

AADM-Y650 #6973 Arts Administration capstone-seminar: Fall 2008 9-1-2008/2
Monday & Wednesday 1–2:15 pm in BH 137

Instructor: Christopher Hunt / huntc@indiana.edu
Office: SPEA 213
Telephone: 855 0832
Office hours: by appointment
Secretary: Megan Flynn, Arts Administration office; merflynn@indiana.edu
Telephone: 855 0282

INTRODUCTION

This is an advanced seminar, designed to provide a capstone-experience for the Masters degree in Arts Administration; the accent is on the application of principles covered throughout the program, and on the thought lying beneath such application. The thrust of the course is the performing arts, but there will be frequent reference to the visual arts.

The course has as its focus a single project (“Arts-Centers Project”) which embraces most aspects of arts-management. For this, you will work in teams of three or four; teams will be set at the start of the semester: you are free to choose your own team members or you may opt to have your team allocated.

The course falls into four discrete segments:

- 1. Weeks 1 and 2:** introduction to the course and its final-project.
- 2. Weeks 3 through 10:** for these eight weeks we shall discuss—as a seminar/workshop—a variety of topics in arts-management, drawn from subjects addressed in the first year of the Arts-Administration degree-course, and related to the seminar’s final project; each of you will write an essay on one of these topics, and present its content in class as a spur to open discussion; essays should be delivered electronically to me in conventional written shape (with or without illustration); presentation in class may take whatever form you like. Essay-topics will be allocated by ballot in the opening class.

In addition, each of you should bring to each class a single sheet of paper with four short headings (which could be single words and should never be more than a sentence) indicating your own approach to the topic(s) being addressed that day in depth by one of your colleagues.
- 3. Weeks 11 through 13:** the class will not meet as a group in this period, but will work in teams in your own time on the Arts-Centers Project; teams will meet with me at least once, but as often as you need, to monitor progress.
- 4. Weeks 14 through 16:** In the final weeks of the semester each team will make a formal presentation of its Arts-Centers proposal to class. The presentation should last no longer than twenty minutes, with every member of the team taking an active role. These presentations should be as if by a consulting-team, or group of staff, making a proposal to the board of an arts organization.

Each team will then produce a final hard-copy presentation document (which need not be identical to the class-presentation) no later than the formal exam-date determined by the official course schedule.

Set-books

Conte, David M.(+)	<i>Theatre Management</i> (2007)	0-89676-256-4
Volpe, Joseph (+)	<i>The Toughest Show on Earth</i> (2006)	0-307-26285-5
Mitchell, Patricia M.(+)	<i>Report on the bankruptcy of the Oakland Symphony</i>	
Rhodes, Naomi	<i>21 Voices</i> [esp. the chapter on PS122]	
Kurkjian, Beth	in <i>TDR: The Drama Review</i> (Fall2007) [article on Mark Russell]	

Many of you will already have some of these from previous classes. David Conte's book is a practical general reference tool, written by a senior arts-administrator running one of the larger theatres on Broadway today. The remaining publications have specific use for this seminar as indicated below; All except *The Drama Review* [TDR], which will be made available to you electronically, are available at the Bookstore. I have a limited number of the Oakland Reports which I can lend for the semester (against a \$5 returnable deposit—sorry, but necessary!)

COURSE WORK ASSIGNMENTS

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|--|--------------------|
| 1. Three essays grounded in set-books | delivery deadlines |
| i. Leadership-styles at the Metropolitan Opera (Volpe) | 9-21-08 |
| ii. Leadership-lessons from a bankruptcy (Oakland Symphony) | 10-12-08 |
| iii. Leadership-styles at PS122 in New York City (<i>21 Voices</i> , & <i>TDR</i>) | 11-2-08 |

To be delivered to me in electronic form by 5pm on the Sunday preceding class-discussion. One (maybe more) of you will be asked to read your essay to class on the following Wednesday.

- 2 Workshop-essay and class-discussion notes**
- A workshop-essay on one individual topic, to be presented verbally in class
 - For each class in weeks 3-10, a single note-style page with four headings summarizing your approach to the individual class-topic under discussion that day

The essay (only) is to be submitted in electronic copy to me by 5pm the day before it is to be presented in class; topic-notes should be brought to class (NOT sent in advance).

- 3 Final “Arts-Centers” Project**
- A formal presentation in class as a member of a team (“Arts-Centers Project”)
 - A team-document recording your final recommendations on the Arts-Centers Project.

Team-presentations in class on December 3 and 8. Final hard-copy version to be delivered by the official exam deadline of Monday December 15 at 7pm

General notes to essays and presentations

Each essay should take a standard written form for its electronic delivery to me, but you are free to add illustration of any kind (it is not obligatory). Please use double-spacing, and leave a wide margin for me to make notes. The presentation of the individual essay-topics to class may take any form you like. The team-presentation in December may take whatever form you find most effective in putting over its message, but the final (exam) report must be in some kind of hard-copy.

Oakland/Volpe/PS122 leadership-assignments (minimum 1000 words)

The three essays everyone must write are all concerned in one way or another with leadership: Joseph Volpe's autobiographical narrative on his career at the Metropolitan Opera can be seen as an account—aware and unaware—of his own and his predecessors' leadership methods in one of this country's grander and more conservative arts organizations; the two papers about PS122 analyze—*inter alia*—leadership concerns in a small but influential cutting-edge institution; in contrast, the report on the bankruptcy of the Oakland Symphony is largely an account of failures in leadership, here in a mid-size organization.

These three essays should be addressed only to the question of leadership as exemplified in each publication. Don't discuss the other cultural issues each raises except where those bear on leadership manners and techniques.

The classes on September 24 (Volpe), October 15 (Oakland), and November 5 (PS122) will be devoted to discussion of leadership (and related, more general, issues) as raised by each book; one essay on each (chosen by me) will be read out by its author to launch general discussion on those days.

Topics for individual workshop-essays, presentations, and class discussion in weeks 3-10

Artistic Direction	Funding and philanthropy
Artists or audience?	Globalization/internationalization
Arts education	Heritage and preservation
Art or entertainment?	Life-quality and the arts
Authenticity	*Marketing the arts
Consultants and out-sourcing	Multi-culturalism
Criticism	Reputation and image-building
Cultural diplomacy	The local community
*Economic impact of the arts	The value of public opinion
*Elitism	

Topics will be allocated by ballot—one per student—in the opening class; those with an asterisk (*) will be allocated to two of you; see the Course Schedule below for a list with dates (to be updated after the ballot). Presentations should be short—15 minutes maximum—clearly constructed, audible to everybody, and stimulating as a start to discussion. The workshop essays should be not less than 1000 words in length. There will be separate notes with some guidance on how to approach the content of these essays (Syllabus-Appendix 2).

The Arts-Centers Project

Each team will develop a proposal for two actual projects currently in early stages of realization, one in New York City, the other in Newport RI. In each case a building is in transformation into what may for convenience be described as an Arts Center. The aim of our project is to offer a realistic vision for each, contrasting in the process the different needs of each, and to give you a center-point around which to define the thoughts aroused by this semester's seminar, and by the skills acquired throughout your time in the Arts Administration degree-course.

A dossier with information on each building will be provided in class by September 10.

Y650 ARTS ADMINISTRATION SEMINAR – Fall 2007 *continued*

The Armory on Park Avenue in New York City consists of one enormous drill hall—much like an empty aircraft-hangar—and some twenty rooms of varying sizes designed in the 1880s by some of America’s leading architects and designers (Stanford White, Tiffany, et al.). In December 2006 the complex came under the direction of a 501(C)3 organization, the 7th Regiment Armory Conservancy, originally created to secure the restoration of the building, and now charged with its use for the arts.

The Opera House in Newport, Rhode Island, was for many years a movie-house. Built in 1868 as a traditional theater, and known—like many across the United States—as The Opera House, it was largely remodeled after WWI to accommodate the boom in silent movies; later, the single auditorium was subdivided—again, like many such theaters—into several small cinemas. The once-elegant four-storey façade was concealed behind a single plain wall. Early in the present century a volunteer group—founded to create an “arts center” in Newport—acquired the building and began the restoration now in progress

What should such a buildings become? Why might New York need another arts-venue? What special opportunities might an old movie-house in Newport offer? What may be implied here by the term “arts-center”? Who could pay for such new non-profit activity? What technical limitations do the spaces impose? How will the neighboring communities respond? How might you define those communities and their differences? What staffing will be needed to present arts programs? What should those programs be, and who should they be for? How much would they cost? What kind of Board will be needed to bring the distant prospect into potent reality? These are questions the newly-enabled organizations face, most of them questions every arts institution permanently addresses: you will have your own to add to the list.

Preliminary team-plans for the report should be discussed with me during October. Teams present reports to the class on December 3 & 8; final team-document due December 15.

GRADING

Workshop Essay	25%	(writing 15%, class-presentation 10%)
Oakland/Volpe/PS122 assignments	30%	(10% each)
Final Arts-Centers Project	30%	(15% presentation; 15% content)
Class participation	15%	

Final grading will be on this scale:

Letter-grade	Percentage	Letter-grade.	Percentage
A+	95-100	C+	79-81
A	91-94	C	75-78
A-	87-90	C-	73-77
B+	84-86	D	70-72
B	82-83	Fail	below 70
B-	80-81		

Notes on grading: Individual writing assignments (45% total) will be rated by how well you show your understanding of the topic, and on your ability to express yourself concisely and clearly in English. Individual presentations to class (10%) are important: success in many administrative careers in the arts is significantly determined by an ability to speak in public.

Y650 ARTS ADMINISTRATION SEMINAR – Fall 2007 *continued*

Class participation (15%): Discussion among peers helps clarify one's options, and is often what allows others to make a fair assessment of you; so a spirited role in the debates forming a good part of each class will offer any needed enhancement or counterbalance to what you write.

Final project (30%): This is a collaborative effort. Grading is for the team, not the individual. Grading will take into account the clarity and depth of the initial plan; the quality of the team's presentation to class; and the effectiveness of the final document.

Questions: If—especially early in the course—you do not understand, or you disagree with, what is being said, please say so at once. This is not a waste of time. The course covers a lot of ground, so assumes a high level of familiarity with the arts and its vocabulary: your intervention shows where any such assumptions are misplaced.

Individual meetings: I will be happy to discuss questions you may have on any aspect of the syllabus either now or later. Please make an appointment in advance, either directly with me [huntc@indiana.edu] or with Megan Flynn [SPEA 201, merflynn@indiana.edu, 855 0282]. I'll make myself as far as possible available whenever needed.

Americans with Disabilities Act statement: Accommodations will be made for students registered with the Disability Services for Students office in Franklin Hall (812-855 7578).

Standard notes (but not the less important thereby)

Students are expected to read assigned materials and complete assigned exercises before class. Everyone should contribute actively to every class: the extent of your participation counts towards a final grade-count. *Attendance at every session is a requirement:* if you have incontestable reason for absence, please let me know in advance. Attendance-record contributes to grade-marking: every unexcused absence will cost two percentage points in the final grade.

Plagiarism: Neither in writing nor in discussion should you use other people's material unless you acknowledge it: plagiarism means a fail-marking. I do not require detailed references (edition, page numbers, etc) except where you are quoting directly, in which case whichever you prefer of the standard formulae for quotations and credits should be consistently applied.

Summary of the course

Weeks 1-2	September 3-10	Introduction to the Arts-Centers Project Selection of project-teams and essay topics
Weeks 3-10	September 15 to November 5	Presentation and discussion of essay topics
	September 21	Essay-deadline Volpe assignment
	October 12	Essay-deadline Oakland assignment
	November 2	Essay-deadline PS122 assignment
Weeks 11-13	November 10 to 24	Teams work on Arts-Centers Project (no class)
	November 25-30	Thanksgiving break (no class)
Weeks 14-15	December 1-8	Team presentations to class
	December 9-14	Final exam preparation (no class)
Week 16	December 15	Final exam: delivery of finished project reports

COURSE SCHEDULE AADM-Y 650 #6973 Arts-Administration capstone course, Fall 2008

Christopher Hunt: Monday & Wednesday 1-2:15 pm in BH137

Mon 1 Sept 2008 version 4

Weeks 1 and 2: course-introduction and preparatory material

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|---|---------------------------------|--|
| 1 | September 1 M
September 3 W | [Labor Day: no class]
Projects and assignments; essay allocations |
| 2 | September 8 M
September 10 W | dossiers on team double-assignment
Buildings for the arts |

Weeks 3 thru 10: Workshop-essays and presentations

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| 3 | September 15 M
September 17 W | Elitism [Zhengcheng Hu & Eric Woodhams]
a) Criticism: professional or amateur? [Sera Son]
b) The value of public opinion [Sarah Roffman] |
| 4 | September 22 M

September 24 W | a) Life-quality [Stephanie Haines]
b) Arts or Entertainment [Steven Eheart]
Leadership essay 1: Volpe and The Met [<i>delivery deadline 9/21</i>] |
| 5 | September 29 M

October 1 W | a) Globalization/internationalism [Patrick Davey]
b) Multi-culturalism [Katherine Terrell]
c) Cultural Diplomacy [Justin Zuschlag]
a) Authenticity [Liska Radachi]
b) Heritage & Preservation [Lexi Schroeder] |
| 6 | October 6 M
October 8 W | Marketing [Michelle Ford & Audrey Lucker]
Reputation & image-building [Jen Whitton] |
| 7 | October 13 M
October 15 W | Arts Education [Kelly Cochran]
Leadership essay 2: Oakland Symphony bankruptcy [<i>delivery deadline 10/12</i>] |
| 8 | October 20 M
October 22 W | Consultants and Outsourcing [Jessica Baxter]
a) Artists or Audience? [Jennifer Anderson]
b) Artistic Direction [Tracy Truels] |
| 9 | October 27 M
October 29 W | Funding & Philanthropy [Anna Walker & Drew Bratton]
Economic impact [Courtney Dorroll & Clare Canzoneri] |
| 10 | November 3 M
November 5 W | Local community [Selena Yeh]
Leadership essay 3: PS122 [<i>delivery deadline 11/2</i>] |

Weeks 11 thru 13: teams work together and meet with CH, but no class

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| 11 | November 10 M and
November 12 W | |
| 12 | November 17 M and
November 19 W | |
| 13 | November 24 M | [Thanksgiving break Nov 25-30] |

Weeks 14 thru 16: Project presentations

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| 14 | December 1 M
December 3 W | class meets again: revision and updating
TEAM-PROJECT PRESENTATIONS 1 |
| 15 | December 8 M
December 10 W | TEAM-PROJECT PRESENTATIONS 2
[Final project (exam) preparation: no class] |
| 16 | December 15 M | Final exam (Final-project papers delivery deadline) |