Arts Leaders Forum - CFA FA 510  
Boston University - College of Fine Arts  
Spring 2013

**Instructor:** Benjamín Juárez, Dean, BU College of Fine Arts  
**email:** bjuarez@bu.edu  
Office: 855 Commonwealth Avenue, Office of the Dean, 2nd floor  
Office Hours: By appointment. Contact Jack Ferris: ferris@bu.edu  
**Teaching Assistant:** Enrique Márquez  
**email:** emarquez@bu.edu  
Class meets on Mondays from 6:00 - 9:00pm

**Classroom:**  
Room 311, BU School of General Studies, 871 Commonwealth Avenue

**Course Description**  
The Arts Leaders Forum consists of a series of conversations with local, national and international entrepreneurs, community activists and arts leaders. The structure of the course format is as follows: The first hour will be devoted to the study of leadership frameworks, case studies and exercises informed by the assigned readings. After a 5-minute break, the guest speaker will share his or her experiences and roles in the arts with the class, followed by a 45 minute question and answer session.

The objective of this course is to allow BU and CFA students to engage in meaningful dialogue with personalities that are making an impact in the arts at present. The goal of the class is to provide the student with a broad picture of the “behind the scenes” in the arts, exposing them to the ins and outs of the industry.

**Requirements**  
Students are required to attend all classes and to be fully prepared to participate in class discussions, having done all assigned readings. Students may miss one (1) class in case of medical or family emergency. Written proof must be submitted. Missing more than one (1) class will affect your grade. Missing three (3) or more is not acceptable and will result in a failing class grade.

**Assignments**  
No later than 8pm the evening before each class meeting, each student is required to post a 200-300 word response or reflection about the previous class to the discussion on the class website, or a response to a classmate’s posting.

**Midterm and Final Written Case Study Analysis**

**Midterm Case Study:**  
The American Repertory Theater
The mid-term paper needs to be 3-4 pages double-spaced - not including cover page or works cited page - using Arial font 12-pf, with standard Word document margins. Instructions about the midterm will be provided by Dean Juárez during the first lecture.

This paper must be turned in to Julie Hall at the Office of the Dean (855 Commonwealth Avenue, 2nd floor) by 5:00 pm March 18th. No exceptions.

**Final Case Study:**

**Damian Hirst and the Contemporary Art Market**

The final paper needs to be 4-5 pages double-spaced - not including cover page or works cited page - using Arial font 12-pf, with standard Word document margins. Instructions about the final will be provided by Dean Juárez during the first lecture.

This paper and must be turned in to Julie Hall at the Office of the Dean (855 Commonwealth Avenue, 2nd floor) by 5:00 pm April 29th. No exceptions.

These are academic papers, cite your sources using MLA or APA style. Include a works-cited list. Use readings from class as well as the wealth of knowledge that the guest speakers shared with us. You are encouraged to use other material as well. This is a chance for you to showcase your analysis and synthesis skills, and to bring together the different aspects of leadership covered during the semester.

**Grading**

The final grade for the class will be calculated as follows:

- Class discussion: 25%
- Web Postings: 20%
- Midterm Case Study: 25%
- Final Case Study: 30%

**Required Book**


You may purchase this book at the BU Bookstore.

**Required Case Studies**

For purchase at [www.ecch.com/educators/](http://www.ecch.com/educators/)

- Leadership in Crisis: Ernest Shackleton and the Epic Voyage of the Endurance
- Pixar University: A distinctive aspect of Pixar’s organizational culture and innovation
- Innovation at Cirque du Soleil
- Pina Bausch: Leadership as collective genius
- Michael Flatley: Lord of the dance”’
- Lincoln Center for the Performing Arts: Alternative futures
- Museum of Fine Arts Boston
- The American Repertory Theater
- The London Symphony Orchestra (A)
- Art of Creative Leadership: Diaghelev and the Ballet Russes, early 1900’s
- Art of Creative Leadership: Taranda and the Imperial Ballet 2000
- Christian Lacroix: A king without a kingdom
- Turnaround and transformation: Leadership and risk at Boston’s Institute of Contemporary Art (free download)
- Report of the task force for the arts: Harvard University (free PDF)
- Damian Hirst and the contemporary art market

Instructions for Ordering Electronic ecch Cases

- Register to [www.ecch.com](http://www.ecch.com)
- Verify your email address and if you have not received it check you Spam Folder or contact ecch at [ecchusa@ecch.com](mailto:ecchusa@ecch.com).
- Search for the product.
- Add to basket.
- Select ‘electronic delivery’.
- Use credit card for payment.
- Once payment is completed file will be in your ecch library.
- For opening protected PDFs please visit [http://www.ecch.com/students/ordering/buying/protectedpdfs](http://www.ecch.com/students/ordering/buying/protectedpdfs)
- For further assistance please contact ecch by email at ecchusa@ecch.com or by phone at 781-239-5884 Mon-Fri from 8am-4pm EST.

Books for Discussion (Not required to purchase):

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<thead>
<tr>
<th>Author</th>
<th>Title</th>
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<tbody>
<tr>
<td>Heifetz</td>
<td>Leadership on the Line</td>
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<td>Burt</td>
<td>Neighbor Networks</td>
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<td>Sennett</td>
<td>The Craftsman</td>
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<td>Mark</td>
<td>Music Education</td>
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<td>Drucker</td>
<td>The Five Most Important Questions Self-Assessment Tool</td>
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<td>Zuiderent</td>
<td>Art in Public</td>
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<td>Cohen</td>
<td>Drucker on Leadership</td>
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<td>Easwaran</td>
<td>Ghandi the Man</td>
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<td>Sicnk</td>
<td>Start with Why</td>
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<td>Bennis</td>
<td>The Future of Leadership</td>
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<td>Christensen</td>
<td>How Will You Measure Your Life?</td>
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<td>Zolli</td>
<td>Resilience</td>
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<td>Author</td>
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<tr>
<td>Barabasi</td>
<td>Linked: How Everything is Connected to Everything Else and What it Means</td>
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<td>Senett</td>
<td>Together</td>
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<td>Kotter</td>
<td>Buy-in: Saving Your Good Idea from Getting Shot Down</td>
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<td>Block</td>
<td>Community: the Structure of Belonging</td>
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<td>Nussbaum</td>
<td>Not for Profit: Why Democracy Needs the Humanities</td>
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<td>Putnam</td>
<td>Better Together: Restoring the American Community</td>
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<td>Campbell</td>
<td>Artistic Citizenship: A Public Voice for the Arts</td>
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<td>Posner</td>
<td>Credibility: How Leaders Gain and Lose It</td>
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<td>Bennis</td>
<td>On Becoming a Leader</td>
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<td>English</td>
<td>The Economy of Prestige: Prizes, Awards and the Circulation of Cultural Value</td>
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<td>Goleman</td>
<td>Leadership: the Power of Emotional Intelligence</td>
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<td>Kegan</td>
<td>Immunity to Change: How to Overcome It and Unlock the Potential in Yourself and Your Organization</td>
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<td>Beckman</td>
<td>Disciplining the Arts: Teaching Entrepreneurship in Context</td>
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<td>Pinsky</td>
<td>Democracy, Culture and the Voice of Poetry</td>
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<td>Goleman</td>
<td>Primal Leadership</td>
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<td>Komives</td>
<td>Leadership for a Better World</td>
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<td>Balman</td>
<td>Reframing Organizations: Artistry, Choice and Leadership</td>
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<td>Gardner</td>
<td>Leading Minds: An Anatomy of Leadership</td>
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<td>Five Minds for the Future</td>
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<td>Spivak</td>
<td>An Aesthetic Education in the Era of Globalization</td>
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**Sequence of Class Sessions**

**Class 1 (1/28)**
- Book: Chapters 1. Introduction, and 2. Traits Approach
- Case: Leadership in Crisis: Ernest Shackleton and the Epic Voyage of the Endurance

**Class 2 (2/4)**
- Case: Pixar University: A distinctive aspect of Pixar’s organizational culture and innovation
Guest: Linda Nathan, Principal, Boston Arts Academy

**Class 3 (2/11)**
Book: Chapter 5. Situational Approach
Case: Innovation at Cirque du Soleil
Guest: Andres Faucher, CEO, myteevee

**Class 4 (2/20) WEDNESDAY**
Book: Chapter 6. Contingency Theory
Cases: Pina Bausch: Leadership as collective genius
Michael Flatley: “Lord of the dance”? 
Guest: Ty Furman, Director, BU-wide Arts Initiative

**Class 5 (2/25)**
Book: Chapter 7. Path-Goal Theory
Case: Lincoln Center for the Performing Arts: Alternative futures
Guest: Veronique Le Melle, CEO, Boston Center for the Arts

**Class 6 (3/4)**
Book: Chapter 8. Leader-Member Exchange Theory
Case: Museum of Fine Arts Boston
Guest: Christopher Bratton, Deputy Director, MFA, President SMFA

**Class 7 (3/18)**
Book: Chapter 9. Transformational Leadership
*Midterm Case: The American Repertory Theater*
Guest: Jeff Kimpton, President, Interlochen Center for the Arts

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**Class 8 (3/25)**
Book: Chapter 10. Servant Leadership, Chapter 11. Authentic Leadership
Case: The London Symphony Orchestra (A)
Guest: Sir Clive Gillinson, Executive and Artistic Director, Carnegie Hall
**Have a thorough look at Carnegie Hall’s website prior to class**

**Class 9 (4/1)**
Book: Chapter 12. Team Leadership
Cases: Art of Creative Leadership: Taranda and the Imperial Ballet 2000,
Art of Creative Leadership: Diaghelev and the Ballet Russes, early 1900’s
Guest: Ella Baff, Executive and Artistic Director, Jacob’s Pillow
Class 10 (4/8)
Book: Chapter 13. Psychodynamic Approach
Case: Christian Lacroix: A king without a kingdom
Guest: Stewart Lane, CEO, Mr. Broadway

Class 11 (4/18) THURSDAY
Book: Chapter 14. Women and Leadership
Case: Turnaround and transformation: Leadership and risk at Boston’s Institute of Contemporary Art (free download)
Guest: Margo Saulnier, Assistant Director of Artistic Planning, Boston Pops

Class 12 (4/22)
Book: Chapter 15. Culture and Leadership
Case: Report of the task force for the arts: Harvard University (free PDF)
Guest: Jack Megan, Director, Harvard University Office for the Arts

Class 13 (4/29)
Book: Chapter 16: Leadership and Ethics
* Final Case: Damian Hirst and the contemporary art market
Guest: Gavin Andrews, Assistant Director for Family, Student and Teacher Programs, Peabody Essex Museum

* The final paper needs to be 4-5 pages double-spaced - not including cover page or works cited page -, using Arial font 12-pf, with standard Word document margins. This paper must be turned in to Julie Hall at the Office of the Dean (855 Commonwealth Avenue, 2nd floor) by 5:00 pm April 29th. No exceptions.