

The logo for Seattle University, featuring the word "SEATTLE" in red and "U" in black, all in a bold, sans-serif font.

SEATTLEU

BA in ARTS LEADERSHIP

2020-2021 Academic Year Course List

2020-2021 Schedule of Courses

Fall 2020

[ARTL 1000](#)

Intro to Arts Leadership

[ARTL 4950](#)

Arts Leadership Internship

Winter 2021

[ARTL 1000](#)

Intro to Arts Leadership

[ARTL 4000](#)

Public Policy & Advocacy in
the Arts

[ARTL 3100](#)

Resource Development

[ARTL 4900](#)

Arts Entrepreneurship/Senior
Synthesis

[ARTL 4950](#)

Arts Leadership Internship



2020-2021 Schedule of Courses, Cont.

Spring 2021

[ARTL 3000](#)

Law and the Arts

[ARTL 4900](#)

Arts Entrepreneurship/Senior
Synthesis

[ARTL 4910](#)

Black Lives Matter: Arts
Leadership, Theory & Practice

[ARTL 4950](#)

Arts Leadership Internship



Course Descriptions

ARTL 1000, 5 Credits

[Jasmine Mahmoud](#)

Fall Quarter: M 3:40-5:45pm

Winter Quarter: TTh 8:00-10:15am

Introduction to Arts Leadership

This course introduces students to engaging the arts in Seattle by linking arts practices to arts leadership, including management, staffing, fundraising, economic impact, marketing, and programming. Immersed in Seattle's arts sector, students will visit venues, and attend live theater, music, and dance performances, as well as gallery and museums exhibitions, to better understand relationships among creative artistic practices and organizational practices, as well as pressing arts leadership issues of racial equity, arts and gentrification, creative placemaking, creative economy, and community engagement. Course assignments include writing five "art critiques" on Seattle-area arts events; an arts organization observation and presentation; a mission statement/manifesto; and a final arts research and programming project such as a dramaturgical binder for a theater production or curatorial proposal for an art exhibition.

ARTL 3000, 5 Credits

Faculty TBA

Spring Quarter: Schedule TBA

Law and the Arts

This course enables students to better understand legal issues in business dealings in the arts and entertainment industries and to recognize where legal problems may arise. Course work includes readings and lectures relating to copyright and other intellectual property rights, contracts, licensing agreements, first amendment issues, agency agreements, and the formation of partnerships and corporations.



Course Descriptions

ARTL 3100, 5 Credits

Faculty TBA

Winter Quarter: Schedule TBA

Resource Development for the Arts

Organizing and leading arts volunteers to provide governance and other assistance, board and staff relations, systems and tactics of volunteer motivation, recruitment, development, utilization and retention, strategies and best practices for creating an effective, diverse and committed organizational leadership team. Required.

ARTL 4000, 5 Credits

Jasmine Mahmoud

Winter Quarter: MW 3:30-5:45pm

Public Policy and Advocacy in the Arts

The course examines relationships among public policy, advocacy, and the arts. The course begins by exploring and defining the value of the arts, and how those concepts of value (such as instrumental and intrinsic) are deployed to advocate for arts, cultural policy, and arts funding. The course continues with queries into local, state, national and international arts policy and advocacy agencies including Seattle's Office of Arts and Culture, King County's 4Culture and the National Endowment for the Arts, as well as non-governmental arts advocacy organizations including USDAC, Americans for the Arts, and Grantmakers in the Arts. Other topics of study include: creative economy, cultural equity, public art, legislative theatre, story circles, arts education policy, and creative placemaking.



Course Descriptions

ARTL 4900, 5 Credits

Winter Quarter: Faculty TBA, TTh 3:45-5:50pm

Spring Quarter: [Roxy Hornbeck](#), TTh 3:45-5:50pm

Arts Entrepreneurship/Senior Synthesis

This senior capstone course integrates the university core curriculum with personal and professional development in the arts. Through an intersectional and socially just approach, this course provides students with the opportunity to name, identify, and conceptualize their role within the arts sector. Students will learn how to move beyond the “starving artist” myth and how to become entrepreneurial leaders who can thrive as they share their talents, creativity, and passions in the world. The course will also help students to broaden their perspectives on the various forms of entrepreneurship and to explore their own potential careers as artists. Students will engage in the process of developing ideas and opportunities (“ideation”), assessing them (“feasibility”), presenting them, assembling resources, and launching these ideas as viable new ventures or opportunities towards a more just and humane world.



Course Descriptions

ARTL 4910, 5 Credits

[Jasmine Mahmoud](#)

Spring Quarter: Schedule TBA

Special Topics: Black Lives Matter: Arts Leadership, Theory, and Practice

How does an attention to contemporary black artistic practices animate activism of Black Lives Matter—a movement founded by three black queer women—and the Movement for Black Lives? How might arts leaders document and theorize black aesthetics in relationship to U.S. politics? How might arts leaders produce, research, and curate black artists and art committed to dismantling anti-black racism? This course considers these questions by examining canonical and contemporary art practices that champion black humanity, and intervene in anti-black racism in the criminal justice system, housing, education, employment, and everyday life. Students study foundational and contemporary critical theory invested in black aesthetics, black politics, black feminism, black queerness, black resilience, black excellence, and black joy. Guest artists will visit the course, and students will engage black aesthetics in practices such as poetry, memoir, performance art, theater, dance, music, photography, film, and visual art.

Course assignments include writing “art critiques” on Seattle-area black art productions and producing two short artistic works (with choices among a comic, dramatic text, song, poem, visual artwork, and/or short film). No artistic experience is required. The final Arts Leadership project (with attention to mission, aesthetics, budget, operations, marketing, and venue) includes a choice of a) an artistic production proposal (and optional production/performance), b) a curatorial or venue proposal, or c) a research project.



Course Descriptions

ARTL 4950, 1-5 Credits

Offered All Quarters: Does not Meet

Arts Leadership Internship

The internship provides an opportunity for students to integrate and apply the arts leadership theories and processes learned throughout the course work to the context of a working arts organizations. The internship location is chosen by the student in consultation with their academic advisor. Through this collaborative placement approach, the internship grows the students' ability to see possibilities within the arts sector and provides them a safe space in which to try new things. The goal is to help students feel more comfortable and confident in their future careers as arts leaders.



Faculty Bios

Roxy Hornbeck's inquiry methods are grounded in the practice of arts leadership through anti-racist, intersectional, and liberatory frameworks. Her teaching in leadership, strategic planning, and entrepreneurship focuses on disrupting normalized expectations in the arts. She has presented workshops most recently for the Association of Arts Administration Educators (AAAE), the International Leadership Association (ILA), and Performance Studies international (PSi). As a practicing artist and producer, she has developed dozens of artistic projects through her company, quiet, spanning from original musical scores to collaborative art installations all as a means towards representative social change. She holds a BS degree in English Education; an MA in Literary, Technology, and Professional Writing; an MFA in Arts Leadership from Seattle University; and is currently earning her PhD in Psychology and Creative Studies.

Jasmine Mahmoud's interests include artistic practices, race, cultural policy, and urbanism. An urban ethnographer, her work centers theater and performance studies, political economy, feminist/queer of color critique, and equitable neighborhood processes beyond gentrification/displacement. She has published work in *Modern Drama*, *Performance Research*, *TDR: The Drama Review*, and *Women & Performance*. She curated *Black Lives, Black Arts* (St. Louis) and *Spectacular Labor* (Chicago). An assistant editor of the *Journal of Urban Cultural Studies*, she also co-founded *The Arts Politic*. From 2014 to 2016, she served as an Arts Corps board member. She received her PhD in Performance Studies from Northwestern University, MA in Arts Politics from the Department of Art and Public Policy at Tisch School of the Arts at New York University and BA in Government from Harvard University.

Kevin Maifeld is the Founding Director and Professor of the graduate and undergraduate Arts Leadership programs at Seattle University. He previously served as the Managing Director of the Seattle Children's Theatre from 2001 to 2007. Before moving to Seattle, Kevin served, for seven years, as the Managing Director of the Alabama Shakespeare Festival and was Co-Chair of the Theatre Management/Master of Fine Arts Program at the University of Alabama. Prior to joining ASF, Kevin served as Executive Director of the Denver Center Theatre Company for more than four years managing a four-theatre complex and the National Theatre Conservatory at the Denver Center for the Performing Arts and also served as adjunct faculty at the University of Colorado at Denver. Kevin holds an MFA degree in Arts Management from the University of Alabama and a BS degree in Accounting from the University of Denver.

