

Funding the Arts

AAD 315: Spring Term 2016

Arts and Administration Program (AAD)
School of Architecture and Allied Arts
University of Oregon

Course Instructor: Darrel Kau

Office hours by appointment.

Please email (dkau@uoregon.edu)

Course Site: <http://blogs.uoregon.edu/aad315kau/>

Course Description

This course introduces the marketing and fundraising management functions in arts organizations like museums, galleries, community arts centers, and performing arts organizations. In this course, you will develop management skills for generating revenue to support arts products and experiences. You will learn to understand the arts market, identify the dimensions of an arts experience, manage annual fundraising campaigns, engage diverse communities in the arts, promote the arts, and to strategically plan arts marketing and fundraising efforts. This course provides insight into marketing and development career paths in the arts and culture sector, and provides basic knowledge and skills that can be applied to a wide range of careers in the arts.

This course consists of open-discussion lectures (standard lecture format but you are encouraged to interrupt and ask questions), class discussions of the assigned readings, and other in-class learning activities. Strategic analysis of case studies and scenarios will allow you to apply theory to practice in the class sessions. There will be several guest speakers throughout the term to allow you to interact with arts marketing and fundraising professionals. Special attention will be focused on developing your critical thinking and analytical capacities. You will be expected to complete all reading assignments prior to each class session and to actively participate in class discussions. Written assignments and class presentations should be prepared with attention to descriptive/factual content as well as to analytical clarity and careful presentation.

Learning Objectives:

Students will learn management skills for generating revenue to support arts products and experiences.

Students will learn to understand the arts market, identify the dimensions of an arts experience, and how annual fundraising campaigns are managed.

Students will create arts marketing strategies to promote the arts and engage diverse communities.

Students will explore various fundraising and development activities that connect potential donors, volunteers, and corporate sponsors to the arts and culture sector.

Instructor

Darrel Kau, Non-Tenure Track Faculty member of the UO Arts and Administration Program, has academic degrees and professional experience in arts administration and marketing. He has over 18 years of experience in fundraising and marketing cultural institutions and non-profit organizations.

Requirements

The final grade will be determined by successful completion of class requirements as indicated below. Further details/guidelines for all requirements will be provided in class and will be made available on blackboard. All papers are to be submitted double-spaced and in 12-point font. No late papers will be accepted. I follow AAD's strict Incomplete ("I" grade) policy; see me for details.

1) Written Responses to Questions on Course Content and Readings: 15%

In weeks 2 and 7 you will submit written responses to questions on assigned readings and material provided in class.

2) Two Case Study/Scenario Analyses: 15%

In weeks 4 and 9 you will submit a case study or scenario analysis. For the first live case study, you will be asked to analyze the layers and dimensions of an arts experience that you have as an audience member in weeks 1, 2 or 3. In the second assignment, you will prepare a promotion plan for a performing arts or visual arts event.

3) Midterm Quiz Exam (course content from weeks 1-5): 15%

4) Final Quiz Exam (course content from weeks 5-9): 15%

5) Take Home Final (all course content): 30%

6) Class Participation: 10%

Attendance at all class sessions, demonstrated preparation of required readings, and active and meaningful engagement in all class discussions.

Grading Scale:

A= 94 -100	A- = 90-93	
B+ = 87-89	B = 84-86	B- = 80-83
C+ = 77-79	C = 74-76	C- = 70-73
D+ = 67-69	D = 64-66	D- = 60-63
F = 59 and below.		

For P/NP students: Please note that undergraduates students must achieve 70% to receive a "P" for this course.

Policies

Attendance

Attendance in each full class session is required, and counts towards the "class participation" grade.

Course Conduct

By participating in this course, you agree to:

- Respect the dignity and essential worth of all class participants;
- Respect the privacy, property, and freedom of class participants;
- Comply with the rule that bigotry, discrimination, violence, and intimidation will not be tolerated;
- Practice personal and academic integrity.

Participants with Disabilities

If you have a documented disability and anticipate needing accommodations in this course, please make an appointment with me during the first week of the term. Please request that the Counselor for Students with Disabilities send a letter verifying your disability. Disabilities may include (but are not limited to) neurological impairment; orthopedic impairment; traumatic brain injury; visual impairment; chronic medical conditions; emotional/psychological disabilities; hearing impairment; and learning disabilities.

Academic Honesty

Plagiarism is a serious offense. Using the words or ideas of another and representing them as your own is plagiarism. When you use sources for your papers, you must credit them. Exact words must be put in quotation marks and another author of either words or ideas that you have paraphrased must be cited. For further information regarding academic honesty, see <http://libweb/uoregon.edu/guides/plagiarism/students/>

Grading Policy

If you are concerned about something pertaining to the course in general (or anything else), feel free to visit me during office hours or make an appointment to speak with me. If you have a specific concern about the way a paper or a particular answer on an exam was graded, here is the policy on how to respond: (1) You must wait 24 hours before responding; then (2) briefly outline your concerns in writing (i.e., explain why you think the grade is incorrect), and submit this and your exam to me for reconsideration. I will get back to you with my response, also in writing, as soon as possible. Please do not hesitate to do this; you have every right to look out for your own interests!

A grading rubric will be disseminated to the class. Please remember that it is easy to keep track of your grades, assignments, and other important information on the *blackboard* site set up for this class.

Inclusion Statement

The School of Architecture and Allied Arts is a community that values inclusion. We are committed to equal opportunities for all faculty, staff and students to develop individually, professionally, and academically regardless of ethnicity, heritage, gender, sexual orientation, ability, socio-economic standing, cultural beliefs and traditions. We are dedicated to an environment that is inclusive and fosters awareness, understanding, and respect for diversity. If you feel excluded or threatened, please contact your instructor and/or department head. The University Bias Response Team is also a resource that can assist you. Find more information at their website at <http://bias.uoregon.edu/index.html> or by phoning 541-346-2037.

Course Materials

Required Textbook

Hill, L., O'Sullivan, C., & O'Sullivan, T. (2011). *Creative arts marketing, 2nd ed.* New York: Routledge. *(Available through the UO Bookstore as an e-book)*

Required Readings:

Hopkins, K. B. & Friedman, C. S. (1997). *Successful fundraising for arts and cultural organizations.* Phoenix, AZ: The Oryx Press. *(On Reserve at the Knight Library)*

Additional readings and reference materials will be provided in class and posted on course website. Additional recommended references in the field of arts management can be found through the "Books" link on www.artsmanagement.net

Course Schedule of Topics, Required Readings, and Assignments

(Subject to Change)

Week 1: Introduction to Fundraising and Marketing in the Arts

Assigned Reading:

Successful Fundraising Textbook, Chapters 1 (Institution Building) and 2 (Leadership), pp. 1-20

Class 1: Introduction to the Course

Students' and Instructor's Introductions

Overview of the Course Structure and Content

Discussion of Course Assignments and Requirements

Introductory Content: Organizational Structure of Arts and Culture Organizations

Class 2: Introduction to the Fundraising and Marketing Functions of Arts Organizations

Week 2: Understanding the Arts Market

Assigned Reading:

Creative Arts Marketing Textbook, pp. 1-113

Chapter 1 (The evolution and context of arts marketing)

Chapter 2 (Audiences)

Chapter 3 (Market research)

NEA highlights-from-2012-Survey of Public Participation in the Arts

Class 3: Understanding the environment within which arts organizations operate

Class 4: Understanding and defining arts audiences

DUE: Written responses to questions for Chapters 1, 2, and 3

Week 3: Identifying the Arts Product and Experience

Assigned Reading:

Creative Arts Marketing Textbook, pp. 114-155, Chapter 4 (Product)

Class 5: Identifying the layers and dimensions of an arts experience

Class 6: Decision-making for enhancing audiences' experience with arts products

Week 4: Generating Income

Assigned Reading:

Creative Arts Marketing Textbook, Chapter 5 (Generating income) pp. 156-189

Successful Fundraising Textbook, Chapter 3 (The annual fundraising campaign), pp. 21-51

Class 7: Earned revenue sources and consumer decision making process

Class 8: Strategies for revenue generation in the arts

DUE: Live case study analysis: Description of students' arts experience

Week 5: Generating Income, continued

Class 9: Corporate Sponsorships and In-Kind Support

Class 10 – MIDTERM EXAM

Week 6: Corporate, Individual, Foundation, and Government Support for the Arts

Assigned Reading:

Successful Fundraising Textbook, pp. 52-113

Chapter 4 (Businesses)

Chapter 5 (Foundations)

Chapter 6 (Individuals)

Chapter 7 (Government)

Class 11: Annual Fundraising Campaigns

Cultivating foundation and government support for the arts

Class 12: The NEA and Americans for the Arts

Week 7: Fostering Access and Inclusion in the Arts

Assigned Reading:

Creative Arts Marketing Textbook, pp. 242-270, Chapter 7 (Making the arts available)

Class 13: Fostering access to, inclusion in, and distribution of arts experiences

DUE: Written responses to questions on course content in week 6

Class 14: Community engagement – Generation Like

Week 8: Promoting the Arts

Assigned Reading:

Creative Arts Marketing Textbook, pp. 190-241, Chapter 6 (Promotion)

Class 15: Using social media in promoting the arts

Class 16: Integrated arts marketing and communications

Week 9: Promoting the Arts, continued

Class 17: Review for Weeks 5-9 Quiz

DUE: Promotion plan for a performing arts or visual arts event

Class 18: Quiz – Weeks 5-9

Review for Take Home Final

Week 10: Planning Arts Marketing

Assigned Reading:

Creative Arts Marketing Textbook, pp. 271-349, Chapter 8-9 (Marketing Planning)

Class 19: NO CLASS – MEMORIAL HOLIDAY

Class 20: Integrated arts marketing and communications

June 10: Take Home FINAL, Due at 12:00 Noon

Performing Arts Management

AAD 4/571, Winter Quarter 2015

Mondays, 2:00 – 4:50 p.m., Lawrence Hall 249

Program in Arts and Administration (AAD)
School of Architecture and Allied Arts
University of Oregon

Instructor: Patricia Dewey Lambert, Ph.D.

Office hours (Lawrence Hall 251C) are Thursdays 1:00 to 3:00 p.m. and by appointment.

Please email (pdewey@uoregon.edu) or call 346-2050.

Course Description

This course focuses on developing leadership and management skills for professional non-profit performing arts administration (e.g., theatre, music, opera, dance). A combined undergraduate and graduate seminar, this course will address the changing context in which the performing arts operate, strategic leadership in performing arts administration, and change management capacities required of emerging leaders in this field. Course sessions are framed by topics in governance and strategic planning; executive leadership; performing arts center management; developing contributed revenue; developing earned income; and developing audiences; This course is designed as a partner course to AAD 4/572 Artistic Administration in Performing Arts (spring 2015). A unique focus of both courses is on the professional management of performing arts centers and career opportunities in this field.

This course consists of open-discussion lectures (standard lecture format but with students encouraged to interrupt and ask questions), class discussions of the assigned readings, and other in-class learning activities. Strategic analysis of several case studies will allow students to apply theory to practice in the class sessions. There will be several guest speakers throughout the term. Special attention will be focused on developing students' critical thinking and analytical capacities. Students will be expected to complete all reading assignments prior to each class session and to actively participate in class discussions. Written assignments and class presentations should be prepared with attention to descriptive/factual content as well as to analytical clarity and careful presentation. This course is taught primarily at the graduate student level, but several assignments and grading expectations have been modified to accommodate undergraduate students. Class size is limited to 35.

Instructor

Patricia Dewey, associate professor and director of the UO Arts and Administration Program, has academic degrees and professional experience in the United States and Europe in classical music, international business, arts management, and cultural policy. She is responsible for coordinating graduate studies with a performing arts management focus. Her main research interest areas are in arts administration education, international cultural policy, cultural development, and arts in healthcare management.

Learning Outcomes

In this course, you will:

- Be introduced to the professional field of performing arts management;
- Develop an understanding of the changing context within which the performing arts operate;

- Learn foundational principles of the economic, legal, and social environments within which performing arts management takes place;
- Explore strategies and approaches to strategic planning in the performing arts;
- Engage with local performing arts leaders to learn about current strategies and approaches to executive leadership in the field;
- Understand key approaches to strategic ticket pricing;
- Learn management strategies and approaches for developing audiences and maximizing earned income through ticket sales;
- Learn how to cultivate a sustainable mixed funding system through the professional marketing and fundraising functions of performing arts organizations;
- Synthesize and apply theory to practice through three a mini live case study of performing arts organization through a “performing arts experience” paper;
- Build your own knowledge and expertise in a relevant research area in the performing arts management field.

Requirements

The final grade will be determined by successful completion of class requirements as indicated below. Further details/guidelines for all requirements will be provided in class and will be made available on blackboard. All papers are to be submitted double-spaced and in 12-point font. No late papers will be accepted. I follow AAD’s strict Incomplete (“I” grade) policy; see me for details.

- 1) Case Study Analysis (variable due dates) 15%
Graduate Students will individually prepare a written critical analysis of a case study performing arts organization (a 3-page page paper, worth 10% of the course grade) in accordance with assignment guidelines. As a member of a small group, these students will lead the full class discussion (5% of the course grade) of the case study.
Undergraduate Students will select three of the four case study articles for which they will prepare and submit, at the time of the class session during which the article is discussed, a 2-page brief critical analysis of the case in accordance with assignment guidelines. Each paper will comprise 5% of the total course grade.
- 2) Midterm Book Review / Synthesis Paper (due class 6) 25%
Graduate Students will select one of three recent books on performing arts management to read and critically analyze. Following detailed guidelines, each student will submit an 8-page written book review that applies concepts and ideas presented and discussed in the first half of the term to the content of the book.
Undergraduate Students will prepare a 5-page synthesis paper that summarizes key concepts and ideas as presented and discussed in course materials and class sessions throughout the first half of the term.
- 3) Performing Arts Experience Paper (due class 9) 10%
 During the term, students will attend a performance of their choice given by a non-profit, professional performing arts organization. Drawing on information presented in class assigned readings and discussions, as well as other information about the organization (online research, organizational documents, possibly interviews), students will profile the administration of the organization that has made the performance possible. This is essentially a mini-live case study of a performing arts organization. *Undergraduate students* will prepare a 1-page vignette; *Graduate Students* will prepare a 3-page paper. Graded P/NP.

- 4) **Final Research Paper and Presentation/Discussion (due class 10/Exam Week) 35%**
 With the instructor's advice and approval, students will select a relevant research topic of interest to them. The final class session will be devoted to student presentations and discussions on the selected research topics. The paper must draw on research published in journal articles and books, as well as reports available online and/or organizational documents. *Undergraduate Students* will prepare a 5-page paper; *Graduate Students* will prepare a 10-page paper. The paper is worth 35% of the total class grade.
- 5) **Class Participation 15%**
 Attendance at all class sessions (10%), demonstrated preparation of required readings, and active and meaningful engagement in all class discussions (5%).

Grading Scale:

A = 94 -100	A- = 90-93	
B+ = 87-89	B = 84-86	B- = 80-83
C+ = 77-79	C = 74-76	C- = 70-73
D+ = 67-69	D = 64-66	D- = 60-63
F = 59 and below.		

For P/NP students: Please note that graduate students must achieve 80%
 And undergraduates must achieve 70% to receive a "P" for this course.

Policies

Attendance

Attendance in each full class session and field trips is required, and counts towards the "class participation" grade.

Course Conduct

Materials in this course may be controversial and involve contentious discussion. A variety of opinions and ideas are encouraged and appreciated. Participation in this class assumes:

- The dignity and essential worth of all participants is respected
- The privacy, property, and freedom of all participants will be respected
- Bigotry, discrimination, violence, and intimidation will not be tolerated
- Personal and academic integrity is expected

Academic Honesty – Avoiding Plagiarism

All work submitted in this course must be your own and produced exclusively for this course. The use of sources (ideas, quotations, paraphrases) must be properly acknowledged and documented. Violations will be taken seriously and will be referred to the Office of the Dean of Student Services.

Academic Misconduct: The University Student Conduct Code (available at conduct.uoregon.edu) defines academic misconduct. Students are prohibited from committing or attempting to commit any act that constitutes academic misconduct. By way of example, students should not give or receive (or attempt to give or receive) unauthorized help on assignments or examinations without express permission from the instructor. Students should properly acknowledge and document all sources of information (e.g., quotations, paraphrases, ideas) and use only the sources and resources authorized by the instructor. If there is any question about whether an act constitutes academic misconduct, it is the students' obligation to

clarify the question with the instructor before committing or attempting to commit the act. Additional information about a common form of academic misconduct – plagiarism – is available at www.libweb.uoregon.edu/guides/plagiarism/students. For a more thorough description of the University's policies, and the expectations placed on both students and faculty, go to this page: <http://uodos.uoregon.edu/StudentConductandCommunityStandards/tabid/68/Default.aspx>

Disability Services

All students are entitled to an accessible and positive learning environment. If you identify as a student with a disability and need any assistance, please let me know. You may also want to contact the UO Accessible Education Center: 164 Oregon Hall, 541-346-1155 (TTY: 541-346-1083), uoaec@uoregon.edu

School of Architecture and Allied Arts Inclusion Statement

The School of Architecture and Allied Arts is a community that values inclusion. We are committed to equal opportunities for all faculty, staff and students to develop individually, professionally, and academically regardless of ethnicity, heritage, gender, sexual orientation, ability, socio-economic standing, cultural beliefs and traditions. We are dedicated to an environment that is inclusive and fosters awareness, understanding, and respect for diversity. If you feel excluded or threatened, please contact your instructor and/or department head. The University Bias Response Team is also a resource that can assist you. Find more information at their website at <http://bias.uoregon.edu/index.html> or by phoning 541-346-2037.

Grading Policy

If you are concerned about something pertaining to the course in general (or anything else), feel free to visit me during office hours or make an appointment to speak with me. If you have a specific concern about the way a paper or a particular answer on an exam was graded, here is the policy on how to respond: (1) You must wait 24 hours before responding; then (2) briefly outline your concerns in writing (i.e., explain why you think the grade is incorrect), and submit this and your exam to me for reconsideration. I will get back to you with my response, also in writing, as soon as possible. Please do not hesitate to do this; you have every right to look out for your own interests!

A grading rubric will be disseminated to the class. Please remember that it is easy to keep track of your grades, assignments, and other important information on the *blackboard* site set up for this class.

Course Materials

Required Textbooks (available at the UO Bookstore or by online order)

Bernstein, J. S. (2014). *Standing room only: Marketing insights for engaging performing arts audiences*, 2nd edition. New York: Palgrave Macmillan.

Rushton, M. (2015). *Strategic pricing for the arts*. New York: Routledge.

Stein, T. S., & Bathurst, J. (2008). *Performing arts management: A handbook of professional practices*. New York: Allworth Press. Also required for AAD 4/572.

Webb, D. (2004). *Running theaters: Best practices for leaders and managers*. New York: Allworth Press. Also required for AAD 4/572.

Additional Readings are provided in PDF on the Blackboard site prepared for this course.

Other Recommended Readings

Options for the midterm book review assignment for graduate students are provided in bold font.

Bernstein, J. Scheff. (2007). *Arts marketing insights: The dynamics of building and retaining performing arts audiences*. San Francisco: Jossey-Bass.

Byrnes, William. *Management and the arts*, 5th ed. San Francisco: Focal Press.

Kaiser, M. M. (2008). *The art of the turnaround: Creating and maintaining healthy arts organizations*. Waltham, Massachusetts: Brandeis University Press.

Kaiser, M. M. (2010). *Leading roles: 50 questions every arts board should ask*. Waltham, Massachusetts: Brandeis University Press.

Korza, P., Brown, M., & Dreeszen, C. (Eds.). (2007). *Fundamentals of arts management*. Amherst, Massachusetts: University of Massachusetts Arts Extension Service.

Roche, N., & Whitehead, J. (Eds.). (2005). *The art of governance: Boards in the performing arts*. New York: Theatre Communications Group.

Russo, J., F. E., Esckilsen, L.A. & Stewart, R. J. (2009). *Public assembly facility management: Principles and practices, 2nd edition*. Coppell, TX: International Association of Assembly Managers, Inc.

Note: Additional recommended references in the field of performing arts management can be found through the "Books" link on www.artsmanagement.net

Course Schedule of Topics, Required Readings, and Assignments

* -- the asterisk (*) indicates that the assigned readings are designated only for graduate students (i.e., not an undergraduate requirement).

PART 1: STRATEGIC LEADERSHIP

Class 1: Introduction to Performing Arts Management January 5

To Do Week 1: Read the introductory readings and familiarize yourself with the course requirements. Start exploring potential term paper research topics.

This Week's Learning Objective:

You will be introduced to the professional field of performing arts management.

Assigned Readings:

Standing Room Only, Chapters 1-4 (pp. 1-91)

Performing Arts Management, Chapter 1 (pp. 1-50)

Introduction to the Course

Students' and Instructor's Introductions

Overview of the Course Structure and Content

Discussion of Course Assignments and Requirements

Introduction to Performing Arts Management
Overview of the Changing Context of the Performing Arts
Current Themes in Performing Arts Leadership and Scholarship

Class 2: Strategic Planning for the Performing Arts 1 **January 12**

To Do Week 2: Read assigned and optional readings and continue to explore individual research topics of interest. Graduate students should select a book for the midterm assignment.

This Week's Learning Objective:

You will be learn about the changing context within which the performing arts operate, and understand foundational principles of the economic, legal, and social environments within which strategic planning takes place.

Assigned Readings:

Performing Arts Management, Chapter 2 (pp. 51-80) and Chapter 3 (pp. 81-102)

(BB) Preece, S. (2005). The performing arts value chain. *International Journal of Arts Management*, 8 (1), 21-32.

Optional Readings:

* (BB) Radbourne, J. & Franser, M. (1996). An ethical and legal framework for the arts. In *Arts management: A practical guide*, (pp. 111-153). Sydney, Australia: Allen & Unwin.

* (BB) Gray, C. M., & Heilbrun, J. (2000). Economics of the nonprofit arts: structure, scope, and trends. In J. M. Cherbo & M. J. Wyszomirski (eds.), *The public life of the arts in America*, (pp. 202-225). New Brunswick, N.J.: Rutgers University Press.

* (BB) Moore, M. H. (2000). Managing for value: Organizational strategy in for-profit, nonprofit, and governmental organizations. *Nonprofit and Voluntary Sector Quarterly*, 29 (1), 183-204.

* (BB) Channick, J. (2005). The changing legal environment for the arts. In N. Roche & J. Whitehead (eds.), *The art of governance: Boards in the performing arts* (pp. 67-84). New York: Theatre Communications Group.

Class 3: NO CLASS

January 19

Due to Martin Luther King Day Holiday

Class 4: Strategic Planning for the Performing Arts 2

January 26

GUEST SPEAKER: Rebekah Lambert, Associate Vice President, Arts Consulting Group

DUE: One-page proposal for your final research paper.

Caution: students who do not submit this proposal will automatically receive a 20% reduction on their final paper grade.

To Do Week 4: Continue reading, begin to research final term paper, and begin to work on midterm assignment.

This Week's Learning Objective:

You will explore strategies and approaches to strategic planning in the performing arts, and will critically engage with examples/elements of strategic planning that have taken place by performing arts leaders.

Assigned Readings:

Standing Room Only, Chapters 5-8 (pp. 93-186)

(BB) CASE STUDY 1 -- Orchestra [Kim, Stevens, Ramirez, Zhang]

Finley, D. S., Gralen, A., & Fichtner, L. (2006). From bankruptcy to sustainability: Stakeholder engagement and strategic renewal in a performing arts organization. *International Journal of Arts Management*, 9 (1), 4-16.

Class 5: Executive Leadership in the Performing Arts

February 2

To Do Week 5: Continue reading, meaningfully engage in the panel discussion, and work on the midterm assignment.

This Week's Learning Objective:

You will interact with a local panel of performing arts leaders to learn about current strategies and approaches to executive leadership across the non-profit, professional performing arts field.

Interactive Panel Discussion

Theme: "Emerging Strategies for Performing Arts Leadership"

Invited Guest Panelists: Executive directors of local performing arts organizations (TBC)

Mark Beudert, Eugene Opera Company

Michael Anderson, Oregon Bach Festival

Scott Freck, Eugene Symphony

Riley Grannan, Eugene Ballet Company

Tomi Anderson, Hult Center for the Performing Arts

Craig Willis, Oregon Contemporary Theatre Company

Jim Ralph, Shedd Institute / Oregon Festival of American Music

Assigned Readings: TBA

Optional Readings:

* (BB) Herman, R. D., & Heimovics, D. (1994). Executive leadership. In R. D. Herman (ed.), *The Jossey-Bass handbook of nonprofit leadership and management* (pp. 137-153). San Francisco: Jossey-Bass.

PART 2: STRATEGIC MANAGEMENT

Class 6: Strategic Ticket Pricing

February 9

DUE: Midterm book review / synthesis paper

To Do Week 6: Continue reading and research for final term paper.

This Week's Learning Objective:

You will explore crucial performing arts management approaches toward strategic ticket pricing.

Assigned Readings:

Standing Room Only, Chapters 9-10 (pp. 187-228)
Strategic Pricing for the Arts (pp. 1-100)

(BB) CASE STUDY 2 -- Orchestra [Bothwell, Empey, Shafei Li, Manoochehri, Kennard]

Ravanas, P. (2008). Hitting a high note: The Chicago Symphony Orchestra reverses a decade of decline with new programs, new services and new prices. *International Journal of Arts Management*, 10 (2), 68-77.

**Field Trip Opportunity:
Performing Arts Managers Conference
San Francisco, California**

February 15-18

Details provided in separate documents.

Assigned Reading for all students this week:

Webb, D. (2004). *Running theaters: Best practices for leaders and managers*. New York: Allworth Press.

Class 7: Guest Speaker (TBA)

February 16

For all students not participating in the PAMC Conference field trip.

Class 8: Developing Audiences

February 23

To Do Week 8: Continue reading and research for final term paper.

This Week's Learning Objective:

You will learn management strategies and approaches for developing audiences and maximizing earned income through ticket sales.

Assigned Readings:

Standing Room Only, Chapters 11-14 (pp. 229-312)
Performing Arts Management, Chapter 7 (pp. 275-340)

(BB) CASE STUDY 3 -- Theatre [Francis, Shawn Li, Ma, Payne]

Ravanas, P. (2006). Born to be wise: The Steppenwolf Theatre Company mixes freedom with management savvy. *International Journal of Arts Management*, 8 (3), 64-73.

Class 9: Developing Funding

March 2

DUE: Performing Arts Experience Paper

To Do Week 9: Continue reading and research for final term paper.

This Week's Learning Objective:

You will learn management strategies and approaches for cultivating a sustainable mixed funding system of earned and contributed revenues to support the work of performing arts organizations.

Assigned Readings:

Standing Room Only, Chapters 15-17 (pp. 313-370)
Performing Arts Management, Chapter 6 (pp. 167-274)

Optional Readings:

Performing Arts Management, Chapter 5

(BB) Hopkins, K. B., & Friedman, C. S. (1997). The annual fundraising campaign. In *Successful fundraising for arts and cultural organizations, 2nd edition*, (pp. 21-51). Phoenix: The Oryx Press.

(BB) CASE STUDY 4 – Opera [Kari, Tiantian Li, O'Dell, Hsu]

Poisson-de Haro, S. (2008). Gran Teatre del Liceu: Rising from the ashes. *International Journal of Arts Management*, 10 (3), 72-83.

PART 3: STUDENTS' RESEARCH

Class 10: Student Research Presentations and Discussion March 9

Details provided on separate documents.

EXAM WEEK: There is no exam for this course.

Final research papers are due to me (printed copy) in my office (LA 251C) by Wednesday, March 18 at 12:00 noon.

(Please note that I will be traveling (conference) from March 12 to March 17. An alternate delivery location will be provided for students unable to drop off their paper on March 18.)

Eugene Performing Arts

Here is a Sampling of Performance Opportunities in Winter 2015

(listed in no particular order, and it is easy to find more information online for all of these)

Eugene Ballet – *Carmen* – Feb. 14-15

Ballet Fantastique – *The Odyssey* – Feb. 27-March 1

Eugene Opera – *Sweeney Todd* – March 13-15

Oregon Mozart Players – concert January 31

Chamber Music Amici – concert February 9

Eugene Symphony – concerts January 22, February 19, March 8, March 19

Eugene Concert Choir – concert February 28

Oregon Contemporary Theatre

A Bright New Boise – Jan. 9 – 31

Who's Afraid of Virginia Woolf? – Feb. 20 – March 14

Shedd Institute – many performances – see theshedd.org

WOW Hall – many performances – see wowhall.org