

## ARTS ADMINISTRATION

**Course Call Number:** [Click here to enter text.](#)

**Course Title:** Consultancy in the Arts

**Term & Year:** [Click here to enter text.](#)

**Instructor:** [Click here to enter text.](#)

**Office Location:** [Click here to enter text.](#)

**University Email Address:** [Click here to enter text.](#)

**Phone Number:** [Click here to enter text.](#)

**Office Hours:** [Click here to enter text.](#)

### COURSE INFORMATION

#### Course Location and Time

[Click here to enter text.](#)

#### Description and Prerequisites

The primary objective of this course is to provide the arts administrator an understanding of aspects of consulting to, for and with arts organizations: creating an arts consultancy with a workable business model in a rapidly evolving economic climate, how to find and serve clients, and from the other side, an arts administrator how to work effectively with consultants.

#### Textbooks and Required Materials

- Primary Text: Flawless Consulting: A Guide to Getting Your Expertise Used, Peter Block, Third Edition, Pfeiffer/Wiley, 2010.
- An Outline for Building A Successful Consulting Practice for Nonprofit Clients, Will Phillips and Mary Case
- Qm2 Associates Agreement
- Critical Response Process, Liz Lerman
- Handouts, as provided by classmates and professor

#### Technology Requirements

**COURSE OUTCOME & OBJECTIVES**

Program Outcomes	Course Objectives
<p>Demonstrate advanced knowledge of the history, structure and institutional behavior of arts organizations in the nonprofit, public and private sectors in the U.S. and, in a global context, including international cultural policy.</p>	<p>The goal of this course is to show students a variety of ways to think about how to help nonprofit arts organizations achieve their mission. The class will achieve this by constituting itself as a virtual consulting practice, determining what services we will offer, finding or creating clients, contracting with our clients, and by the end of the course, being prepared to conduct the work determined. Moreover, we will have spent time understand where arts administrators look for consultants, what they expect consultants to achieve, and how they might best integrate the work of the consultant into the nonprofit environment.</p> <p>Students will work independently and in trios to:</p> <ol style="list-style-type: none"> <li>1. determine the service they can offer to a client, individually;</li> <li>2. determine how to create a nonprofit consultancy, including the thinking required for a business plan;</li> <li>3. find a real client or create a fictional one;</li> <li>4. develop a scope of work with the client, including all components of a contract and pricing.</li> </ol> <p>Findings will be presented to the class, possibly with the client(s) in the room.</p>
<p>Demonstrate proficiency with a sophisticated skill set emphasizing best practices with regard to: fundraising and financial management; setting goals in a mission driven (as well as a revenue driven) organization; understanding the important legal issues inherent in managing (either) performing or visual arts organizations; marketing within arts organizations; and engaging communities with the arts.</p>	
<p>Demonstrate competence sufficient to successfully obtain a position in the field of arts administration and/or nonprofit management.</p>	

**CLASS SCHEDULE**

Week	Date	Topics and Assignments
1		<p>The goal of this course is to show students a variety of ways to think about how to help nonprofit arts organizations achieve their mission. The class will achieve this by constituting itself as a virtual consulting practice, determining what services we will offer, finding or creating clients, contracting with our clients, and by the end of the course, being prepared to conduct the work determined. Moreover, we will have spent time understand where arts administrators look for consultants, what they expect consultants to achieve, and how they might best integrate the work of the consultant into the nonprofit environment.</p> <p>Therefore, because we will be creating our virtual or actual consulting practice collaboratively, we will not have a pre-established schedule of lectures, readings and assignments. Rather, the course will grow and</p>

		<p>evolve in response to our discussions and engaged learning. The following schedule outlines approximate deadlines for our course milestones, but should not be taken as absolute.</p> <p>Students should be prepared for discussion each week, including bringing relevant materials for their individual or group projects demonstrating ongoing progress. Students will learn the business of establishing a consulting practice, providing consultations and determining an appropriate client relationship. Ethics, legal responsibilities, and tax issues will be considered, as will quality and philosophy of work, working relationships, contracting, marketing and sales, and the typical pitfalls of consulting practice.</p>
2		
3		Trio groups generate the outline of a plan for their consulting practice
4		Complete reading our course textbook.
5		
6		Individual presentation/preparation 1
7		
8		Mid-Term: students and instructor determine the content and parameters of how students will demonstrate understanding of the nature of consultancy and how it is a vital resource in the fine and performing arts.
9		
10		Individual presentation/preparation 2
11		
12		
13		Final Presentations, Part I: student trios will present their consulting practice to the class; if this is an actual practice, the client should be present. If this is a virtual practice, the instructor will fulfill the role of the client.
14		Final presentations, Part II
15		Final Exam

**ASSIGNMENT & ASSESSMENTS**

Assessment	Weight
Trio group project creating consulting practice	25
Two individual presentations regarding an area of consulting practice	25
Demonstrated understanding of the nature of consultancy and how it is a vital resource in the fine and performing arts	25
Class attendance and participation	15
Work decided by class/teams/individual, allowing for creativity, flexibility and contribution to the work of the class	10
<b>Total</b>	<b>100 points</b>

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**INSTRUCTOR POLICIES****Class Participation**

(Sample text)

I expect you to attend every class. You are responsible for completing all of the required assignments. I expect all students to participate in class discussions, contributing ideas and perspectives on topics or art. All your work should incorporate aspects or issues addressed in class in relation to your personal or professional interests.

You are expected to assist in maintaining a classroom environment that is conducive to learning. In order to assure that everyone has an opportunity to gain from time spent in class, unless otherwise approved by the instructor, you are prohibited from using cellular phones or beepers, checking your email or surfing the internet, updating your social networking sites, eating or drinking in class, making offensive remarks, reading newspapers or magazines, sleeping or engaging in any other form of distraction. Inappropriate behavior in the classroom shall result in, minimally, a request to leave class, which will be counted as an unexcused absence

**Attendance Policy**

(Sample text)

- After three absences your entire final grade will drop one letter grade per additional absence.
- If you miss more than six class meetings, you will fail the course.
- Two tardies, leaving early, excessive breaks will count as one absence.  
Any student that misses more than 5 classes for either personal or medical reasons will be encouraged to drop the course.
- If you miss role call, it is your responsibility to see that the record is corrected from an absence to a tardy if you are late.
- If you miss a class please ask another classmate for information on the material we covered that day. If your absence is excused by the instructor (documented medical or documented emergency), please make an appointment to review missed material.
- Missing a critique day will lower your letter grade for the semester by one.

**Late Work/Make-Up Work Policy**

(Sample text)

Students may write a 2-page précis on the day's assigned readings in order to make up for discussions missed due to absences, but only for the first three absences. NO extra credit will be given to make up for excess absences.

Late work may be subject to a penalty of 10% deducted from the assignment's value per day the work is late, unless the student provides proof of an acceptable mitigating circumstance: serious illness, death of a family member, or other circumstance if approved by the instructor.

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## Grading

(Sample text)

A = Excellent (100-90%)

B = Above Average (89-80%)

C = Average (79-70%)

D = Inferior (69-60%) [passing but not necessarily satisfying degree requirements]

F = Failure (59% or below)

## UNIVERSITY & DEPARTMENT POLICIES

### Academic Integrity

### Accommodations/Disabilities

### Library Support

### Course Content and Schedule Changes

### Incomplete Grade Policy

## STUDENT RESOURCES

### Document Formatting

(Sample text)

All written materials and assignments must be typewritten or word-processed utilizing the following format. NO handwritten papers will be accepted.

- 1-inch margins
- Times New Roman, size 12
- Double spaced
- Heading: your full name, the date, and the assignment title at the top of the first page
- Correct use of citations, if applicable
- Included illustrations, if any, must be located at the end of the document (not in line with text), accompanied by correct citations, and DO NOT count towards total page length of the assignment.

### Discussion Guidelines

(Sample text)

1. Comments should address the idea under discussion, not the person who proposed the idea.
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2. Whether discussing a work of art, idea, or other topic, every evaluative statement should be accompanied by a rationale.  
“\_\_\_\_\_ [specific aspect] was \_\_\_\_\_ [good/bad/other value judgment] because \_\_\_\_\_ [rationale or criterion].”
  3. Use disciplinary-specific vocabulary whenever possible.
  4. If commenting on a fellow student’s paper or presentation, lead with a positive statement before offering a negative criticism. “I liked \_\_\_ because \_\_\_\_\_, but I don’t think that your \_\_\_\_\_ was as successful because \_\_\_\_\_.”

Discussion is among the most important activities in any class, so your attention should remain undivided. Absolutely, positively no cell phones or other electronic devices may be used during class. Electronics must be powered off, unless you have a unique personal reason for which you have received prior approval by the instructor.

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### **Web Links**

Electronic resources will be shared via the course website

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### **Bibliography or Recommended Readings**

Information pertaining to additional or recommended readings will be shared via the course website

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## Attachments-1

### Additional Information

Good arts administrators understand when to hire consultants. They do this for a variety of reasons:

1. they lack in-house expertise
2. time is short
3. they are looking for fresh ideas and energy
4. in-house attempts to solve the problem have failed or stalled
5. the issue is contentious and leadership has decided to invite outside facilitators to help reach consensus
6. an outside organization demands/strongly recommended a consultant be brought in
7. leadership wants a consultant to lend credibility to a decision already made.

There are three agendas in every work place. The first agenda is the focus of the mission work of the nonprofit, including value creation and delivery, marketing and sales, administration, research and development, production, revenue generation, and constituent loyalty – 90% of the work of boards, leadership, managers and staff deliver and where most consultants find work, too. These are usually technical and tactical consultants.

The second agenda focuses on the organization and the mechanisms that bring people together with the resources to accomplish the mission. This agenda includes plans, strategies, structure, delegation, management and communications systems, coordination and control, resource allocation methods, rewards and recognition systems, and culture. Here, consultants are trainers, executive coaches, organizational planners, and strategic thinking partners to leadership and teams.

The third agenda addresses individual development and transformation. A consultant involved in this work is trained in psychology and aims to help the individual employee improve, personally. Personal transformation can be supported by team work and consultants working on second agenda issues.

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