

Environment of Performing Arts Administration

Fall 2020

NYU Steinhardt, Department of Music and Performing Arts Professions

Performing Arts Administration Graduate Program

Course Code: MPAPA - GE 2130

Number of Credits: 3

Instruction Mode: Online and Synchronous
(Classes take place live via Zoom)

Class Time: **Mondays 7:20pm-9pm** (New York/Eastern Daylight Time) **section 2**
Wednesdays 5:30pm - 7:10 pm (New York/Eastern Daylight Time) **section 1**

Instructor: [Richard G Maloney, PhD](#)

Office hours: [by appointment](#)

Office hours zoom link: <https://nyu.zoom.us/my/richardmaloney>

Office hours are for you...and for me. If you want to learn more about the topic, I am interested in your thoughts and connecting you with resources. If you are excited about something else you have learned and want to try to connect it to our content, I am interested in discussing. If you are struggling with material or concepts, I am interested in trying to figure out where the roadblocks are. Bottom line, I am interested in you and your learning. Feel free to make an appointment as you need!

Instructor Contact Information: richard.maloney@nyu.edu

Instructor Preferred Contact Procedure: I will respond to emails MON-THU 9am - 5pm. I will occasionally answer email inquiries on the weekend.

Course Description

The romantic notion of the artist, composer, or writer working away in his or her attic with little concern for the art market, economy, political system, media, or dominant cultural forces is obviously no longer a realistic model of our universe. The extraordinary changes that have occurred during the past generation (increased globalization, technological advancement, demographic shifts, economic turmoil, and political polarization) and the ongoing pandemic and Black Lives Matters social justice movement have played -- and continue to play -- an important role in determining the art, music, theater, and dance that is made and seen.

The objective of this course is to provide students with an opportunity to become familiar with the vocabulary, institutions, processes, forces, and issues that define the landscape of the contemporary performing arts world. It is very much a macro view and is meant to serve as an introduction to a great many topics. As such, it will often be necessary to cover ground quickly and less thoroughly than we might like. Additional coursework in the Performing Arts Administration program will explore many of these topics in more depth. In this course, the emphasis will be on present concerns, but the history of the past forty years will provide an important context for our analysis and discussions.

In this course, we will explore a model of the art world that consists of four institutional spheres:

1. Public sector – national, state, and local arts agencies and councils, and examples from Europe and Asia;
2. Nonprofit sector (or third sector) – regional theater, classical music organizations, opera, and dance;
3. Private sector – commercial theater, the art press, and other media; and
4. Individuals – artists, arts administrators, technicians, and workers in related industries.

In essence, we will explore how “actors” in the art world (critics, administrators, government officials, performers, technicians) interact with each other while engaging with significant institutions (cultural organizations, government, foundations) and the public to determine the cultural history of our time.

Course Outcomes

At the end of the course, you will:

- Be aware of the many thoughts (sometimes unspoken), assumptions, and principles arts administrators rely on to guide their actions;
- Be aware of your personal views about the arts, arts management as a profession, and the art world and be able to articulate them clearly both orally and in writing;
- Be able to determine a point of view on an art world issue and construct an argument in favor of your position;
- Be familiar with a wide range of art world topics and identify a few that are particularly interesting to you (which may help you choose interesting elective courses in semesters 2-4).

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 ([Amazon](#))
2. *The Resilient Sector Revisited*, 2nd ed. by Lester Salamon ([NYU Libraries](#) | [Amazon](#))
3. *Curtains? The Future of the Arts in America* by Michael Kaiser ([NYU Libraries](#) | [Amazon](#))
4. *The Arts Dividend: Why Investment in Culture Pays* by Darren Henley ([Amazon](#))
5. *Lead From the Outside* by Stacey Abrams ([Amazon](#))
6. *Grad School Essentials: A Crash Course in Scholarly Skills* by Zachary Shore ([NYU Libraries](#) | [Amazon](#))

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

Optional Additional Readings (I will add to this list all semester)

1. *Race and the Cultural Industries* by Anamik Saha
2. *Final bow for Yellowface* by Phil Chan
3. *Racial and Ethnic Diversity in the Performing Arts Workforce* by Tobie Stein
4. *Invitation to the Party* by Donna Walker-Kuhne
5. *Access, Diversity, Equity and Inclusion in Cultural Organizations: Insights from the Careers of Executive Opera Managers of Color in the US* by Antonio Cuyler
6. *The Art of Protest: Culture and Activism from the Civil Rights Movement to the Present, 2nd edition* by T.V. Reed

Useful Websites

There are many interesting websites that address issues in the art world. Here are a few of my favorites:

- <http://www.artsjournal.com/>-- online Arts information source
- <http://www.theartnewspaper.com/>-- The Art Newspaper – global art information
- <http://www.artsjournal.com/artfulmanager> -- blog by an Arts Administration professor
- <http://www.americansforthearts.org/by-program/reports-and-data/legislation-policy/naappd/search> -- National Arts Administration and Policy Publications database (Americans for the Arts)

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).

Assignments

- **Assignments** -- There will be two short papers (3-4 pages); two or three short ungraded assignments; one final paper (10-12 pages); and a powerpoint presentation (5 minutes).
- **Tips on preparation for class** -- Read carefully and take thoughtful notes; come prepared to discuss the issues raised in the readings. There are times when I will ask an individual student to begin class by summarizing and reacting to one or more of the readings. Challenge the author's ideas, challenge your classmates' opinions, and challenge your professor! I welcome differences of opinion. The class will go by quickly if you are actively involved (you will also learn more). **Important point:** please write down in your notes (and be prepared to discuss in class) one comment and one question you have about the readings for that week. You will not turn in this material.
- **Class Participation** -- While this is a large group, it is still very important for everyone to participate in class discussions. How do you know if you are participating enough? My standard is -- **each student should make one thoughtful comment or ask one insightful question per class.** You can either talk or use the chat feature in Zoom. This will guarantee you an A- in class participation. Additional thoughtful participation will result in a higher participation grade. Less participation will result in a lower grade. A good grade in class participation can really help your final grade for the class. I recognize this semester will be a different type of learning experience, therefore, through NYU Classes, I will create a "forum" where students can comment on class discussions and present additional ideas to increase their class participation.

Grading, Classroom and Attendance Policies, and Other Information

GRADING CRITERIA

This course functions as a hybrid lecture/seminar - in order for this class to be effective you must do the reading each week and come to class **fully prepared to participate**. The readings provide context for the lectures and build a base of knowledge. In class, we will address many (but not all) of the topics that appear in the reading.

- **Grade Distribution** -- Grades will be based on the following formula:
 - Class participation = 20%;
 - Powerpoint presentation = 20%;
 - NEA paper 20%; and

- Final paper = 40%
- Extra Credit Paper = 10%

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 be turned in via the NYU Classes course site 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 so that we can consider your options together.

FORMAT

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 synchronously to best meet the learning objectives articulated and to create a shared learning environment for all of us. Synchronous meetings will allow us to discuss your questions more deeply, identify any challenges you are running into, and to maximize collaboration. Your attendance within this synchronous format is therefore highly encouraged. If you will be unable to meet synchronously, however, please reach out to me so that we can explore other arrangements together. Please make every effort to keep your camera on during the class session. However, I understand if you are taking class at a location that prevents you from keeping it on the entire time.

STATEMENT ON ACADEMIC INTEGRITY

The relationship between students and faculty is the keystone of the educational experience in the Steinhardt School of Culture, Education, and Human Development at New York University. 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](#).

GRADING SCALE

A-/A (Excellent) – These are exceptionally good papers that demonstrate substantial effort and achievement in critical thinking and scholarship. They demonstrate a high level of analysis and offer a consistent point of view with appropriate examples. In papers graded A- and A previous scholarship is consistently acknowledged, organization is sound, writing is clear, polished and free of grammatical errors.

B/B+ (Good) – These are very good papers. Papers at the **B/B+** level offer a clear point of view and a fairly consistent argument. They are thoughtful, logical, and well-organized responses to the assignment that demonstrate critical thinking. Minor grammatical and editorial errors may be present, but do not impede clarity in the paper.

C/C+ (Average) – These are average papers that demonstrate some success in analysis, critical thinking, and the use of sources in response to the assignment. However, weakness in formulating and supporting an argument, in structure and organization, and significant grammatical errors impede the reader's understanding of the author's intention.

D (Unsatisfactory) – The paper adheres only minimally to the general guidelines of the assignment in terms of subject addressed, page length, and formatting. Written work receiving a **D** grade may be a simple restatement of fact or existing scholarship, contain obviously contradictory points of view and contain serious organizational and grammatical errors.

F (Fail) – The failing grade is given for required work that is not submitted, or for incomplete assignments.

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 how I can best support your learning. If you need any support in connecting with the [Moses Center](#), [Office of Global Inclusion, Diversity, and Strategic Innovation](#) (OGI), [Center for Multicultural Education and Programs](#) (CMEP), [LGBTQ+ Center](#), or other resources, please also let me know.

Writing Help -- If you need to improve your writing skills, please utilize the services of the [Writing Center](#). Appointments can be made online at [The New York University Writing Center](#).

COMMUNITY AGREEMENTS

Let's create and maintain an inclusive learning environment by following these discussion guidelines:

- Listen respectfully without interrupting.
- Listen actively with an ear to understanding others' views.
- Constructively critique ideas, not individuals.
- Allow everyone to speak: share space. Use WAIT (why am I/am I not talking?)
- Avoid assumptions about any member of the community and generalizations about social groups.
- Assume good intent, but acknowledge impact.

Class Meetings, Lectures & Assignments

Lectures, Readings, and Assignments subject to change, and will be announced in class as applicable within a reasonable time frame.

Plan of Study

Week 1 - Wednesday, September 2, 2020 (section 1) | Wednesday, September 9, 2020 (section 2)
Topic: Introduction to the Course and to Graduate Study

Discuss the syllabus. A brief discussion of the role of the arts administrator.

Readings:

NA

Question:

What is arts administration?

No class on Monday, September 7. The Monday section will meet on Wednesday, September 9 to make up for the missed class. Therefore, the Wednesday class will have the night off on September 9.

Week 2 - Monday, September 14, 2020 (section 2) | Wednesday, September 16, 2020 (section 1)
Topic: Introduction to the Art World (Part I)

Art, Culture, Entertainment and an introduction to the nonprofit art world.

Readings:

1. Shore: Introduction and Chapter 1
2. Salamon: Chapters 1-5
3. Kaiser: Preface and Chapter 1
4. Week 2 on NYU Classes

Question:

What makes a nonprofit organization nonprofit?

Assignments Due:

Rich says: "Art is active; entertainment is passive." Do you agree? Write a one paragraph response and be prepared to discuss your thoughts in class (you will not turn in your paragraph).

Week 3 - Monday, September 21, 2020 (section 2) | Wednesday, September 23, 2020 (section 1)

Topic: Introduction to the Art World (Part II)

Continue our conversation about the nonprofit world

Readings:

1. Shore: Chapter 2
2. Kaiser: Chapter 2
3. Simon: Introduction and Part 1
4. Abrams: Preface, Introduction, and Chapter 1

Week 4 - Monday, September 28, 2020 | Wednesday, September 30, 2020

Topic: Using the NYU Libraries and Introduction to the Art World (Part III)

Guest lecturer: a NYU research librarian (TBC). Finish our conversation about the structure of the Art World.

Readings:

1. Shore: Chapter 3
2. Kaiser: Chapter 3
3. Henley: Introduction and Chapter 1
4. Salamon: Chapters 6-8
5. Abrams: Chapter 2

Question:

Assignments Due:

Week 5 - Monday, October 5, 2020 | Wednesday, October 7, 2020

Topic: Government and the Arts: Federal

The National Endowment for the Arts and Federal level cultural policy

Readings:

1. Henley: Chapters 2-4
2. Abrams: Chapter 6
3. NYU Classes

Question:

How does the federal government support or not support the arts in America?

Assignments Due:

Week 6 - Monday, October 12, 2020 | Wednesday, October 14, 2020

Topic: Monday: Government and the Arts: State and Local --- Wednesday: Community Building, Audience Development, Diversity, and Inclusion in the Arts

The Monday section will hear a lecture from Emily Ruddock about state cultural policy and arts advocacy.. The Wednesday section will hear PAA faculty member Donna Walker-Kuhne talk about her community engagement, diversity, equity, and inclusion work.

Monday Guest Lecture:

Emily Ruddock, Executive Director, MASSCreative (the MA state arts advocacy organization)
https://www.mass-creative.org/staff_and_board

Monday Readings:

1. Shore: Chapter 4
2. Abrams: Chapter 7

Monday Question:

How do state and local governments support or not support the arts?

Wednesday Guest Lecturer:

[Donna Walker-Kuhne](#)

Wednesday Readings:

1. Abrams: Chapter 3-5
2. Simon: Part 2

Wednesday Question:

How can arts administrators help develop welcoming and inclusive organizations and performances?

Week 7 - Monday, October 19, 2020 | Wednesday, October 21, 2020

Topic: Monday: Government and the Arts: State and Local -- Wednesday: Community Building, Audience Development, Diversity, and Inclusion in the Arts

The Monday section will listen to Donna's Walker-Kuhne's lecture and discuss her ideas. The Wednesday section will listen to Emily Ruddock's lecture and discuss state, regional, and local cultural policy.

Monday Readings:

3. Abrams: Chapter 3-5
4. Simon: Part 2

Monday Question:

How can arts administrators help develop welcoming and inclusive organizations and performances?

Wednesday Readings:

3. Shore: Chapter 4
4. Abrams: Chapter 7

Wednesday Websites:

<http://www.nefa.org/>
<http://www.nasaa-arts.org/>

Wednesday Question:

How do state and local governments support or not support the arts?

Wednesday In-Class Discussion:

Before class, look at the website of the state (or local) arts agency of your home country, state, local region, or New York. What types of art activities does your state or local arts council support? What is its overall budget?

Week 8 - Monday, October 26, 2020 | Wednesday, October 28, 2020

Topic: Government and the Arts: International

International comparisons of government support and introduction to global theories of cultural policy.

Guest Lecturer:

Dorian Branea, Director of the Roman Cultural Institute of New York

Readings:

1. Simon: Part 3
2. Kaiser: Chapter 4
3. Abrams: Chapter 8

More Information:

<http://www.artscouncil.org.uk>
<http://www.culture.gov.uk>
<https://www.culturalpolicies.net>

Question:

How do the arts and government interact around the globe? Does America have the best cultural policy system?

Assignments Due:

First Paper Due: NEA

Visit [culturalpolicies.net](https://www.culturalpolicies.net). Look at the report about your home country (or the country your family originally came from). What is the most interesting thing you find?

Week 9 - Monday, November 2, 2020 | Wednesday, November 4, 2020

Topic: The Creative and Cultural Industries and the City

An introduction to the role the arts can play in the economic development strategies of a city

Readings:

1. Simon: Part 4 and 5
2. Henley: Chapter 5-7

Question:

Can the arts contribute to the economic revitalization of communities? What works and what doesn't?

Week 10 - Monday, November 9, 2020 | Wednesday, November 11, 2020

Topic: The Artist and Arts Administration

What do artists need from arts administrators? What do they get?

Guest Lecturer:

[Marilyn Nonken, PhD](#) is the Director of Piano Studies at NYU. She will talk about her life as an artist and how she interacts with arts administrators.

Readings:

1. Shore: Chapter 6
2. Abrams: Chapter 9

Question:

What are the main challenges facing artists and arts administrators as they try to work together?

Week 11 - Monday, November 16, 2020 | Wednesday, November 18, 2020

Topic: Visual Arts Organizations

Guest Speaker:

Professor [Sandra Lang](#) (Director of the Visual Arts Administration program at NYU) will speak about the structure and management of visual arts organizations.

Readings:

1. check NYU Classes

Question:

Assignments Due:

Second Paper Due: Critical Review

Week 12 - Monday, November 23, 2020 | Wednesday, November 25, 2020

Topic: Arts Administration in China

Guest Speaker: PAA Faculty member [Ruby Yu](#) will speak about arts administration in China.

Readings:

1. Kaiser: Chapter 5
2. check NYU Classes

Question:

What are the main challenges facing Chinese arts administrators?

Week 13 - Monday, November 30, 2020 | Wednesday, December 2, 2020

Topic: Student Presentations

Readings:

None

Assignments Due:

Student Presentations

Week 14 - Monday, December 7, 2020 | Wednesday, December 9, 2020

Topic: Student Presentations

Readings:

None

Assignments Due:

Student Presentations

Final Paper due on Monday, December 14 or Wednesday, December 16 by 6 pm