****

**Audience and Community Engagement in**

**Community Arts Organizations**

**FALL 2022**

NYU Steinhardt, Department of Music and Performing Arts Professions

Performing Arts Administration Graduate Program

Course Code: MPAPA - GE 2110

Number of Credits: 3

Instruction Mode: In-person

Class Time & Location: **Thursday – 3:50-5:30** Eastern Time),  **7E12 (building code) LL27(classroom number, Fairchild Building 7 East 12th Street.**

**Instructor:** [Donna](https://steinhardt.nyu.edu/people/richard-maloney) Walker-Kuhne

**Student hours:** [by appointment](https://calendar.google.com/calendar/selfsched?sstoken=UU5iTUZtUlBjUzBkfGRlZmF1bHR8OTQ0ZmI4OGJlOWY5YTM3ZDFhMmVmZjI1M2IzZGU2MDU)

dw12@nyu.edu

**Student Hours:** I am happy to meet with you to discuss aspects of the course or career development. Please feel free to email me and we can arrange a mutually convenient time.

**Instructor Contact Information:** [dw12@nyu.edu](mailto:dw12@nyu.edu)

**Instructor Preferred Contact Procedure:** I will respond as quickly as possible. Wed –Friday are better days for communication.

# Course Description

In today’s society, the need for diversity, equity, access, and inclusion in the workplace has significantly increased. This course will empower students to become dynamic leaders in the development and implementation of this process. In class, we will discuss the fundamental tools of audience development and community engagement. Students will develop an understanding of the challenges and opportunities of building diverse audiences and organizations through visiting multicultural arts centers in the City and meeting with leaders of community arts organizations.

# CLASS STRUCTURE

This course will be taught in person through lectures, discussion, and site visits. Consistent class participation and completion of all assignments are vital components of student success.

Guest speakers form selected multicultural organizations will share their audience development and community engagement strategies. Homework assignments are predominately written by people of color from the field of arts management and diversity equity and inclusion. We will also discuss how the organization engages with the following management topics:

Conducting market research, utilizing specific marketing tools (digital, print, electronic, promotions, public relations), budgeting, and measuring success. After the organizational leader departs, the instructor will work with the students to identify the challenges and opportunities associated with diversity, equity and inclusion initiatives and suggest practical solutions.

Students are required to research each guest speaker and their respective organization prior to the class.

# Course Outcomes

1. Students will identify and describe the main concepts in audience development and community engagement theory and practice.
2. Through in class exercises, the in class presentation, and community engagement plan, students will correctly utilize specific marketing tools and techniques to increase the diversity of arts audiences.
3. Students will analyze existing community engagement initiatives, create a new proposal for an existing cultural organization, and present it in written and oral form.
4. A complete strategic audience development plan with a timeline

# REQURED READING

**Invitation to the Party: Building Bridges to the Arts, Culture and Community**

by Donna Walker-Kuhne (2005) Theater Communications Group

htt[ps://www.amazon.com/](http://www.amazon.com/Invitation-Party-Building-Bridges-)I[nvitation-Party-Building-Bridges-](http://www.amazon.com/Invitation-Party-Building-Bridges-) Community/dp/1559362308/ref=sr\_1\_1?ie=UTF8&qid=1550083623&sr=8- 1&keywords=invitation+to+the+party

# Articles and Blog posts listed in the weekly reading assignments

**RECOMMENDED READING**

**Building Communities, Not Audiences: The Future of the Arts in the United States,**

by Doug Borwick (2012) Arts Engaged

[https://www.amazon.com/Building-Communities-Not-Audiences-Future/dp/0972780416/ref=sr\_1\_1?ie=UTF8&qid=1550083777&sr=8-1&keywords=doug+borwick](https://www.amazon.com/Building-Communities-Not-Audiences-Future/dp/0972780416/ref%3Dsr_1_1?ie=UTF8&amp;qid=1550083777&amp;sr=8-1&amp;keywords=doug%2Bborwick)

## Recomomended Texts and Readings

The required course books are available at Amazon.com and other online book suppliers:

1. *The Art of Relevance* by [Nina Simon](https://ninaksimon.com/) ([NYU Libraries](https://bobcat.library.nyu.edu/permalink/f/ci13eu/nyu_aleph004376697) | [Amazon](https://www.amazon.com/Art-Relevance-Nina-Simon/dp/0692701494/ref=sr_1_1?s=books&ie=UTF8&qid=1534283170&sr=1-1&keywords=the+art+of+relevance))
2. *The Resilient Sector Revisited*, 2nd ed. by [Lester Salamon](https://en.wikipedia.org/wiki/Lester_Salamon) ([NYU Libraries](https://bobcat.library.nyu.edu/permalink/f/ci13eu/nyu_aleph004856397) | [Amazon](https://www.amazon.com/gp/product/081572425X/ref=oh_aui_detailpage_o00_s00?ie=UTF8&psc=1))
3. *Curtains? The Future of the Arts in America* by [Michael Kaiser](https://en.wikipedia.org/wiki/Michael_Kaiser) ([NYU Libraries](https://bobcat.library.nyu.edu/permalink/f/ci13eu/nyu_aleph004108389) | [Amazon](https://www.amazon.com/Curtains-America-Michael-M-Kaiser/dp/1611687039/ref=sr_1_6?s=books&ie=UTF8&qid=1534283287&sr=1-6&keywords=michael+kaiser))
4. *The Arts Dividend: Why Investment in Culture Pays* by [Darren Henley](https://en.wikipedia.org/wiki/Darren_Henley) ([NYU Libraries](https://bobcat.library.nyu.edu/permalink/f/ci13eu/nyu_aleph004498347) | [Amazon](https://www.amazon.com/Arts-Dividend-Investment-Culture-Pays/dp/1783962771/ref=tmm_pap_swatch_0?_encoding=UTF8&qid=1534295203&sr=8-1))
5. *Lead From the Outside* by [Stacey Abrams](https://en.wikipedia.org/wiki/Stacey_Abrams) ([NYU Libraries](https://bobcat.library.nyu.edu/permalink/f/ci13eu/nyu_aleph008003930) | [Amazon](https://www.amazon.com/dp/B0763SXC4V?ref_=cm_sw_r_kb_dp_lUvrFb7VF56ZV&tag=kpembed-20&linkCode=kpe))
6. *Grad School Essentials: A Crash Course in Scholarly Skills* by [Zachary Shore](https://www.zacharyshore.com/) ([NYU Libraries](https://bobcat.library.nyu.edu/permalink/f/ci13eu/nyu_aleph006606626) | [Amazon](https://www.amazon.com/dp/B01655O0O0?ref_=cm_sw_r_kb_dp_1VvrFbYZ3MK66&tag=kpembed-20&linkCode=kpe))

Additional course materials and readings will be available on Brightspace. Please check the class website every week.

Important tip -- use the NYU library! They have many arts administration/management books available online (I order new titles every year) and many additional books and academic journals are available to download through the library website. If you are interested in the academic side of arts administration, check out the two top arts administration journals -- the Journal of Arts Management, Law, and Society (JAMLS) and the International Journal of Arts Management (IJAM).

# Students with Disabilities Statement

Students with physical or learning disabilities are required to register with the Moses Center for Students with Disabilities at 726 Broadway, 2nd Floor, (212-998-4980) and are required to present a letter from the Center to me at the start of the semester in order to be considered for appropriate accommodation.

|  |  |
| --- | --- |
| **Grading Criteria** |  |
| Class Participation | 20% |
| Homework | 30% |
| In class presentation | 15% |
| Community Engagement Plan | 35% |
| **Class Participation** |  |

Each student should make at least one substantive comment/suggestion in each class meeting. Typically, this will result in a grade of A- for class participation. Students should plan to attend every class. It is impossible to participate if you are not present.

# Homework

The small writing assignments due most weeks will be graded and returned to students the following week. Collectedly, they are worth 30% of the course grade.

# In Class Presentation

Students will form a group of four and deliver a five-minute presentation about one of the cultural organizations we visited and that I recommend. It should clearly identify diversity, equity, and inclusion goals, along with strategies for community engagement, and make recommendations about how to proceed. Students in the class represent the decision makers who can green light this project if convinced by the presentation.

# Community Engagement Plan

Building on the presentation, students will remain in their teams and continue their analysis of one of the four organizations resulting in a written community engagement plan. Each student will work on a specific aspect of the plan. The plan will identify changing demographics, utilize the marketing tools and techniques discussed in class, be consistent with the organization’s mission and planned season of events, and establish indicators of success enabling the organization to know if it achieved its goal of building an engaged and diverse audience. **The paper is due the week after the class is finished. October 20, 2022** (10-12 typed pages, 12-point type, Times New Roman font, and 1-inch margins).

**Grade Breakdown**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| A 94-100, | A-90-93, | B+ 87-89, | B 83-86, | B- 80-82, | C+ 77-79 |
| C 73-76, | C-68-72, | D65-67, | F 0-64 |  |  |

**Evaluation Rubric**

A= Excellent

This work is comprehensive and detailed, integrating themes and concepts from discussions, lectures, and readings. Writing is clear, analytical, and organized. Arguments offer specific examples and concisely evaluate evidence. Students who earn this grade are prepared for class, synthesize course materials, and contribute insightfully.

B=Good

This work is complete and accurate, offering insights at general level of understanding. Writing is clear, uses examples properly, and tends toward broad analysis. Classroom participation is consistent and thoughtful.

C=Average

This work is correct but is largely descriptive, lacking analysis. Writing is vague and at times tangential. Arguments are unorganized, without specific examples or analysis.

Classroom participation does not add to the conversation effectively.D= Unsatisfactory This work is incomplete, and evidences little understanding of the readings or discussions. Arguments demonstrate inattention to detail, misunderstand course material, and overlook significant themes. Classroom participation is spotty,

unprepared, and off topic. F=Fail

**Writing help --** If you need to improve your writing skills, please utilize the services of the writing center. It is located at: 411 Lafayette, 4th Floor. Appointments can be made online at <https://nyu.mywconline.com/>

**ATTENDANCE AND LATENESS**

If you suspect you will not be able to attend class, please email me and let me know. Please note that more than two unexcused absences will lower your grade for the course and chronic lateness will affect your class participation grade. Regardless of the reason for your absence, you will be responsible for any missed work. Travel arrangements do not constitute a valid excuse for rescheduling assignments. There are no extra credit assignments for this class.

**ASSIGNMENT COMPLETION & LATE WORK**

Assignments should emailed to dw12@nyu.edu on the dates indicated in the syllabus. The final paper should be submitted directly to me via email. All assignments are expected to be handed in by the stated deadline. If you anticipate any challenges meeting these deadlines, please reach out to me in advance so that we can consider your options together. Please double-space your written work for readability. Add page numbers and include your name on all assignments. You are free to use your preferred citation style. Please use it consistently throughout your writing.

**GENERAL DECORUM**

Our class is designed to meet in person to best meet the learning objectives articulated and to create a shared learning environment for all of us. This will enable us to discuss your questions deeply, identify any challenges you are running into, and to maximize collaboration. Your attendance is therefore highly encouraged. If you will be unable to attend class, please reach out to me in advance so we can explore other arrangements together.

**STATEMENT ON ACADEMIC INTEGRITY**

The relationship between students and faculty is at the heart of the educational experience at NYU Steinhardt. This relationship takes an honor code for granted. Mutual trust, respect and responsibility are foundational requirements. Thus, **how you learn is as important as what you learn.** A university education aims not only to produce high-quality scholars, but to also cultivate honorable citizens.

Academic integrity is the guiding principle for all that you do; from taking exams, making oral presentations to writing term papers. It requires that you recognize and acknowledge information derived from others, and take credit only for ideas and work that are yours.

You violate the principle of academic integrity when you:

1. Cheat on an exam;
2. Submit the same work for two different courses without prior permission from your professors;
3. Receive help on a take-home examination that calls for independent work;
4. Plagiarize.

**DISCIPLINARY SANCTIONS**

When suspected of cheating, plagiarism, and/or other forms of academic dishonesty, appropriate disciplinary action may be taken following the department procedure or through referral to the Committee on Student Discipline. Please be sure to read the full [Statement on Academic Integrity](https://steinhardt.nyu.edu/current-students/register-classes/registration/statement-academic-integrity).

**STATEMENT ABOUT INCLUSIVITY AND ACCESSIBILITY**

I am committed to creating an inclusive and accessible classroom environment for students of all abilities and identities. Please let me know how I can support your needs in this course. Students who may need academic accommodations are advised to reach out to the Moses Center for Student Accessibility as early as possible in the semester for assistance. Knowing that ability status may shift during our time together, please let me know if your circumstances have changed during the semester. If you need support in connecting with the [Moses Center for Student Accessibility](http://www.nyu.edu/life/safety-health-wellness/students-with-disabilities.html), [Office of Global Inclusion, Diversity, and Strategic Innovation](https://www.nyu.edu/life/global-inclusion-and-diversity.html) (OGI), [Center for Multicultural Education and Programs](https://www.nyu.edu/life/global-inclusion-and-diversity/centers-and-communities/center-for-multicultural-education-and-programs.html) (CMEP), [LGBTQ+ Center](https://www.nyu.edu/life/global-inclusion-and-diversity/centers-and-communities/lgbtq-center.html), [Bias Response Line](https://www.nyu.edu/about/policies-guidelines-compliance/equal-opportunity/bias-response.html), or other resources, please also let me know.

**Writing Help** -- If you need to improve your writing skills, please utilize the services of the Steinhardt Writing Center. [The Steinhardt Writing Center](https://steinhardt.nyu.edu/current-students/nyu-steinhardt-writing-center) provides judgment-free, one-on-one sessions throughout the semester with a professional writing consultant via Zoom to help students organize and clarify their ideas, revise and edit their own work, and write with confidence and style. [Make an appointment](https://nyu.mywconline.com/).

# COURSE OUTLINE – 3:50-5:30

**CLASS 1 – September 1 – Fairchild Building LL27**

**Introduction and Definitions of Terms**

* About the course
* Definitions
* Poll – understanding, expectations of community engagement
* Profile of each organization selected for a site visit/in-class presentation: Asian American Arts Alliance, The Clemente Center, National Museum of the American Indian, WNYC Radio
* Impact of COVID-19
* Goals of the project
* What is our responsibility as arts administrators to ensure there is diversity, equity and inclusion in our work onstage and behind the scenes
* How do we transform the field?
* Creating your own vision for diversity, equity and inclusion

# Assignments Due September 6

Reading:

Invitation to the Party – Chapters 1-2 Articles:

* What we talk about when we talk about transforming the field -- JasonTseng, Americans for the Arts blog,8/7/15
* https://blog.americansforthearts.org/2019/05/15/what-we-talk-about-when-we-talk-about-transforming-the-field

Darren Walker, Ford Foundation

https://www.americansforthearts.org/news-room/americans-for-the-arts-news/darren-walker-gives-inspiring-nancy-hanks-lecture

Arts and Culture Connection Blog(available on the Walker International Communications website) https://walkercommunicationsgroup.com/category/arts-and- culture-connections/

* Interview with Erik Gensler: Recognizing Our Blind Spots to Diversity, Equity and Inclusion
* An Interview with Jim Joseph: Opening the Front of the House and Theater Operations to Diversity &Inclusion
* Current Voices of Diversity and Inclusion
* Fighting on the Frontlines for Diversity and Inclusion in the Arts on behalf of the Native American Community: A Conversation with John Haworth
* An interview with Theresa Ruth Howard and Mariclare Hulbert
* How the cultural industry can respond to racial injustice

Written:

Write a one-page paper on the vision for community engagement in non-profit multicultural institutions (additional explanation will be given at the first class meeting)

**CLASS 2 – September 8**

# Guest Speaker: Lisa Gold, Executive Director, Asian American Arts Alliance

# In class presentation

# Review homework

# Accountability and Transparency

# Community Engagement and Social Justice

# Assignments: Due September 13

Reading:

Invitation to the Party, Chapter 3

Articles:

Blind Spots to diversity:

<https://walkercommunicationsgroup.com/2018/10/07/interview-with-erik-gensler-recognizing-our-blind-spots-to-diversity-equity-and-inclusion/>

White Fragility:

<https://walkercommunicationsgroup.com/2019/04/14/exploring-white-fragility-and-why-diversity-in-the-arts-is-essential/>

Expanding EDI&A to Native Communities

<https://walkercommunicationsgroup.com/2021/06/27/expanding-edia-to-native-communities/>

Written:

Share observations within the context of community engagement (one page). How can we build a sustainable plan for implementation?

**CLASS 3 – September 15 – In class presentation**

**Guest Speaker - Dr. Durell Cooper – Cultural Innovation Group**

Presentation on mission, programs, and what is needed to engage a diverse audience

* Discussion on cultural organizations
* Discussions on distinctions between Audience Development and Community Engagement
* Discussion on role of Equity Diversity Inclusion in arts organizations

**Assignments Due September 20**

Reading

Invitation to the Party – Chapters 4-5

Pandemic Challenges for Native American Arts andCulture

<https://walkercommunicationsgroup.com/2021/01/31/pandemic-challenges-for-native-american-arts-and-culture/>

**New possibilities As Classical Music Explores Music by Black Composers** [**https://www.inquirer.com/news/black-composers-classical-music-representation-repertoire-20210221.html?mc\_cid=5e1c680492&mc\_eid=58ca961675**](https://www.inquirer.com/news/black-composers-classical-music-representation-repertoire-20210221.html?mc_cid=5e1c680492&mc_eid=58ca961675)

# Woolly Mammoth’s New Leader Wants to Run the Most Woke Theater in Washington

<https://www.washingtonian.com/2020/01/05/woolly-mammoth-theatre-maria-manuela->goyanes-new-leader-wants-to-run-the-most-woke-theater-in-washington/

Written:

Write a one page statement about the challenges of engaging the African American community and sustaining cultural partnerships in a rapidly changing community

**CLASS 4 - September 22**

**Lecture by Donna Walker-Kuhne**

**In person**

# How to create a strategic DEI plan

# Assignments ; Due September 27

Reading:

Invitation to the Party – Chapters, 6,7

Articles:

Pew Research Center, Fact Tank, February 22, 2018 Five Facts about Blacks in the U.S. by Kristen Bialik

https://www.pewresearch.org/fact-tank/2018/02/22/5-facts-about-blacks-in-the-u-s/

EDI Recommendations from Case Studies in Eight Art Museums:

<https://sr.ithaka.org/publications/interrogating-institutional-practices-in-equity-diversity-and-inclusion/>

How to expand equitably:

<https://www.policylink.org/sites/default/files/Eq_Growth_Strategy_Guide-03c.pdf>

Arts and Culture Connection Blog:

* Open your house to welcome new audiences
* Using history as a catalyst for community engagement

Homework:

Write a one-page statement about the challenges of opening during the pandemic and building diverse audiences

**CLASS 5– September 29**

**Guest Speaker – Carrie Gonzalez, Cultural Interpreter, National Museum of the American Indian – on site visit – 1 Bowling Green, NYC**

**Assessment and Review**

* Explore challenges and solutions
* Prepare for final presentations
* Review of topics: research, marketing, promotions, pblic relations, community engagement, budget, measurements of success

**Assignments due October 4**

Reading:

Invitation to the Party, Chapters 7-8

Articles:

* Building Millennial Audiences: Barriers and Opportunities, TheWallace Foundation

<https://www.nytimes.com/2017/07/06/nyregion/soha-in-harlem-the-misguided-madness-of-neighborhood-rebranding.html>

Arts Equity Toolkit, Toronto Arts Foundation: <https://torontoartsfoundation.org/research/reports-and-publications/pages/resource-1>

Building Your Plan, Los Angeles County Arts Commission: <https://www.lacountyarts.org/building-your-plan-cultural-equity-inclusion-toolkit>

The Alchemy of Success: Research Study Offers Key

https://walkercommunicationsgroup.com/2021/03/07/the-alchemy-of-success-research-study-offers-key/

Homework:

One page summary of observations and recommendations towards building diversity, equity and inclusion in an organization and within a community.

**CLASS 6 – October 7**

**Guest Lecture – Brenda Williams, WNYC Radio, Chief Diversity, Equity & Inclusion Officer**

Summary of the speakers – highlights and challenges

# Students share understanding of audience development

# Assignments: Due October 5

Articles:

**The Difference Between the Term Latino and Hispanic, and How They Overlap**

<https://www.oprahdaily.com/life/a33395013/latino-vs-hispanic-meaning/>

The role of business in nurturing long-term diversity and inclusion TED Talk  
<https://www.ted.com/talks/rosalind_g_brewer_the_role_of_business_in_nurturing_long_term_diversity_and_inclusion>

We Need New Institutions, Not New Art - https://hyperallergic.com/596864/ford-foundation-creative-futures-coco-fusco/

Arts and Culture Connection Blog https://walkercommunicationsgroup.com/category/arts-and-culture-connections/

* An Interview with Skawennati – A New Frontier for Arts andCulture
* An Interview with Kersten Stevens – Digital Marketing
* The Road to Diversifying Theater Leadership
* Pipeline for Cultivating Leadership in the Arts
* Creating a Culture of Diversity by becoming “ColorBrave”
* National Theatre Conference Expands Efforts to Diversify Leadership

Invitation to the Party – chapters, 9

**CLASS 7– OCTOBER 13**

**Class presentations (class will meet for one additional hour)**

After the completion of the presentations, we will conduct a Vision exercise – what will you do in 10 years that will bring diversity, equity and inclusion to your arts