Finnish Conductors: Grand Narratives and Small Stories about Global Leadership”, A. Ropo and E. Sauer, *International Journal of Arts Management*, 9 (3): 4-15, 2007.
 “Life after Dance: Career Transition of Professional Dancers”, J. Jeffri and D. Thorsby, *International Journal of Arts Management*, 8 (3): 54-63, 2006.
 “Career Paths for Managers in the Arts”, L. Inglis and D. Cray, *Australian Journal of Career Development*, 21 (3): 21-32, 2012.

Assignments and Assessment

There will be four activities that will be evaluated for this course. The first will be to investigate a major development in the arts management area. This could be a major change in an arts institution, new government initiatives or a crisis faced by an important arts organization. The paper should provide a description of those involved in the development, their interests in the issues, the outcome and its implications for those affected. The analysis should cite at least five sources, which may be taken from blogs, web sites, newspapers or academic journals. The paper should be at least seven pages (double-spaced) long exclusive of the bibliography and any appendices. The paper is due in class on October 16.

The second activity will be to interview a member of an arts organization to ascertain the managerial issues that it faces. The interviews can be conducted by either as a group or alone, but the papers will be written individually. The person interviewed may be at any level of the organization, but those with greater responsibility are likely to have access to more information and provide a wider perspective. The arts organization may be public or private, but it must have a least one full-time employee, i.e. it cannot have a wholly voluntary staff. Before conducting the interview **you must clear your choice with me** to make sure that the organization is appropriate and to ensure that we do not overwhelm any contributor. During your interview you should ascertain the main purpose of the organization, the issues that it faces, its most important stakeholders and its management structure. Using the concepts, theories and insights that you have garnered from the course, as well as other information that may be available through the media you will present an analysis of the organization in terms of the issues confronting managers and how these might be addressed. The analysis should be a minimum of 12 pages excluding appendices and bibliography. The analysis is due in class on November 20.

The third activity will be to help lead the discussion of the papers assigned for one week. I will explain this task in more detail during the first class.

Finally, there will be a take home exam at the end of the term. The questions will be handed out in the last class, December 4 and will be due on December 16.

Weights for assignments

Summary and review	20%
Organizational analysis	40%
Leading class discussion	10%
Take home exam	30%

Other Information:

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 Spratt School of Business encourages group assignments in the school for several reasons. They provide you with opportunities to develop and enhance interpersonal, communication, leadership, follower-ship 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.

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	WDN = Withdrawn from the course		
ABS = Student absent from final exam			
DEF = Deferred (See above)			
FND = (Failed, no Deferred) = Student could not pass the course even with 100% on final exam			

Academic Regulations, Accommodations, Etc.

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 Accommodations

Academic Accommodations for Students with Disabilities

The Paul Menton Centre for Students with Disabilities (PMC) provides services to students with Learning Disabilities (LD), psychiatric/mental health disabilities, Attention Deficit Hyperactivity Disorder (ADHD), Autism Spectrum Disorders (ASD), chronic medical conditions, and impairments in mobility, hearing, and vision. If you have a disability requiring academic accommodations in this course, please contact PMC at 613-520-6608 or pmc@carleton.ca for a formal evaluation. If you are already registered with the PMC, contact your PMC coordinator to send me your **Letter of Accommodation** at the beginning of the term, and 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 me to ensure accommodation arrangements are made. Please consult the PMC website for the deadline to request accommodations for the formally-scheduled exam (*if applicable*).

- - The deadlines for contacting the Paul Menton Centre regarding accommodation for final exams for the December 2014 exam period is November 7, 2014 and for the April 2015 exam period is March 6, 2015.

For Religious Obligations:

Students requesting academic accommodation on the basis of religious obligation should make a formal, written request to their instructors for alternate dates and/or means of satisfying academic requirements. Such requests should be made during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist, but no later than two weeks before the compulsory event.

Accommodation is to be worked out directly and on an individual basis between the student and the instructor(s) involved. Instructors will make accommodations in a way that avoids academic disadvantage to the student. Students or instructors who have questions or want to confirm accommodation eligibility of a religious event or practice may refer to the Equity Services website for a list of holy days and Carleton's Academic Accommodation policies, or may contact an Equity Services Advisor in the Equity Services Department for assistance.

For Pregnancy:

Pregnant students requiring academic accommodations are encouraged to contact an Equity Advisor in Equity Services to complete a letter of accommodation. The student must then make an appointment to discuss her needs with the instructor at least two weeks prior to the first academic event in which it is anticipated the accommodation will be required.

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. Penalties may include expulsion; suspension from all studies at Carleton; suspension from full-time studies; a refusal of permission to continue or to register in a specific degree program; academic probation; and a grade of Failure in the course, amongst others. 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 <http://www2.carleton.ca/sasc/advisingcentre/academic-integrity/>.

Assistance for Students:

Student Academic Success Centre (SASC): www.carleton.ca/sasc

Writing Tutorial Services: <http://www1.carleton.ca/sasc/writing-tutorial-service/>

Peer Assisted Study Sessions (PASS): www.carleton.ca/sasc/peer-assisted-study-sessions

Important Information:

- Students must always retain a hard copy of all work that is submitted.
- All final grades are subject to the Dean's approval.
- Please note that you will be able to link your CONNECT (MyCarleton) account to other non-CONNECT accounts and receive emails from us. However, 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 CONNECT address. Therefore, it would be easier to

respond to your inquiries if you would send all email from your connect account. If you do not have or have yet to activate this account, you may wish to do so by visiting <https://portal.carleton.ca/>
