SEATTLE UNIVERSITY
Example Course Syllabus
Fundamentals of the Nonprofit Arts Sector
ARTL - 515
MFA in Arts Leadership, Seattle University

COURSE OVERVIEW

This seminar class provides an overview of nonprofit structures and how these have shaped and evolved in the arts sector in the United States. We will explore key components that create operating frameworks for arts organizations, as well as trends, challenges and opportunities. This course will provide students with a foundation on which to build successful leadership and management in the nonprofit arts. It will also encourage critical questioning and creative assessment of emerging directions in this sector. Class sessions will be discussion and presentation oriented and students should be prepared to participate fully in each class.

REQUIRED TEXTS and MATERIALS

1. *The Handbook of Nonprofit Governance*, BoardSource, 2010
2. Collins, Jim. *Good to Great and the Social Sector*, 2005
3. ARTL # 515 Course Reading Packet

Both the books are available from the SU bookstore and will be used for additional MFA classes. The Reading Packet is available through the SU Copy Center for a charge typically under $25.

You are encouraged to register for:
1. *Americans for the Arts--Arts Watch*, a weekly cultural policy publication. Arts Watch covers news in a variety of categories related to cultural policy including Culture and Communities, Arts Education and the Creative Workforce, Public Investment in Culture and Creativity, and Philanthropy and the Private Sector. Subscribe to Arts Watch
http://www.artsusa.org/information_services/research/cultural_policy_listserv/default.asp
2. Blue Avocado. This is a free monthly newsletter (e-mail) provides "practical, provocative and fun food-for-thought for nonprofits." Visit their website at http://www.blueavocado.org/ to subscribe.

3. It is recommended that you select and follow one or more of these blogs:
Jumper (Diane Ragsdale)
Createquity (Ian David Moss)
Museum 2.0 (Nina Simon)
The Artful Manager (Andrew Taylor)

WRITTEN and PRESENTATION ASSIGNMENTS

 # 1 -- Written reflection *Drawing from your experiences and the readings, prepare a clear and useful definition of the term 'nonprofit' and a 1 to 2 page written reflection that identifies 3 nonprofit organizations that have had an impact on your life, and how and why they have had that impact.*

#2 – Team project PART 1 *Teams of 4-6 students will be assigned/select one of 8 possible ideas for creation of a potential arts nonprofit for which the team will develop a set of start up materials. Detailed description of this project will be distributed at the first class.*

#3 – Written research paper *Each student will select one of the following topics on which to write an 8 page (8 double-spaced pages plus bibliography) research paper:*

1. *An analysis of key challenges and opportunities facing arts organizations today.*
2. *An analysis of the role of artists in arts organizations.*
3. *An analysis of structures and models beyond 501c3 for arts organizations.*
4. *An analysis of fundraising in the arts, and related board and staff roles.*
5. *An analysis of trends in arts participation and engagement in the United States.*
6. *An analysis of how type, size and scale of nonprofit arts organizations impacts operations.*
7. *An analysis of the concepts of adaptability and sustainability as they relate to arts organizations.*

All papers should conclude with a section identifying key issues for that subject and at least three questions that your research indicates are worthy of further exploration. The paper should make effective us of research beyond the internet at a graduate student level. It is suggested that you consult a variety of past and current resources.

Preferred format is APA style (based on the Publication Manual of the American Psychological Association, 5th edition.) There are many resources online to help with format and content issues. The SU Library and Writing Center can provide you with assistance regarding research, writing and formatting concerns. Non-native English speakers are encouraged to use the services of SU's Culture and Language Bridge Program located in Lynn Building 101.

#4 – Team Project PART 2, Final Project and Presentation *Teams will further develop the potential arts organization created for project #2. A detailed description of this project will be distributed at the first class.*

This assignment will be graded based on several criteria: content quality; effective use of related research and literature in designing the model and the presentation; quality of handout and presentation materials; and, ability to stay within the assigned time limit. Note that the final presentation for this project is coordinated as a single assignment with ARTL 544.

EVALUATION AND GRADING

# 1 - Written reflection (due September 24, first class)	5%
#2 - Team Project Part 1 (presentation due October 29)	20%
#3 - Written paper (due November 19)	25%
#4 - Team Project Part 2 (presentation due December 1, final class)	25%
Class attendance, preparation, and active participation	25%

Please see Grading Rubric at the end of this document.

CALENDAR

CLASS 1, September 24 – Introduction and Overview

- Review of class schedule and expectations, and Team assignments

- What is the nonprofit sector? A brief history
- The emergence of the nonprofit arts sector in the 20th century

Required Reading:

1. *The Handbook of Nonprofit Governance*. Chapter 1: "In the Spirit of Service: Introduction to the Nonprofit World." pp 3-14
2. Joni Maya Cherbo, Harold L Vogel, and Margaret Jane Wyszomirski, "Towards an Arts and Creative Sector" Ch 1 in *Understanding the Arts and Creative Sector in the United States*, Rutgers University Press, 2008 pp 9-27 (Reading Packet)
3. Rebecca Novick, "Please, Don't Start a Theater Company! Next Generation Arts Institutions and Alternative Career Paths" Grantmakers in the Arts Reader, Vol 22 No 1, Spring 2011 http://www.giarts.org/article/please-dont-start-theater-company

Suggested Reading/Other Resources:

- Alexis de Tocqueville, Democracy in America, Book II, §29 "Of the Use Which the Americans Make of Public Associations in Civil Life" (1835); online at snipurl.com/tocq [etext_lib_virginia_edu]
- Diane Ragsdale, Jumper Blog on ArtsJournal, "Supply and Demand Redux: Rocco's Comment and the Elephant in the Room." February 7, 2011 http://www.artsjournal.com/jumper/2011/02/ (scroll down to locate this entry.)

Assignments/Project --Written reflection (#1) due in class, and via Angel that day. Please be prepared to briefly share the contents of your assignment verbally in class.
In class you will sign up for a group that will read a selected report/research for the next class. Your group will then do a 3-5 minute presentations for the next class on the selected report/research.

CLASS 2, October 1 – Characteristics of the Nonprofit Arts Sector

- Unique characteristics of nonprofits
- Benefits and constraints of nonprofit status
- The nonprofit arts sector today
- The nonprofit arts in the Washington

Guest: Jim Kelly, Director, 4Culture

Required Reading:

1. *The Handbook of Nonprofit Governance*, Chapter 2: "What is Governance?" pp 15-30
2. Adrian Ellis, "Some Reflections on the Relationship between Supply and Demand in the Formalized Arts Sector," Grantmakers in the Arts Reader, Vol 23 No 1, Winter 2012. http://www.giarts.org/article/some-reflections-relationship-between-supply-and-demand-formalized-arts-sector
3. Bill Ivey, "The Question of Participation", Introduction to *Engaging Art*, Tepper and Ivey, Routledge, 2008. pp 1-13 (Reading Packet)
4. Steven Tepper, "The Next Great Transformation: Leveraging Policy and Research to Advance Cultural Vitality", Conclusion from *Engaging Art*, Tepper and Ivey, Routledge, 2008. pp 363-385 (Reading Packet)
5. And one reading related to assignment below.

Suggested Reading/Other Resources:

- "Nonprofits in Washington, 2011," Washington Nonprofits, Nancy Bell Evans Center of Nonprofits and Philanthropy, Evans School of Public Affairs, University of Washington. http://evans.washington.edu/research/centers/nancy-bell-evans/nonprofit-and-philanthropy-research/nonprofits-in-washington
- Richard Evans, "Entering Upon Novelty: Policy and Funding Issues for a New Era in the Arts," Grantmakers in the Arts Reader, Fall 2010. Entering upon Novelty

Assignments/Project:
1. Based on your sign up in the first class session you will **read one additional supplemental report/research paper online**, and then **present as part of a group a 3-5 minute presentation** on your key learnings from the report/research you have chosen to read.

CLASS 3, October 8 – What makes great nonprofits?

- Mission, vision and values
- Planning as a guide and touchstone
- Differences and similarities from great businesses
- Arts sector issues
- Student group mini-presentations on supplemental research/reports

Guest: Nancy Long, Executive Director, 501Commons

Required Reading:

1. *The Handbook of Nonprofit Governance.* Chapter 10: "Strategic Thinking and Strategic Planning," pp 189-210
2. Jim Collins. *Good to Great and the Social Sector*, 2005, pp 1-35
3. Leslie Crutchfield and Heather McLeod Grant. *Forces for Good: The Six Practices of High Impact Nonprofits*, Jossey-Bass, 2008, pp. 1-29 (handout)
4. Paul G Allen Family Foundation and Helicon Collaborative. "Bright Spots Leadership in the Pacific Northwest," February 2012, pp. 1-12 are required reading (pp. 12-30 recommended but not required.) http://heliconcollab.net/ourfilter/reportsandarticles/

Suggested Reading/Other Resources:

- Richard Dare. "Paradise Lost: Can We Keep Nonprofits from Failing?" and related posts. Huffington Post Online. http://www.huffingtonpost.com/richard-dare/how-to-run-a-nonprofit_b_1402841.html
- Grantmakers in the Arts, Dynamic Adaptability: Arts and Culture Puget Sound "Managing Change When Change is Hard: Effective Change Leadership" http://www.giarts.org/dynamic-adaptability
- Edward Clapp. "This is Our Emergency: An Open Letter to Young Arts Professionals," first published August 22, 2009. Included in *20UNDER40: Re-Inventing the Arts and Arts Education for the 21st Century*, AuthorHouse: Bloomington, IN
- 501 Commons. Explore the site. http://www.501commons.org/explore

Assignments/Project: Search for mission statements on the web sites of at least two arts organizations that you admire. Be prepared to share how well you think they reflect and guide the organization, as you know it, and how the mission is realized through their programs and/or services.
We will also create Teams for Team Projects.

NOTE: No class on Monday, October 15. You should plan to have Team Project meetings.

CLASS 4, October 22 – Nonprofit Nuts and Bolts, Roles and Responsibilities

- Creating, maintaining and closing a nonprofits
- What about "sustainability"?
- The role of Boards, Staff and Volunteers
- Ethics

Guest: Andy Fife, Executive Director, Shunpike

Required Reading:

1. Judith Sharken Simon, "The Five Life Stage of Nonprofit Organizations" (chart). http://www.nationalforests.org/file/download/506
2. The Nonprofit FAQ (a service of Idealist.org); www.nonprofits.org Explore the site.
3. Panel on Nonprofit Sector, Independent Sector, "Principals for Good Governance and Ethical Practice: A guide for Charities and Foundations," 2007, Executive Summary, pp 2-5, http://www.nonprofitpanel.org/report/ (You need to download on the right side of page.)
4. "Board and Staff Responsibilities," (grid) from Free Management Library website http://managementhelp.org/boards/brdvsstf.htm
5. Diane Ragsdale. "Is Opera a Sustainable Art Form?" Jumper Blog. April 16, 2012. http://www.artsjournal.com/jumper/2012/04/is-opera-a-sustainable-art-form-excerpts-from-a-new-keynote/
6. Nina Simon, "Deliberately Unsustainable," *Museum*, May-June 2009 pp. 33-34 (Reading Packet)

Suggested Reading/Other Resources:

- Washington Attorneys Assisting Community Organizations (WAACO) "Washington Nonprofit Handbook 2009, " and their website overall at www.waaco.org
- WolfBrown. "Is Sustainability Sustainable?" Sounding Board, v. 30, 2011. http://wolfbrown.com/index.php?page=sounding-board-2
- National Taxonomy of Exempt Organizations (NTEE); from National Center for Charitable Statistics, (for a sense of the nearly 700 codes in the nonprofit universe) nccsdataweb.urban.org/PubApps/nteeSearch.php?gQry=all-core&codeType=NPC
- Claudia Bach, "Graceful Exit: Thoughts on End-of-Life Issues for Arts Organizations" Grantmakers in the Arts Reader, Vol. 20 No 3, Fall 2009 http://www.giarts.org/article/graceful-exit
- Explore the Americans for the Arts website http://www.artsusa.org/about_us/ especially the Information and Resources and Bookstore sections.
- National Center for Charitable Statistics "Frequently Asked Questions" section. http://nccs.urban.org/resources/faq.cfm Explore the site.

Assignments/Project: We will leave time for Team Project Part 1 meetings, and will also discuss the Term Paper assignment. Please be prepared to select your Term Paper topic from among the options listed.

CLASS 5, October 29 – Trends and stretching structural boundaries

- The quest to improve the nonprofit model
- The search for new models
- Implications and possibilities in the arts sector
- Team Project Part 1 -- Presentations

Required Reading:

1. Heather Gowdy, Alex Hildebrand, David LaPiana and Melissa Mendes Campos, "Convergence: How five Trends Will Reshape the Social Sector," LaPiana 2009, James Irvine Foundation. http://www.lapiana.org/downloads/Convergence_Report_2009.pdf
2. Chris N. Burgess and David B. Pankratz, "Interrelations in the Arts and Creative Sector," Chapter 2 from *Understanding the Arts and Creative Sector in the United State,* Rutgers University Press, 2008. Pages 28-37 (Reading Packet)
3. Kyle Westway. "New Legal Structures for 'Social Entrepreneurs'," Wall Street Journal Online, December 12, 2011. http://online.wsj.com/article/SB10001424052970203413304577088604063391944.html

4. Ian David Moss. "Art and Democracy: The NEA, Kickstarter, and Creativity in America," Createquity Blog. April, 9, 2012. http://createquity.com/2012/04/art-and-democracy-the-nea-kickstarter-and-creativity-in-america.html

Suggested Reading/Other Resources:

- Matt Richter, "The Nonprofit Motive", *The Stranger*, April 27, 2006 http://www.thestranger.com/seattle/Content?oid=31920

Assignments/Project: Look up L3C (Low-profit Limited Liability Company) and B Corp (Benefit Corporation) online and come prepared to define and discuss. **Team Project Part 1 (Assignment #2) due. Team Presentations**. Next class we will do team self-evaluations of presentations.

Class 6, November 5 -- Impact and Outcomes

- Logic models
- Assessment and Evaluation
- Benchmarking
- What matters?
- Team Project Part 1 – Team self-evaluations

Guest: Janet Brown, Executive Director, Grantmakers in the Arts

Required Reading:

1. *The Handbook of Nonprofit Governance*. Chapter 13: "Evaluation", pages 255-274
2. "Planning and Evaluation Using the Logic Model," section from larger report on *The Art of Participation Report: Shared Lesson in Audience Engagement*, The Boston Foundation, 2010. http://www.massculturalcouncil.org/services/ae_logic_model.asp NOTE: Be sure to click on the sample logic model worksheet in the article, or access here: http://www.massculturalcouncil.org/services/art_participation_sample_logic_model.pdf
3. United Way Outcome Measurement Resource Network, *Measuring Program Outcomes: A Practical Approach*, United Way of America, 1996. Program Components diagram. http://www.unitedwayslo.org/ComImpacFund/10/Excerpts_Outcomes.pdf
4. Alan Brown and Rebecca Ratzkin. "Understanding the Intrinsic Impact of Live Theatre: Patterns of Audience Feedback across 18 Theatres and 58 Productions." WolfBrown, commissioned by Theatre Bay Area. 2012. PowerPoint Summary
5. Dallas Museum of Art Dashboard. http://www.dmadashboard.org/

Suggested Reading/Other Resources:

- Carter McNamara, "Basic Guide to Outcomes-Based Evaluation for Nonprofit Organizations with Very Limited Resources, " on Free Management Library http://www.managementhelp.org/evaluatn/outcomes.htm
- NEA Research Notes #102. "Time and Money: Using Federal Data to Measure the Value of Performing Arts Activities" April 2011 http://www.nea.gov/research/Notes/102.pdf
- Kevin McCarthy, Elizabeth H. Ondaatje, Laura Zakaras and Arthur Brooks, *Gifts of the Muse: Reframing the Debate about the Benefits of the Arts,* Rand, 2004, Summary pp xi- xix http://www.rand.org/pubs/monographs/2005/RAND_MG218.pdf
- Future of Music, Artist Revenue Streams project. http://money.futureofmusic.org/about-the-project/
- *Counting New Beans: Intrinsic Impact and the Value of Art*, Clayton Lord, editor. Theatre Bay Area, 2012.

Assignments/Project: Project Team self-evaluation and feedback.

NOTE: No class on Monday, November 12, Veterans Day. **Note that your Term Paper is due for the following class session.** It is suggested that Team Project Part 2 meetings occur this week.

CLASS 7, November 19 – – The Operating Environment

- Financial accountability
- IRS 990
- Contributed and earned income
- Capitalization
- The community context: competition and cooperation

Guest: Sarah Wilke, Managing Director, On the Boards

Required Reading

1. *The Handbook of Nonprofit Governance*, Chapter 8: "Financial Oversight", pp 145-166.
2. Explore the BoardSource Knowledge Center http://www.boardsource.org/Knowledge.asp
3. Explore www.guidestar.org Look up at least 3 organizations you know and review their 990 forms. (Information regarding site registration access to be provided in class.)
4. Explore the Cultural Data Project site, making sure to look at the examples under "Reporting Tools." http://www.culturaldata.org/about/

Suggested Reading/Other Resources:

- Foundation Center. Explore annual research reports, current trends in foundation giving. http://foundationcenter.org/gainknowledge/research/nationaltrends.html
- Zannie Giraud Voss and Glenn B. Voss, *Theatre Facts 2009: A Report on Practices and Performance in the American Not-for-profit Theatre Based on the Annual TCG Fiscal Survey,* Theatre Communications Group. http://www.tcg.org/pdfs/tools/TheatreFacts_2009.pdf
- Giving USA, Giving Institute. Explore Resource Library section for development professionals, updated frequently. http://www.givinginstitute.org/resourcelibrary/

Assignments/Project: Written research paper due (Assignment #3.) Bring print copy to class, and also put in ANGEL drop box by midnight. We will leave time for Team Project Part 2 meetings.

CLASS 8, November 26 – Who Are We Doing This For, and With Whom?

- Audiences, Markets, Participation and Engagement
- Alliances, Partnerships, Collaboration and Cooperation

Guests: Mayumi Tsutakawa, Manager Grants to Organizations, Washington State Arts Commission

Required Reading:

1. Washington State Arts Commission, Arts Participation Leadership Initiative (APLI) 2010-12 Review the following two PowerPoints:
   - Alan Brown, WolfBrown. Forum presentation with added notes - *Audience Engagement Forum Presentation* 2010, Seattle.
   - Richard Evans, EmcArts, Powerpoint from Richard Evans' Innovation Forum talk *Innovation: Connecting to a New Era of Arts Participation,* 2011, Seattle.

2. Jennifer Novak-Leonard and Alan Brown. *Beyond Attendance: A Multi-Modal Understanding of Arts Participation,* National Endowment for the Arts Research Report #54. February 2011. READ pages 15-19 (Exec Summary), and 83-91 (Ch 6.) http://www.nea.gov/research/ResearchReports_chrono.html
3. Pam Korza, Barbara Schaffer Bacon, and Michael del Vecchio, "What Makes Partnerships Work" resource and worksheet from *Arts and Civic Engagement Tool Kit: Planning Tools and Resources for Animating Democracy in Your Community*, Americans for the Arts, 2008. http://www.americansforthearts.org/animatingdemocracy/pdf/reading_room/Partnerships.pdf
4. Alan S. Brown and Jennifer Novak-Leonard. *Getting In On the Act: How Arts Groups are Creating Opportunities for Active Participation* WolfBrown for the James Irvine Foundation, October 2011. READ pp. 3-10.

Suggested Readings/Resources:

- Holly Sidford. "Fusing Arts, Culture and Social Change: High Impact Strategies for Philanthropy." National Committee for Responsive Philanthropy, 2011. Executive Summary
- Explore *Animating Democracy* website, a program of American for the Arts http://animatingdemocracy.org/
- *2008 Survey of Public Participation in the Art,* National Endowment for the Arts Research, Publication #49*,* November 2009**.** The report describes U.S. adult arts participation in 2008 as well as demographic and geographic differences in arts participation, and comparison with rates found in 1982, 1992, and 2002. http://www.nea.gov/research/ResearchReports_chrono.html (Click on #49)

Assignments/Project:
Be prepared to share two ideas from the readings that you found provocative.

CLASS 9, December 1, 9:00am to 1:00pm, Garrand 112 -- Integrating the pieces: Final presentations

- Final presentation by teams, with discussion. This class serves as the final presentation both for ARTL 515 and ARTL 544. Your team will be evaluated on your presentation by the instructors from both of those classes. Each instructor will grade your team based on the criteria of their own class.

Required Reading: None
Suggested Reading

- Kenneth Foster. "Thriving in an Uncertain World; Arts Presenting Change and the New Realities" Association of Performing Arts Presenters, 2009 http://www.apap365.org/KNOWLEDGE/knowledge_products/Documents/Thriving_In_An_Uncertain_World.pdf
- Hewlett Foundation Strategic Framework. http://www.hewlett.org/library/performing-arts-program-strategic-framework
- Janet Brown, GIA blog June 5, 2012 http://www.giarts.org/blog/janet/teaching-arts-administration

Assignments/Project: #4 Final Team Project presentations and related materials due in class. Also please post to ANGEL by midnight that day.

ATTENDANCE POLICY

REGULAR ATTENDANCE of classes during the quarter is mandatory. Students who miss more than two classes during the quarter may have their grade lowered as much as one grade point (letter grade). Arriving late to class two or more times is considered equivalent to one absence.

GRADING RUBRIC

Your writing is expected to be at the graduate level which means it must be purposeful, grammatically correct, and employ standard writing conventions. Presentations are expected to reflect clarity and preparedness. In class participation is expected to be thoughtful and respectful of fellow students and presenters.

The SU Library and Writing Center are available to you as a source of support regarding research and writing skills. The SU Culture and Language Bridge Program provides resources for foreign students and non-native English speakers. You are encouraged to use these resources.

Level One—A Grade (Complete High)

a. Views things from multiple perspectives; able to observe multiple aspects of the situation/problem and places it in context.
b. Perceives conflicting goals within and among the individuals involved in a situation and recognizes that the differences can be evaluated.
c. Recognizes that actions must be situationally dependent and understands many of the factors that affect their choice.
d. Makes appropriate judgments based on reasoning and evidence.
e. Has a reasonable assessment of the importance of the decisions facing organizations and his or her responsibility as a part of the organization's future.

Level Two—B Grade (Complete Moderate)

a. Observations are fairly thorough and nuanced although they tend not to be placed in a broader context.
b. Provides a cogent critique from one perspective, but fails to see the broader system in which the aspect is embedded and other factors that may make change difficult.
c. Uses both unsupported personal belief and evidence but is beginning to be able to differentiate between them.
d. Perceives legitimate differences from viewpoint.
e. Demonstrates a beginning ability to interpret evidence.

Level Three—F Grade (Incomplete) or C Grade (Complete Low)

a. Gives examples of observed behaviors or characteristics of the context, client or setting; provides no connection with the literature or insight into the reasons behind the observation; reflections tend to be repetitions of own experience or what has been heard in class, or from peers.
b. Tends to focus on just one aspect of the problem or situation.
c. Uses unsupported personal beliefs as frequently as "hard" evidence.
d. May acknowledge differences of perspective but does not discriminate effectively among them.