Goals of the Course:
- To acquire knowledge about:
  - Fundamental principles & best practices for running non-profit performing arts organizations
  - The state of the non-profit arts in the US
  - The universal management principles and practices which apply to non-profits
  - The unique elements involved in non-profit management and leadership

Process of the Course:
Create a natural flow of learning which builds on itself, so that each new topic builds on the learning and thinking done before.

Student work will include reading; research (much of it drawn from “real life” sources – the web, media, newspapers, interviews); individual reporting; and several group projects/presentations. In general research projects can be presented as PowerPoint presentations with bibliographies and footnotes attached to indicate sources.

Grading:
- 20% of grade based on in-class discussion, including demonstrated grasp of principles involved in the readings and other resources
- Weighting of grades for presentations and research assignments identified in the syllabus below; projects and presentations will be graded based on:
  - Utilization of knowledge from course readings and classes
  - Quality of documentation used in support of arguments
  - Clarity and logic of the presentation

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1 We will not spend much time on aspects of management that are essentially the same in both non-profit and profit organizations (e.g. principles of HR, personnel, and managing staff).
TOPIC ONE: LEADING AND MANAGING TO SUCCESS (OR FAILURE) – weeks 1-3
Week 1: Course Introduction/ Views of Arts Organizations’ Sources of Success or Failure (3/31)

READINGS DUE THIS WEEK:
FUNDAMENTALS:
1. Center for Non-Profits, “Just what is non-profit anyway?”

TURNAROUNDS AND TROUBLED TIMES:
3. Kaiser, The Art of the Turnaround, Introduction (pp .ix-xiii); “Ten Rules” (pp.1-14), Conclusion (pp.176-178)

THE CASE OF CITY OPERA:
5. Pogrebin, City Opera, “After Frustrating Year, Still Longs for New Home” NYT, 7/4/06
6. Tommasini, “At City Opera, Concern over a Visionary whose Eye Seems to Wander” NYT 10/03/08
7. Wakin,“Bold Impresario and City Opera Part Ways” NYT 11/7/08
8. Wakin,“Turnaround Specialist Talks of City Opera Plans” NYT 11/19/08
9. Tommasini, “Toward a Leaner Bolder City Opera”, NYT 01/04/09

Discussion Topics:
Who we are and why we are here.
The overall outline of the course.
Assumptions about the success and/or failure of performing arts non-profits.
What business are we in question.
Discussion of non-profit performing arts organization’s typical constituencies.
Discussion of the reading.
Review of assignments for upcoming weeks.
Week 2: WHY ORGANIZATIONS FAIL (OR SUCCEED): the San Jose Symphony case study (4/7)

READINGS DUE THIS WEEK:
1. Glaze and Wolf, And the Band Stopped Playing, entire monograph (major case study)
2. Henry Fogel, “A New Voice at the Met”, Metropolitan Opera General Director Peter Gelb, Nov/Dec 07 Symphony magazine
3. SF Chronicle, 01/22/06, “The Populist Innovator” (David Gockley)
5. Dayton, “Governance is Governance” [OPTIONAL]
6. Ellis, “The Volunteer Factor in an Effective Board,” The NonProfit Times, 5/22/06 [OPTIONAL]
7. Foundation Center, “What is Foundation?”

Guest:
Nancy Glaze, co-author, And the Band Stopped Playing

Discussion Topics:
The San Jose Symphony story.
Management, Leadership and Governance.
The State Of The Arts (California and elsewhere).
The role of major grant makers – charitable foundations.
**Week 3: CLASS RESEARCH PROJECTS: Successes, Failures, Change Efforts (4/14)**

**GROUP RESEARCH PROJECTS DUE THIS WEEK: (12.5% of total grade)**
- 3 Group projects (at least 1 in each area)
- 25 minute presentation to the group (PowerPoint) + Q&A from the class
- 1st 2 hours of class
- To be handed in:
  - Hardcopy of PowerPoint
  - 1-2 page Executive Summary of findings
  - Bibliography/documentation

**THREE AREAS OF RESEARCH:**

1. Research the fall (and in some cases the demise) of a performing arts organization
   - Narrative of who, what, when, where
   - Analysis of the why
   - Compare to SJS and/or factors in Kaiser’s book
   - Some possibilities:
     - The Sacramento Symphony
     - Opera Pacific (Orange County)
     - Stamford (CT) Performing Arts Center
     - COPIA or LA MOCA (not performing arts organizations)
     - If possible it would be good to have a mix of large and small organizations
     - An alternative scenario - planned obsolescence: The Dale Warland Singers

2. Research a performing arts organization that appears to be a success by our definition (*the ability to financially sustain a high quality artistic product which generates public support through both attendance and donations….*)
   - Has this organization been successful for a long period of time or was there a turnaround or takeoff at any point?
   - Analyze the major factors in its success
   - Some possibilities: SF Opera, SF Symphony, LA Philharmonic, Pacific Symphony, Jazz at Lincoln Center, SF Performances, Joffrey Ballet (or another dance company)

3. Research a national effort to effect change across an entire field
   - Who, what, when, where, why
   - Intellectual underpinnings of the effort
   - Was it a success or failure? (Measurable terms?)
   - Some possibilities:
     - Americanizing the American Orchestra (American Symphony Orchestra League)
     - Magic of Music Project (Knight Foundation)
     - Dance Touring Program (National Endowment for the Arts – 1970’s)
     - The Creative Campus (American Arts Alliance)
     - Orchestra Forum (Mellon Foundation)

30 MINUTES: Discussion of overall lessons learned from the four presentations and our readings taken together before we move on from the first topic.

30 MINUTES: Discuss questions from the four teams working on Week 9 strategic plan assignment about the questions they have about either aspects of the Mondavi Center or strategic planning in order to continue their work.
TOPIC TWO: THE HEART OF THE MATTER – THE PERFORMING ARTS EXPERIENCE – weeks 4, 5 & 7

Week 4: Artistic Vision (4/21)

**READINGS DUE THIS WEEK:**
1. Conlon, “Recovering a Musical Heritage”
2. Eichler, “Thoughts on a Missing Maestro, Boston Globe, 11/30/08
3. Polisi, The Artist as Citizen, “Great Values carried by Beauty” (pp.15-19)
4. Sandow, “Art and the Arts,” Program Notes blog, 05/11/08

**Guests:**
Jeremy Ganter, Associate Executive Director, Mondavi Center
Professor David Grenke, Chair, Department of Theatre and Dance, UC Davis
Other guests TBD

**Discussion Topics:**
Artistic vision (including student reports).
The Legacy problem.

**INDIVIDUAL SHORT RESEARCH PROJECT RE: ARTISTIC VISION: (5% of grade):**
Make an oral report to the class (5 minutes) on your findings re: the following:

Find a compelling statement of artistic vision for a performing arts organization. Include information on the nature of the organization and its mission, what the artistic vision statement is, what it means and why you think it provides an effective basis for the success of this organization. If possible, interview the artistic leader of this organization.
**Week 5: Enrichment/Presentation and Format/Experience** (4/30 – note this is a Thursday)

**READINGS DUE THIS WEEK:**
2. Conner, Project Brief: Arts Experience Initiative, Heinz Endowments, summer 08

This week begins with a tour of the Mondavi Center facility from a facility and production management perspective. There will not be the usual 20 minute break during class in order to accommodate the tour.

**Discussion Topics:**
Background: Participation in the Arts - Rand Study.
Deepening the experience:
- Enrichment Strategies (includes student reports)
- Variations in Format & Presentation

The performing arts experience (includes student reports).
- Compare and contrast with sports, popular music

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**EACH STUDENT DOES ONE OF THE FOLLOWING RESEARCH ASSIGNMENTS- presents a 5-10 minute PowerPoint and hands in a 2-3 page report with documentation & bibliography: (12.5%)**

**Enrichment:**
1. Trace the history of the supertitles technology in Opera. Has it correlated to larger audiences for Opera?
2. Identify other examples of technology providing effective enrichment in the performing arts.
3. Explore the history of the Concert Companion – why did it not catch on the way supertitles did.
4. Explore the history of the use of digital tours in museums.

**Presentation:**
5. Study the series "Nerve Endings" which was funded by the Knight Foundation "Magic of Music" program at the Oregon Symphony. How did the presentations differ from regular symphony orchestra concerts? Is there evidence that these worked to build audiences? To engage audiences?
6. Study the approach of the Kronos Quartet versus the Emerson String Quartet to the selection of repertoire and, especially, to concert presentation, format and production values. How do these differences impact the audience experience?

It is possible to submit a different related research topic with Dr. Roth's approval.
TOPIC THREE: ADDING VALUE TO COMMUNITIES–PARTNERSHIPS, EDUCATION, OUTREACH

Week 6: Partnerships, Education, Outreach (5/5)

READINGS DUE THIS WEEK:
1. Weil, “From being about something to being for somebody: The ongoing transformation of the American Museum”, Daedalus, summer 1999
2. Cotter, “Museums Look Inward”, NYT, section 2, 1/11/09
3. Rand, “Reframing the Debate about the Value of the Arts”, Executive Summary
5. Greg Sandow, “Mozart at the Big Muddy,” originally WSJ 1998

Guests:
Michael Morgan, Music Director, Sacramento Philharmonic, Oakland East Bay Symphony CONFIRMED
MC Director Joyce Donaldson (Arts Education).

Discussion Topics:
(With Michael Morgan) the Oakland East Bay Symphony in Oakland; about differences with the defunct Oakland Symphony.
The migration from organizations whose value is purely artistic to ones with a broader social purpose.
Intrinsic value v. instrumental value of the arts.
Education and partnership activities of the arts; serving the greater social good (including student group reports).
“Relevant” programming.

GROUP RESEARCH PROJECTS DUE THIS WEEK: (12.5% of total grade)
- Divide into 3 groups for the purposes of this assignment (1 on each topic)
Identify a performing arts organizations which you believe represents best practices in either (a) building partnerships to non-traditional community participants; (b) addressing social and economic problems in their communities; or (c) providing education in the arts. Provide concrete evidence for this assertion. Analyze what about the approach this organization took made it effective.
Form of the assignment: 10-15 minute PowerPoint presentation to the class; please hand in copy of PowerPoint with accompanying bibliography and documentation.
TOPIC TWO (cont’d): THE HEART OF THE MATTER – THE PERFORMING ARTS EXPERIENCE - Weeks 4, 5 & 7

Week 7: Facility, Venue & Event Management in the Experience Economy (5/12)

NOTE: This week’s class will end early (at 8pm) because of Ravi Shankar concert in MC; there will be no break during the class.

Discussion Topics:
Student reports comparing experiences at different venues.

Check in on week 9 strategic planning work.

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<tr>
<th>EACH STUDENT DOES ONE OF THE FOLLOWING EXPERIENCE-BASED ASSIGNMENTS - presents a 5-10 minute PowerPoint and hands in a 2-3 page report with documentation &amp; bibliography: (12.5%)</th>
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<tr>
<td>1. Attend Mondavi Center event (Curriculum Connections $5 ticket). Rate the entire experience. In addition, attend a similar event at another venue. Compare the experiences in the form of a PowerPoint slide.</td>
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<td>2. Attend an event which includes a work of art in a form unfamiliar to you. Utilize enrichment tools available to you such as program notes, pre-performance lecture, post-performance Q&amp;A, podcasts etc. Did any of these devices enhance your experience? If so which ones? Why those?</td>
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<td>3. Compare and contrast the complete experience of a rock concert in an arena venue with a classical music performance in the Mondavi Center. What are the key differences? What is the impact of those differences on audiences and on their receptivity to the music? Are these differences in presentation endemic to the musical forms involved?</td>
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<td>4. Same assignment as previous except for a professional sporting event instead of a rock concert</td>
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TOPIC FOUR: FINANCIAL FUNDAMENTALS IN MANAGING PERFORMING ARTS

Week 8: Financial Model/Marketing/Development (5/19)

Readings:
1. Perry, “Paying It Forward – and Back”, Chronicle of Philanthropy, 09/04/08
2. Scheff & Kotler, “Crisis in the Arts: the Marketing Response,” HBR [need exact citation]

Guests:
Rick Lester, TMG (marketing) consultants CONFIRMED
MC Directors Camille Spaccavento (Marketing), Debbie Armstrong (Finance), Robert Avalos (Development)

Discussion Topics:
Financial model: the “GSM Philharmonic”
Income: Earned (marketing); contributed (development); endowment & reserves
Expense: mission-critical; fixed v. variable; unionized arts
Overall finances: Focus on “nets”; activity based budgeting; cash flow

EXTRA CREDIT GROUP OR INDIVIDUAL ASSIGNMENT: (extra 15%)
Extra credit research project: comparing the typical American model with the European especially e.g. The role of Government (subsidy versus tax benefits); trends in European performing arts funding. 10-15 minute report to the class with an accompanying 2-3 page written report w/bibliography and documentation to be handed in.
TOPIC FIVE: PUTTING IT ALL TOGETHER: AN EXERCISE IN STRATEGIC PLANNING

**Week 9: Strategic Planning/ Career Planning/ Course Feedback** (5/26)
This week teams present their strategic plans for the Mondavi Center. How and why are they different from each other? Has any of the recent learning we’ve been doing influenced you to change the plans? Which of the plans seem more likely to be of use to the Mondavi Center?

**Also this week and next week as time permits:**
Preparing for a career in arts management, career paths and training programs. Questions (can do this in private conferences as well).

Feedback on the flow of the course. How has your view of the role of nonprofit arts organizations changed in the course of the course?

**GROUP STRATEGIC PLANNING EXERCISE AND PRESENTATION: (25% of grade)**
Divide into 3 teams, each one of which will develop a written strategic plan for the Mondavi Center. Each team will have 30 minutes to present a summary of their document to the class. The document to be turned in should include a 1-2 page executive summary and 5-8 page detailed plan. The plan can be for a period of 3, 4 or 5 years. The document should move from high level goals and aspirations to specific and actionable strategies. [Alternative project: same exercise for the City Opera of New York, an organization at a serious crossroads in its history. Please speak with Dr. Roth if your team would prefer to work on City Opera rather than the Mondavi Center.]

No specific format is dictated but each plan should include a mission statement and an artistic vision. Areas to be touched on should include programming; enrichment and education; campus engagement and community partnerships; marketing and development and finance. I’d suggest that you come to agreement on the overall mission and vision; perhaps some overall organizational goals; and then possibly subdivide to take on some of the different topics. Sources include the existing “Setting the Stage” document; the Creative Campus document; the KC Symphony plan as one model for a format (I can provide you with copies). Interviews with key players are also possible. You do not have to start with the actual Mondavi Center mission statement or actual current operations, but you do need to relate your plan to the actual circumstances of this organization, e.g. its regional location, its relationship to UC Davis, etc. The best strategic plans (a) respond to the current SWOT’S of an organization and (b)act as a guide to action, rather than sit on the shelf.

Teams are encouraged to bring Dr. Roth an advance outline of their work for consultation.

As of 3/30/2009 9
TOPIC SIX: ROUNDTABLE: THE STATE OF THE NON-PROFIT ARTS

Week 10: State of the Arts (6/2)

Readings:

Guests:
Wayne Brown, Director, Music and Opera Education & Access, National Endowment for the Arts
Ken Foster, Executive Director, Yerba Buena Center for the Arts (San Francisco)*
Paul Nicholson, Executive Director, Oregon Shakespeare Festival (Ashland)
Other guests TBD

Extra Credit Group Assignment: Preparing for the Roundtable Discussion (extra 5%)
Based on the knowledge you have acquired during the course prepare an outline structure for the week 10 roundtable, including questions for the entire panel and/or specific participants. Have this ready 1-2 weeks in advance of the roundtable for discussion with Dr. Roth.

*To be confirmed.