

SYLLABUS

93.811 Producing a Performing Arts Season
Fall 2021, MINI 1, Tuesdays and Thursdays , 10:05 – 11:30a
Location HBH

Contact Information

Instructor: Dr. Brett A Crawford (she/her), 301.802.6016 (cell)
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Office Hours: in person or by zoom calendly.com/dr-brett-cmu; or Google chat @DrBrett for quick questions. Office hours M – Thursday at various times.

Course Materials:

- Required Texts
 - Michael Kaiser, *The Cycle*
 - Jim Collins, *From Good to Great for the Social Sector – DO NOT BUY, in Canvas*
- Excerpts provided via cmu.box.net include but are not limited to
 - Materials from Foundations, Consultants and relevant Articles on Agile Management, and Human-Centered design planning approaches
 - Materials from industry associations and unions
- Recommended:
 - Aaron Dworkin “The Entrepreneurial Artist” (book)
 - Acquainting yourself to the concepts of: recommend Patricia J. William’s “Seeing a colour-blind future: the paradox of race”; [Social Justice](#), and expand your understanding of aesthetics to include intercultural aesthetics, Feminist Aesthetics, Queer Aesthetics, Black Aesthetics (go to the CMU library or scholar.google.com and get an article of your choice).

Course Description

The performing arts industry has had a varied and lively history in the United States for the last 175 years (essentially once train travel allowed for broad distribution of artists across the nation) with pivotal transformation occurring in 2020 – 2021 due to social upheaval and the global pandemic. Today, the field is divided into for – profit and non-profit models with the need to pay the bills a recurring, common - denominator.

This course focuses on the performing arts set within a (mostly) nonprofit landscape in which organizations produce works *to transform audiences and serve their community* via one or several intersecting art forms. Producing a successful season entails selection (planning) and implementation (managing) of programs, something that is neither easy nor consistent. Driving and complicating the situation is the common bifurcated management structure. Managers must find a way to implement the vision an Artistic Director – an individual with an aesthetic framework that shapes an institution and its artistic offerings. Arts managers enable this artistic vision within the context of the physical, geographical, financial and human constraints of a specific company. Combining and mixing these forces is frequently messy and always an adventure. Organizational history, indeed the history of the art form itself, often provide vexing constraints and practices to the process that must be dismantled to meet the demands of a socially just, 21st century model. If a career of ‘doing the same thing’ is the goal, then a different field might be recommended.

This course will examine approaches to producing a performing arts season of programming with an emphasis on ***the nonprofit season structure that meets the demands of a post-Covid, digitally-embraced, anti-racist reality***. Over 6 1/2 short weeks we will attempt to answer the following two questions:

1) How do artistic and managerial leaders move an organization and its mission into its new reality post-covid, through an equitable artistic vision set across a selection of programs and create a system to manage the process and evaluate artistic success, community impact and mission-centric strategic goals?

2) Recognizing our current digital foray has opened doors to non-attendees, how do institutions maintain a digital and live experience for all interested in engaging?

The course is a seminar. Reading material, watching videos, listening to podcasts, and attending live/live streamed performances are required. Readings will include books, excerpts, workbooks and articles on planning, management models and styles. The producing frameworks for the unique qualities of performing arts programs (season planning, education programs, etc) are our topic but within the setting and requirements of individual disciplines. The course will focus on Greater Pittsburgh (Allegheny County) – as a case study and playground.

Key terms:

Producing: To make something or bring something into existence

Programming: The planning, scheduling and managing of a program

Program: A group of activities of things to be achieved

It is worthwhile noting that a life of experience is key to success. An artistic leader must know the artists in the field – at the margin and the center. Management must be adept at shepherding resources (earned or contributed) to support artistic programs. Frequent experiencing of the performing arts is critical to successfully planning and managing performing arts programs. There are constraints to these models, just like any other production system, most often related to union agreements and the local ecosystem (artists, audience, resources). Wise managers have clear understanding that all constraints are movable, the question is the cost to make the change.

Course Objectives:

During the course students will gain or refine their understanding of and facility with:

- Mission, strategy and planning as it influences and drives programming across an institution
- Management Systems and Models
 - Fundamental management techniques
 - Fundamental program development techniques
 - Emerging planning & management models, from design thinking to agile
- Artistic, institutional and budgetary frameworks or constraints that focus organization program decision-making
- The process of negotiating and contracting an individual program's intersecting parts.
- The unique forces professional union contracts impart on the structure of a season, from the collective bargaining processes to the day-to-day contract requirements.

- Investigating opportunities beyond a simple season
 - The possibilities for extended life (and income) to an organization's intellectual property.
 - Digital interventions of various sources
 - The role education departments and community engagement take in an organization's program planning.
 - The necessary changes to create a season and structure embracing DEIA principles

By the conclusion of the course, students will be able to:

- Understand & enact the process of program ideation to complete and plan a year of programming for an institution that reflects a 2021+ reality
- Recognize the management theories and apply them within an artistic enterprise
- Recognize the constraints and opportunities of historic decisions and circumstances related to space, budgets, programs and artists.
- Understand the impact of a union contract(s) on an institutions season planning process
- Identify resources, individuals and best practices for DEIA programming for live and digital engagement opportunities
- Ideate organizational or discipline-focused change for a sustainable and thriving future.

Course Expectations & Requirements

Engagement

At the graduate level, engagement is assumed, except in extraordinary circumstances. Class time will follow a seminar structure with discussion of assigned readings/videos/podcasts, in-class projects, share outs, and ideation. There are almost no lectures as part of the class with an emphasis on active engagement. The class will offer opportunities to learn in an active and synergistic manner.

Professionalism

Aka Respect and Support

In addition to the guidelines concerning work materials, you are expected to behave in a supportive and professional manner towards your colleagues/classmates; this includes sharing resources for mutual benefit, protecting information told in confidence, and helping to create a general classroom climate of honesty and respect.

It is my intent that students from all diverse backgrounds and perspectives be well served by this course, that students' learning needs be addressed both in and out of class, and that the diversity that students bring to this class be viewed as a resource, strength and benefit. Your suggestions are encouraged and appreciated. Please let me know ways to improve the effectiveness of the course for you personally or for other students or student groups. In addition, if any of our class meetings conflict with your religious events, please let me know so that we can make arrangements for you.

All people have the right to be addressed and referred to in accordance with their personal identity. In this class, we will have the chance to indicate the name that we prefer to be called

and the pronouns by which should be used to refer to us. I will do my best to address and refer to all students accordingly and support classmates in doing so as well.

Canvas: Due to the depth of the content and the limited in-class time together, this course utilizes the online teaching system, [Canvas](#). Canvas provides a venue for course announcements, a relay of course documents and assignments, a portal for submitting assignments, and an area for class discussion. We will also use Google Work aka Drive for both in-class and out-of-class work including your final project.

Assignments/Homeworks:
(rubrics shared separately on Canvas)

Course Content Discussion Board & In-class Curation Each student will LEAD Discussions 6 X per mini (coordinated through daily teams creating 1 post / week) AND each student will ENGAGE in discussion board 6X per mini (on the days they don't lead).

Each day the course meets there is prompt on **Discussion Board** asking for a response to the day's topic and preparatory materials -- with 2 questions or thoughts that you would like to discuss together. LEADs are encouraged to include linked findings from external resources. Each question / thought should include direct quotes and clear references are best practice for clarity. The rubric is attached to the syllabus and available on Canvas.

The discussion for the day is then curated by the class via the "like" function on the discussion. By 'Liking' posts you find most interesting or are related to your own questions, you identify the priority of the discussion items for class.

This Discussion FUELS the in-class work, hence deadlines are prior to 10:10am.

WHEN: LEAD Posts are due by midnight Monday or Wednesday (the day before class). Comments / discussion and 'liking' to ranking of content for in class work should be complete **by 9:45am**.

A make-up opportunity is available in the final week (wrap up thoughts)

SAMPLE POST: *Something that stuck out to me in the interview with Eric Reis as well as our conversation in class, is this idea of productive failures. It's incredibly important to make sure that we are learning from our past mistakes in order to discover how we can grow. However we barely hinted on this in class, but even more important than this I believe, is productive successes. Often times in the arts, it tempting to find success in a program or a particular show, celebrate that, and then simply continue on assuming that you are doing everything right. **In reality, I believe it's equally as important as productive failure, to take that success as an opportunity to collect data and feedback on what it is that you did right in that moment and tangible ways that you can continue to grow upon that success.***

*One example of an organization that did a major but successful pivot that we've talked about is the Philadelphia Opera. I would be interested to see an orchestra adopt a similar model. **What would it look like for an orchestra to move from a full season model to a one or two-weekend festival model?** Would they be able to retain audience members in the same way? Either way I think this would test an orchestra's ability to move completely away from their full-season subscription model, since they wouldn't be able to depend on the same patrons attending every performance of the festival.*

Class Project: 2023-2024 Season

From the first day of class, you will begin working on your class project: Designing a Season for a Greater Pittsburgh area arts organization. You will do this work in pairs working to create a website and video presentation. The details of the project will be created iteratively throughout the mini with discussions, assignments and worksheets designed to help move the project forward. The assignment and rubric will be reviewed in class and available on Canvas.

Worksheets: Gsheets or G-doc provided:

- 1) Prompted analysis of the industry,
 - a. STATS and Management trends or proposed changes: using supplied reports from the national arts organization and Data Arts.
 - b. Programs supporting DEIA as gleaned from the association's website and social (documented)
 - c. Watching a video from industry's leaders (provided)
 - d. Reflection: What lessons can you use for your season?
- 2) Prompted analysis of a provided union contract;
- 3) Identify DEIA resources for the field to build a class-wide breadth of resources. (eg – a link to a database of Black composers) Submit one and get extra credit for 1 more via Discussion Board – ***submit anytime***
- 4) Identify awesome artists or trendsetting organizations/programs in your field (submit 2 with different identity positions or practices via discussion board with an explanation of what makes them unique against the status quo, get extra credit for a third more) – ***submit anytime***.
- 5) Performing Arts Program Analysis: Chose and attend 1 event PRODUCED by a Greater-Pittsburgh-based organization *(presented works by others do not count). Prompted analysis to mission provided in Google form. Suggested organizations: Pittsburgh Opera, Pittsburgh Ballet, City Theatre, Pittsburgh CLO Cabaret, Pittsburgh Public Theatre, Texture Contemporary Ballet, Attack Theatre. If you feel safest in a digital format, please indicate in the google form the stage you attended. Extra credit attend a NON-Pittsburgh organization. Same Google form response.

Reflection assignments to build your season.

ORGANIZATION AND ECOSYSTEM ANALYSIS (Google doc model provided):

- (<2 Pages) Analyze the last 3 years of work (2 prior to the pandemic and last year). Bucket the work in ways that make sense and analyze it against the organization's mission and artistic vision (you should research press releases and statements by the Artistic Director);
- (ONE PAGE)What's up with Pittsburgh?
 - Do a PESTLE analysis and
 - read the most recent GPAC and Pittsburgh Today reports (in Canvas).

- ONE PAGE: Wow, that's a lot of information, how can you bring it together as an arts manager? In What are 3 – 5 takeaways from your analysis you want to take into your season??

ARTISTIC VISION: The performing arts are in a state of change due to both pre-covid conditions: changing audience patterns, the impact of technology and the pressure of unions; and post-2020 conditions: need for pandemic-friendly models for distribution of content and for a deep assessment of long-standing institutional racism and colonialization. As you craft your vision for your season, but sure to link how your vision intersects our contemporary realities. LENGTH: NO MORE THAN 1 PAGE

ORGANIZATION & ARTISTIC CONSTRAINTS

- Analyze their union agreements, space, budgets, artists and people. (websites, 990s and annual reports, etc are very helpful here.)
 - What are their assets?
 - Constraints?
 - Strategies from both an artistic and managerial point of view?
- Submit <2 Page summary (prose, visuals, mix)

Grading

Discussion Board	15%
Reflections / Analysis Building Your Season	15%
Pittsburgh Case Study Season Ideation (Final Project)	15%
Peer feedback*	5%
<i>Homeworks</i>	
Prompted analysis of the industry	10%
Prompted analysis of a provided union contract;	10%
Curated collection of DEIA resources for the field	10%
Curated collection of awesome artists or existing programs	10%
Performing Arts Program Attendance:	10%

Grading Scale

A+	98-100%
A	94-97%
A-	90-93%
B+	88 - 89.9
B	84-87%
B-	80-83%
C+	78-79.9%
C	74-77%
C-	70-73%
R	69.9% and below

Course & Classroom Policies and Expectations

Recording Class Sessions. Class sessions are recorded and will be available within 48 hours. Recordings are for personal study use only; no distribution of recordings is permitted. Distribution to others may violate the privacy of your fellow classmates.

Laptops. Laptops, iPads, etc are expected to be available for breakouts and group work. Please also bring headphones.

Food/Drink. If you are in person, you must keep your mask on (straw + water should work to hydrate). If you are remote, please bring your food/drink to your workspace prior to class (like going to the café at Tepper first)

Cell Phones. Turn off or, at least, mute your cell phone during class sessions and **keep them in your bag or in a drawer**

Intellectual and Professional Integrity

This course is an integral part of your graduate education, an education that is designed to provide you with the tools for a successful, professional career. Assumed within is a high standard of ethics and integrity. You are expected to have read and understood the Student Handbook. Plagiarism and other forms of academic misrepresentation are viewed as extremely serious matters. Misrepresentation of another's work as one's own is widely recognized as among the most serious violations. A case of cheating and plagiarism will receive *a grade of zero* AND be submitted to and reviewed by the Dean's Office. A second case of plagiarism or cheating will result in a failing grade for the course. More severe penalties may be imposed, *up to and including expulsion from the Heinz School*, as decided by the Dean's Office.

Special Needs and Interests

My goal is to provide the most effective educational atmosphere for all students. Please let me know, in confidence, early in the semester if you have any special needs (broadly defined). In addition, if you have a disability and have an accommodations letter from the Disability Resources office, I encourage you to discuss your accommodations and needs with me as early in the semester as possible. I will work with you to ensure that accommodations are provided as appropriate. If you suspect that you may have a disability and would benefit from accommodations but are not yet registered with the Office of Disability Resources, I encourage you to contact them at access@andrew.cmu.edu.

Take care of yourself.

Do your best to maintain a healthy lifestyle this semester by eating well, exercising, avoiding drugs and alcohol, getting enough sleep and taking some time to relax. This will help you achieve your goals and cope with stress.

All of us benefit from support during times of struggle. You are not alone. There are many helpful resources available on campus and an important part of a professional education experience is learning how to ask for help. Asking for support sooner rather than later is often helpful.

If you or anyone you know experiences any academic stress, difficult life events, or feelings like anxiety or depression, we strongly encourage you to seek support. Counseling and Psychological Services (CaPS) is here to help: call 412-268-2922 and visit their website at <http://www.cmu.edu/counseling/>. Consider reaching out to a friend, faculty or family member you trust for help getting connected to the support that can help.

CLASS SCHEDULE (subject to change due to unforeseen circumstances)

INTRODUCTION

WEEK 1 Aug 31/Sept 2

Tuesday -- The world and how it turns (and changes)

PRIOR TO CLASS:

- Introduce yourself on Discussion Board
- Revisit Arts Enterprises notes and LaPiana text (how programs serve a mission not vice versa)
- Recreating the Fine Arts Sector by Diane Ragsdale, Culture to Donors Ratio (<https://www.williampenfoundation.org/newsroom/city-has-more-culture-donors-will-support>)
- Watch this video about [“the New Rules”](#) by TRG ARTs
- Read any article from the last year in https://www.evernote.com/pub/brett_ashley_crawford/811
- Bring in 2 questions / thoughts from the 3 items.

DURING CLASS:

- Syllabus Review, Agreements, Look at Canvas
- Sign up for Discussion Board Lead days (Monday team / Wednesday team)
- Curated discussion from what you watched & read
- Define producing
- Fill out information form to determine project pairs.

AFTER CLASS:

“Monday” leads post their understanding of definitions of Producing and 2 thoughts from the inclass discussion – “Wednesday” leads should comment by tomorrow—and get ready for Wednesday’s lead 😊.

Thursday – How is a season PART of an organization’s delivery of mission? What is producing? What is a season (and why do they even exist?)

PRIOR TO CLASS:

- Review logic models -- Kellogg Executive Summary (reminder: we did logic models in 703 in LaPiana’s book)
- Watch videos – the producing process (lecture & interviews)
- DUE: Discussion board

DURING CLASS:

- Discussion
 - Review 2 logic model handouts
 - Discuss seasons, assumptions, and constraints
 - Consider organization's definition of art and impact (structures, goals, measures),
 - commissioning as a DIFFERENT model,
 - community engagement and partnership as DIFFERENT models,
 - income considerations

MANAGEMENT MODELS & APPROACHES

WEEK 2 September 7/9:

Tuesday -- THE CYCLE

PRIOR TO CLASS:

- Read Kaiser's *The Cycle* 1, 4
- Watch Video on [Global Diversity & Inclusion:](#)

DURING CLASS:

- Continue to define the timeline of planning and frameworks for what is a season of programs?
- Discuss Kaiser's assumptions, Impact of Size, Approach Strengths & Weaknesses
- Pros and cons of 'Tent poles' aka 'cornerstones'
- Reality of a "5 years plan" in his schema (and why everyone should have one?)
- Concerns in a post-Covid / social change era for 2021 and beyond

Thursday -- INFRASTRUCTURE AND PROCESSES

READ PRIOR TO CLASS:

- Read Kaiser's *The Cycle* 6, 7, 8
- Watch: Kaiser's pivot in 2020 <https://www.youtube.com/watch?v=bbEn63G9VQI>

DURING CLASS:

- Discuss
 - connections across chapters,
 - unintended consequences and
 - structural requirements for success in the CYCLE model
 - Breakpoints in the model for 2021 and beyond

HOLISTIC MANAGEMENT MODEL

(HEAVY WORK WEEK) Week 3 September 14/16:

Tuesday: Knowing and living your truth (what color is your hedgehog)

PRIOR TO CLASS:

- READ Jim Collins, *Good to Great for the Social Sector*

DURING CLASS:

- Discuss Hedgehogs, Flywheels, Income Drivers and 5th Level Leadership
- Complete a Worksheet for your internship ** you will do this again for your final project

INDUSTRY ANALYSIS

Thursday: DISCIPLINE STATS

PRIOR TO CLASS (materials provided in Canvas)

- Read the Industry Report of your discipline provided on Canvas
- Go to the website for the discipline's association and evaluate programs
- Identify the association's stand with respect to the pandemic & safety, #metoo, anti-racist stands, and other social justice issues
- Watch video
- **DUE: Homework 1**

IN CLASS:

- Discuss and compare trends in each discipline
- Identify emerging trends for success
- Identify their positions with respect to the pandemic, #metoo, anti-racist stands, and other social justice issues.
- Build out a comparison G sheet to review and reference

Week 4 September 21/23:

Tuesday – Trendsetters AND Artists Changing the World

PRIOR TO CLASS:

- Read the last 2 issues of the association's magazine / newsletters and identify 2 industry blogs and 1 social media feed that leads the charge. Include links to all in your homework
- Optional: Read about an artist in the Dworkin text (your choice)
- **DUE: Homework 2 – 2 Artists / Trendsetters (links, bio, analysis) in Pinned Discussion Board**

Thursday – Realities & Opportunities

Prior to class: Review recent reports from SMU Data Arts (provided in Canvas)

During Class: Discuss trendsetters against the backdrop of data from SMU Data Arts. What about interdisciplinarity?

CONSTRAINING FORCE: UNIONS

Week 5 September 28/30

Unions — Partners or Adversary?

Tuesday: The Union Contract

PRIOR TO CLASS:

- Read your discipline's industry contract as provided

- Search online as to the union's stand with respect to the pandemic & safety, #metoo, anti-racist stands, and other social justice issues
- **Homework 3 due Union Contract Evaluation**

DURING CLASS:

- Discuss and compare frameworks and details in each discipline
- Identify key differences between the disciplines
- Build out (small interdisciplinary groups) Mind Map or Venn Diagram of similarities and differences.

Thursday, The Cases

PRIOR TO CLASS

- Review one of the lock-out or strike cases (Baltimore Symphony Orchestra, Broadway, or any other of your choice that has occurred in the last 60 months). Source: Search on Google Articles.
 - What is each side's position?
 - How was it resolved (or has it not)?
 - Look at the details (institution 990s)
 - What would you recommend as a solution understanding the institution's finances?

DURING CLASS

- Discuss and compare disciplines & cases
- Mock contract negotiation

NEW RULES — Flatter organizations, adaptation and community input

Week 6: October 5/7

TUESDAY: Organizations & Communities

Prior to class: Read the McKinsey New Normal article and watch ANY video from EMC Arts linked on Canvas. Revisit video and article from our first class. **Interview the artistic or managerial leader at your internship organization (summer or now) and find out how they have adapted post-covid and changes they were making pre-covid.**

During Class: Discuss why arts institutions are by definition entrepreneurial and lean and how the tools described could be used in program development?

Homework 4 due: DEIA Resources

Thursday: Approaches to Management

Prior to class: Read the Agile Management and Lean Entrepreneurship materials on Canvas

During Class: Discuss the merits of Agile and why it SEEMS like it won't work for the arts (yet a MAM alum is doing it as a certified Agile trainer). Q&A with Scrum Master in the arts.

Week 7 Tuesday: Pick ONE:

Intentional Design Thinking – Models and Methods

Community Engagement & IDEO's Model

PRIOR TO CLASS

- Consider HBR's overview with an arts lens: <https://hbr.org/2015/09/design-thinking-comes-of-age>, Read about the D-School's case with Opera: <https://designbusinesscouncil.com/2016/07/20/the-opera-reimagined-with-design-thinking/> and Read the IDEO Field Guide on Design Thinking. Focus on the 'Mindsets' and Epilogue sections by IDEO and skim the Methods section which we will discuss and do in class.

DURING CLASS

- Discuss Why and How Design Thinking is a useful Approach for Planning a program/season for an arts org (to be used with internal or external stakeholders)
- Try one or two methods in class using Miro in small groups. Report out.

LOOKING OUTSIDE OURSELVES

PRIOR TO CLASS:

- How do you define social change and working with a community? Watch linked video on Canvas. Find your own pathway through the links re: AESTHETICS provided in the recommended section of the syllabus.
- Optional but encouraged: listen to this Capacity Interactive Panel <https://www.youtube.com/watch?v=dJ9geqjCH4I>

DURING CLASS:

- Bring to class an example from your discipline of a social justice act or non-western European aesthetic. What is the history or the responsibility of the arts / artists / an institution to social change? How has the internet / 24-7 news day skewed that relationship? How do you see the arts engaging in social change and the fabric of local and global communities in the future? Consider aesthetics as part of your considerations.
- Course Evaluations