

UNIVERSITY OF WINNIPEG

MANITOBA ARTS AND CULTURE MANAGEMENT PROGRAM

MANAGING AND GOVERNANCE IN ARTS AND CULTURE ORGANIZATIONS

Course Numbers: DPS 51014 (1502) / THFM 3805 (050)
MAY 4 - JUNE 17, 2015

Instructor: Camilla Holland
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Monday and Wednesday, 6:00 – 9:00 pm, May 4 – June 17, 2015. No Class May 18 or 20.

Field trip to Royal Manitoba Theatre Centre (174 Market Avenue) to observe Board meeting, Mon May 25 (note time: 5:15 – 8:15 pm).

Usual class location: Room 3BC56, Buhler Centre

CORE COURSE: Manitoba Arts and Cultural Management Certificate

PRE-REQUISITES: Introduction to Arts and Cultural Management, or The History Of Canadian Cultural Policy & Future Leadership & Issues In The Arts In Canada (with permission)

OBJECTIVE:

- To provide greater understanding of the importance of leading and managing strategically within arts and cultural organizations

OUTCOME:

- Understanding of strategic planning principles
- Appreciation for the role of the board, volunteers and paid staff
- Ability to develop and implement marketing strategies
- Knowledge of building a fund development plan

TEXT:

Course Pack: Available at the first class

ASSIGNMENTS & MARKING:**Class Participation: 10%**

There are four written assignments, one for each segment of the course, as listed below, and one group presentation. All written assignments must be typed and submitted before the end of the class on the dates listed below.

For the following four individual assignments you will select a Canadian arts or cultural organization (located outside of Manitoba). The organization must have a minimum annual operating budget of \$2m, be at least 10 years old, have charitable status, and be approved by me in advance.

1. Organization Profile: 15% DUE: WED MAY 13

Write an organization profile for your selected company, including mission, mandate, programming details, important historic milestones, bios of key leaders, facility details, staff structure and basic governance structure. Maximum length – two pages.

2. Board Skills Set Matrix: 15% DUE: WED MAY 20

Develop a Skills Set Matrix for the board of your arts organization. Make sure you define the organization's guiding principles. Include the reporting relationship between the Board Chair and the Board members, and that of the Board and Board Chair to the staff of the organization. Maximum length – two pages.

3. Strategic Planning: 20% DUE: WED JUNE 3

Develop an environmental scan for your organization. Take into consideration the key points from your SWOT analysis. Define five or six key strategic initiatives you think the organization should be dealing with and briefly state why. Present two or three key objectives or directions for each, presenting the Plan in column format noting the person(s) responsible, the timeframe, and providing room for status updates. Maximum length – four pages.

4. Sponsorship Proposal: 20% DUE: WED JUNE 17

Write a cover letter and a summary proposal for a sponsorship for an event, performance, program or exhibition for your organization. In addition list the materials that would be appended to the letter. Make sure you introduce the organization; the purpose of the funds; the amount you are requesting; the benefits and recognition for the donor. Maximum length – four pages.

Class Group Project: 20% PRESENTATION DATE: MON JUNE 15

To present a case study of a specific arts and cultural organization; case studies will be provided by me on May 25. Groups will be assigned by me; presentations not to exceed 10 minutes. A summary of the presentation must be submitted at the time of presentation. Issues of governance, operations, policy, long-term concerns, and audience and community consequences must be addressed.

COURSE OUTLINE & WEEKLY READINGS (all readings listed are in the Course Pack):

MON MAY 4: SESSION I:

Arts & Culture Organizations, Structure & History

What is arts management? What is a not-for-profit? How did governance develop? What is governance & why does governance matter?

Reading:

Ben Cameron Keynote

The Best of the Board Café: Why do Nonprofits Have Boards? The CompassPoint Board Model for Governance and Support. A Board Member Contract.

WED MAY 6: SESSION II:

Board and Management Roles

What are the roles of the Board & Staff? Management and Board Chair? Types of boards – what are they and how do their responsibilities vary? What are the best practices in organizational and board structures; org charts; committees and staff; recruiting board with the right skill sets; responsibilities and partnerships; board dynamics and communication.

Reading:

Barbara Laskin, *Governance Works*

The Best of the Board Café: The Board and the Staff, The Board's Role in Human Resource Administration, The Board's Composition and Profile, Questions to Ask Candidates for the Board, Board Committee Job Descriptions, Governance Committees: New Trend on Nonprofit Boards

Mel Gill, *Governing for Results*, pg 45-50

MON MAY 11: SESSION III:

Organizational Guiding Principles

By-laws, vision, mission, mandate, core values, accountability: how do these guiding principles influence organizational choices? What happens when an organization drifts from its mission? How can these principles help organizations adapt and change?

Reading:

Diane Ragsdale, *Surviving the Culture Change*

William Byrnes, *Management and the Arts* (5th Edition), pages 154-159

Andrew Taylor, *Organizations Don't Evolve, They Cope*

Best of the Board Café: Should your Nonprofit be Considering a Merger, Thinking about Closing Down, The Right Way to Go Out of Business

WED MAY 13: SESSION IV:

Life Cycle of an Organization, Managing Change

How do you know where you want to be and how to get there? What is changing in your environment and what effect is it having on your organization? Where in the organizational life cycle are you ... and how can you affect change to move the organization forward?

Reading:

Richard Male, *Life Cycles of Non Profit and Non Governmental Organizations*

NO CLASSES MON MAY 18 OR WED MAY 20

MON MAY 25: SESSION V:

Board Culture: Field Trip to Board of Trustees Meeting, Royal MTC

Reading:

- Royal MTC Strategic Plan
- Board of Trustees Meeting Prep (will be distributed by email)

WED MAY 27: SESSION VI:

Strategic Planning Part 1

Why do NFPs do a strategic plan? What's the best process for your organization? How can a strategic plan reenergize and reengage stakeholders? Why is it difficult? How can we best do SWOTs, environmental scans, external realities, needs analysis? What are the tools in your toolkit?

Reading:

- Emily Gantz McKay, *Strategic Planning, 10 Step Guide*
- Four slides from *Management and the Arts*
- SWOT worksheets (Pat Bovey)

MON JUNE 1: SESSION VII:

Strategic Planning Part 2

How do you move from analysis of information to determining strategic initiatives; developing organizational goals and objectives; getting buy-in for the resulting Strategic Plan?

Reading:

- Mark Holmgren, *Why Strategic Planning Goes Wrong*
- Planning Process Worksheets (Pat Bovey)

WED JUNE 3: SESSION VIII:

Developing A Business Plan

From a Strategic Plan, how do you move this into an Operational or Business Plan? Who needs to buy-in to the process? How do you create goals that are accountable, measurable, reasonable? What are the tools for ongoing review by the Board?

Reading:

- Capezio, Peter J., *Manager's Guide to Business Planning, Chapter 2, p. 21-38,*

MON JUN 8: SESSION IX:

Developing & Monitoring Marketing Strategies

What are the new (and evolving) realities for marketing and communications in your market? How do you create strategies that are renewable and supportable? How do you build your audience / base? What do you deploy when the usual tactics don't work?

Reading:

- William Byrnes, *Management and the Arts* (5th Edition), pages 425 - 433

WED JUNE 10: SESSION X:**Developing & Monitoring Fundraising Strategies**

What are the new (and evolving) realities for fundraising (sponsorship and philanthropy) in your market? How do you create strategies that are renewable and supportable? How do you grow your donor and sponsor base? What do you deploy when the usual tactics don't work? How do you engage your Board in supporting your fundraising plans?

Reading:

William Byrnes, *Management and the Arts* (5th Edition), pages 464-468
 Canadian Centre for Philanthropy: *The Ethical Fundraising and Financial Accountability Code*

MON JUNE 15: SESSION XI:**Group Presentations; Developing the Policy Manual**

How and why to develop new policies; writing, approving, implementing and assessing policy, review mechanism.

Reading:

Policy Development Process Flow-Chart
 Organizational Policy Development Check-List (Pat Bovey)
 Organizational Policy Template: (Pat Bovey)

WED JUNE 17: SESSION XII:**Leadership**

What is your leadership style? How do you lead your Board / team / stakeholders? What kind of team do you want to build? How do you appraise and assess your Board and staff? What does succession planning mean to your organization?

Reading:

Ragsdale, Diane, *The Civic World Upside Down*
The Best of the Board Café: Board Self-Assessment; Are we Doing a Good Job
 Gill, Mel, *Governing for Results: A Director's Guide to Good Governance*, p. 60-63; 66-70

CONVERSION SCALE

For the calculation of the final grade the following conversion table will be used:

A+	90 – 100%	GPA	4.5	C+	65 – 69.9%	GPA	2.5
A	85 – 89.9%	GPA	4.25	C	60 – 64.9%	GPA	2.0
A-	80 – 84.9%	GPA	4.0	D	50 – 59.9%	GPA	1.0
B+	75 – 79.9%	GPA	3.5	F	below 50%	GPA	0
B	70 – 74.9%	GPA	3.0				

Work not submitted will be graded as 0%.

SERVICES FOR STUDENTS WITH DISABILITIES

Students with documented disabilities requiring academic accommodations for tests/exams (e.g., private space) or during lectures/laboratories (e.g., access to volunteer note-takers) are encouraged to contact the Coordinator of Disability Services at 786-9771 to discuss appropriate options. Specific information about Disability Services is available on-line at <http://www.uwinnipeg.ca/index/services-disability>. All information about disabilities is confidential.

ELECTRONIC COURSE OUTLINE ADDENDA

Students must check our website at <http://theatre.uwinnipeg.ca/tbooking.htm> and read the documents posted under the menu item called "Student Rehearsal Room Bookings": *Access Card/Building Use Policy AND Room Booking Instructions*. The link to the electronic *Online Room Booking Form* is also found at that location. Please read and note all instructions carefully.

GENERAL NOTES

This course outline should be considered a guideline only. Time constraints and other unforeseen factors may require that some topics be omitted or covered in less detail than indicated.

Archival records such as videotapes, sound recordings, and photographs may be made or taken during class or lab times. The University uses such materials primarily for archival, promotional, and teaching purposes. Promotional use may include display at open houses or conferences, or use in advertising, publicity, or brochures. In reading and accepting the terms in this course outline, students acknowledge consent for such use by the University. Should a student not wish to convey such consent, s/he should withdraw from this course immediately.

Cellular phones **MUST** be turned off during classes and examinations. Any student attending a test or final examination may be required to present proof of his/her identity; photo identification is preferred.

It is the student's responsibility to retain a photocopy or computer disk copy of **ALL** assignments submitted for grading; in the event of loss or theft, a duplicate copy is required.

Students are advised to read the section of the *University of Winnipeg Calendar* (found on-line at www.uwinnipeg.ca under Student/Course Calendar) on "Regulations and Policies" for information on Registration, Grading, Academic Misconduct including plagiarism, and Appeals.

Tuesday, May 28, 2015 is the final date to withdraw without academic penalty from this course.

STUDENT PARTICIPATION POLICY

Theatre is a communal art form in which a number of interdependent artists and crafts people co-operate to create a work of art. This fact is necessarily transferred to the learning situation, and is reflected in many of the Department's courses. Consequently, it is the Department's policy that students are required to: complete homework such as reading, line-learning, script analysis, prop lists, design drawings, etc.; attend classes; attend rehearsals both within and outside of class times; and, in short, to exhibit commitment towards the inevitably shared endeavours of our field of study.

Any student failing to fulfil these requirements is harmful to the progress of dedicated students and may, after due warning, be asked to withdraw from any individual Departmental course.

COURSE CONTENT NOTE

All Theatre and Film Classes

Dramatic Literature depicts a wide variety of human action, both elevated and base, public and private, physical and psychological, sexual and non-sexual, etc. The Department of Theatre and Film will not undertake to censor the subject matter of dramatic works.

Students who have concerns about dealing with the full range of content and style in drama/film are urged to discuss these concerns with the course instructor.

Performance-Related Classes

Much of an actor's work is based upon actual experiences of life which become translated into fictional circumstances. Because of this, the teaching of acting may involve encouraging the student to examine personal and even intimate areas of life to help him or her access life experiences appropriate to the demands of the work.

Dramatic literature depicts a wide range of human actions, both elevated and base, public and private, physical and psychological, sexual and non-sexual, etc. Acting students must learn to simulate life truthfully in interaction with other students in the safety of the acting class and the rehearsal hall through exercises, discussions, and directions which address rather than avoid truthful, particularized, personalized action.

Performance classes often require strenuous physical activity. Classes may also involve physical interaction between students as part of class exercises or character development and occasional physical contact by instructors for purposes such as the demonstration of a technique or to make a posture correction. Students are responsible for wearing clothing appropriate to these activities.

Students who have concerns about dealing with the full range of actions and subject matter involved in drama are urged to discuss these concerns with their course instructor.