



# The Creative Ecosystem

**P**eople      **P**rocess      **P**ower

2023 AAAE Conference  
June 1 - 4  
Baruch College  
New York City, NY



**Baruch**  
COLLEGE

WEISSMAN  
SCHOOL OF ARTS  
AND SCIENCES

**CUNY** THE CITY  
UNIVERSITY  
OF NEW YORK

# Wifi Access During the Conference

**Location:** Baruch College

- 1) Select **Baruch-Events** wifi-network while in Baruch College Buildings
- 2) Use the password: **AAAE**
- 3) Get connected!

**This year's AAAE conference was  
made possible by**

Wallace 

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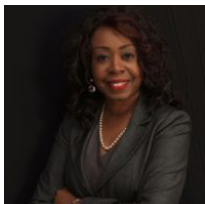
Yuha Jung



Tiffany Bourgeois



Cheryl Slay Carr



Larry Epstein



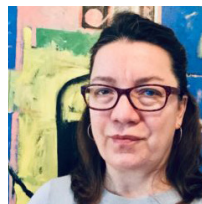
Dan Green



Destyni Green



Rebecca Peirson



Ximena Varela



Michal Lázňovský



## Beginning June 1, 2023

Youngaah Koh



Rosemary Polegato



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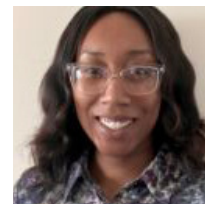
Milena Deleva



Dani Wyatt



Adia Edmondson



# Special thanks to our Conference Planning Committee and Evaluation Committee!

## Conference Planning Committee



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co-chair

Milena Deleva  
co-chair

Diane Claussen

Dr. Daniel Green

Jim O'Connell

Ximena Varela

## Evaluation Committee

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**Alain Camiling**, De La Salle-College of Saint Benilde, Philippines

**Anne W Smith**, Shenandoah University, United States

**Asterilla Monteiro**, TheatreSquared, United States

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**David McGraw**, Elon University, United States

**David Milch**, Baruch College, United States

**David Rowell**, Dean College, United States

**Elise Kieffer**, Murray State University, United States

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**Gillian Kim**, The Ohio State University, United States

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**Paul Melton**, SUNY Fashion Institute of Technology, United States

**Rachel Parker**, Southern Utah University, United States

**Rebecca Peirson**, Centennial College, Canada

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**Ryan Dickson**, Ithaca College, United States

**Thomas Abruzzo**, University of San Diego, United States

# Welcome from our hosts!

Welcome to Baruch College in the City of New York! At last!

We are so honored to host the 2023 AAAE Conference at Baruch College. Whether you're a native New Yorker, a frequent visitor, or seeing the sights for the first time, we aim to share our "insider view" with you! Baruch College's Arts Administration program is proudly **In** the City, and **Of** the City of New York. Baruch College is one of the senior colleges within the City University of New York (CUNY) system, the largest urban university system in the United States. Baruch traces its roots back to 1847 with the founding of the Free Academy, the first free public college in the nation, which sat on the corner of 23rd and Lexington, where one of our campus buildings still sits today.

Baruch College is a place of opportunity and exploration where students, faculty, and staff transform their futures, their professions, and their communities. In the heart of New York City, our diverse and inclusive community is driven by learning, innovative knowledge creation, and intellectual discovery for local and global impact. Consistently ranked #1 in the nation for the social or economic mobility of its students, Baruch College provides access to excellence.

For students of Arts Administration, this core mission of excellence, access and outcomes prepares them to lead our field through current and future issues. We are so excited to provide a platform, **in person**, for all of us to share our experiences, knowledge, strategies... and yes, maybe a meal or two!

Thank you to our incredible speakers, Stephanie Johnson-Cunningham and Mara Isaacs as well as the Baruch College adjunct faculty on Friday's plenary panel, including: Beth Allen, Gonzalo Casals, Melissa Caolo, Anni Luneau and Cris Scorza. And thanks to all for coming to Baruch to be "face to face" again!

Please explore our city with our insiders' lens: take a ferry to Governors Island or a subway to the South Street Seaport; and join us to celebrate at one of the most important historic sites in NYC: Weeksville Heritage Center. Here's to an amazing conference **In** the City and **Of** the City of New York!

Yours truly,

**Dr. Linda Essig**

*Provost and Senior Vice President  
for Academic Affairs*

**David Milch**

*Distinguished Lecturer  
Director, MA in Arts Administration*



**David Milch**  
MA Arts Administration  
Program Director  
Baruch College



**Dr. Linda Essig**  
Provost and Senior Vice President  
for Academic Affairs  
Baruch College



# Welcome from AAAE's Leadership!

Dear Attendees,

We are beyond thrilled to have you all in person for the AAAE annual conference, "The Creative Ecosystem: People, Process, and Power," after three years of virtual convenings.

Over the next three days, we will be engaging in a wide range of presentations and conversations that speak to the pulse of an evolving and diverse arts administration field - from curriculum design and pedagogy to research and practice-based case studies - all selected via a rigorous blind review process. To boot, we have arranged a number of social gatherings to help facilitate networking and connections among attendees over a social drink & meal. Please take advantage of these opportunities to reconnect with your fellow arts administration educators and make new professional contacts.

We have an outstanding lineup of keynote speakers, presenters, and panelists, representing 73 institutions from 5 countries who will be sharing their expertise and insights with us. We encourage you to engage with them during the Q&A and the conference socials.

To celebrate our return to an in-person convening and the achievements of a robust community of educators and administrators, we are pleased to present several conference prizes for the first time, whose winners will be announced at the Closing reception.

Finally, our deepest thanks to our host, Baruch College, and all our [sponsors](#) and partnering journals, the Conference Planning Committee and the Evaluation Committee without whom this gathering would not be possible. We are grateful for their support, leadership and commitment to advancing the field.

Thank you for joining us in New York. It is so great to see you in person! We are looking forward to sharing an enriching, thought-provoking, and enjoyable conference experience.

Sincerely,

**Diane Claussen**

*Co-President, AAAE*

**Dr. Sharbreon Plummer**

*Co-President, AAAE*

**Milena Deleva**

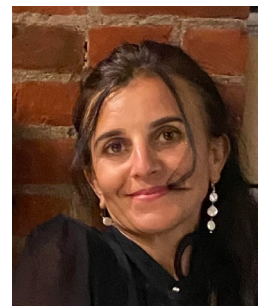
*Executive Director, AAAE*



**Diane Claussen**  
Co-President



**Dr. Sharbreon Plummer**  
Co-President



**Milena Deleva**  
Executive Director

# AAAE is Proud to Present this Year's Keynote and Plenary Speakers

## Opening Keynote Speaker: Stephanie Johnson-Cunningham >

Stephanie is the Co Founder and Executive Director of Museum Hue, an organization that advocates for greater representation of Black, Indigenous, Latinx, Asian, and all Creatives of Color in the arts. Stephanie has been on the forefront of developing these invaluable resources that deepens public knowledge and understanding of art, history, and culture in New York and beyond. As the United States continues to reckon with its legacy of structural racism, oppression, and discriminatory policies and practices; Stephanie centers arts equity as an essential part of achieving civil liberties.



## < Closing Keynote Speaker: Mara Isaacs

Mara Issacs (Producer) is a Tony® and Grammy® Award winning producer and founder of Octopus Theatricals, an independent production company dedicated fostering an expansive range of compelling theatrical works for local and global audiences. Mara is co-founder of Producer Hub, a proud founding member of CIPA (Creative and Independent Producer Alliance), and she runs Sing It Again Records, an indie record label founded in 2019. She previously served as Producing Director at McCarter Theater Center in Princeton, NJ for 18 seasons and produced new play development programs and productions for Center Theatre Group/Mark Taper Forum in Los Angeles.

## Open Plenary Speakers >

**David Milch** (Baruch College), **Beth Allen** (Executive Director, Downtown Brooklyn Arts Alliance), **Gonzalo Casals** (Senior Research and Policy Fellow, Arts and Culture, Mellon Foundation), **Melissa Caolo** (Production Director, National Dance Institute and Part Time Lecturer, Boston University, Metropolitan College), **Anni Luneau** (CEO, Umlaut Consulting - Modifications Emphasizing You), **Cris Scorza** (Helena Rubinstein Chair of Education at the Whitney Museum of American Art)

## Open Plenary: How Teaching Arts Administration Students Positively Affects My Professional Practice

**Description:** This panel of arts leaders and professionals, all of whom are adjunct professors in the Baruch College MA in Arts Administration program, will explore the way in which their teaching practice has enhanced their own professional work. Moderated by David Milch, the Director of the program, panelists will share their experience working with diverse and innovative student thinkers and how this process fuels their personal practice and the field. These educators/professionals will address how developing curricula and pedagogy around what they practice has enhanced their work, as well as how the injection of new energy and ideas through a hungry and excited student body has created symbiotic relationships.



David Milch

Beth Allen

Gonzalo Casals

Melissa Caolo

Anni Luneau

Cris Scorza

# NYC Cultural Picks

A million people—manners free and superb—open voices—hospitality—the most courageous and friendly young men,  
City of hurried and sparkling waters! city of spires and masts!

City nested in bays! my city!

“Mannahatta”

Walt Whitman

We hope that during the annual conference “The Creative Ecosystem: People, Process and People,” New York will become your city as well. The city is bursting with cultural offerings and diverse voices, and our conference schedule reflects that. While we can't possibly capture everything, we've curated a selection of Cultural Picks from the conference program and beyond to give you a taste. Start your exploration of New York City with three art gazes on the Pre-Conference Day (June 1, 2023), organized by our host, Baruch College, and conclude with the closing reception at Weeksville Heritage Center. All Arts&Culture off-compass visits are open to conference participants on a first-come first-served basis.

## NYC Arts & Culture off-campus visit to Whitney Museum's Educational Department

**REGISTER** for this experience [HERE](#).

Thursday June 1 2023 | 1:30-4:00 pm

Meet at 1:30 pm in Baruch Plaza

Participants will tour The Whitney Museum led by Cris Scorza, the Helena Rubinstein Chair of Education as well as an adjunct professor at Baruch College. The tour will include an exploration of the education department and its engagement with the public, schools and other organizations.

## NYC Arts & Culture off-campus visit to South Street Seaport Museum

**REGISTER** for this experience [HERE](#).

Thursday June 1 2023 | 1:30-4:00 pm

Meet at 1:30 pm in Baruch Plaza

Public Engagement Tour: Participants will tour two ships (1908 Lightship Ambrose; and the 1885 Tall Ship Wavertree) and learn about how the museum is developing its identity as an historic museum with a maritime focus. Zak Risinger, Manager of Engagement and Public Programs will lead the tour. Please note, this tour requires participants to use a steep gangway and navigate some stairs; please let us know if you have any mobility issues.

## Weeksville Heritage Center

[weeksvillesociety.org](http://weeksvillesociety.org)

The Center is a historical and cultural landmark that was home to one of the largest free Black communities in the country. Register for the conference here to join a round-trip and a closing reception at Weeksville on June 3rd.

## Exploration of Afrofuturism with Wangechi Mutu at the New Museum

[newmuseum.org](http://newmuseum.org)

A major solo exhibition “Wangechi Mutu: Intertwined” is on display in the New Museum until June 4th. “Wangechi Mutu: Intertwined” traces connections between recent developments in the artist's sculptural practice and her decades-long exploration of the legacies of colonialism, globalization, and African and diasporic cultural traditions.

## Chosen Memories

Contemporary Latin American Art at MOMA

<https://www.moma.org/calendar/exhibitions/5528>

Chosen Memories brings together contemporary works by Latin American artists who have been investigating history as source material for their work. The exhibition reveals how some of today's most relevant art is conceived through investigating and retelling history in new ways.

The Creative Ecosystem: People, Process, Power

## NYC Arts & Culture off-campus visit to The Arts Center at Governors Island - LMCC

**REGISTER** for this experience [HERE](#).

Thursday June 1 2023 | 1:30-4:00 pm

Meet at 1:30 pm in Baruch Plaza

Participants will travel to Governors Island in the middle of New York Harbor to tour the Lower Manhattan Cultural Council's Arts Center. Located in an idyllic setting only minutes away by ferry from Lower Manhattan, The Arts Center at Governors Island is the first permanent home for arts and culture on Governors Island, an incubator for creative experimentation, and a space for engagement and dialogue. Curated and programmed by LMCC, work developed and presented at The Arts Center focuses on sustainability and equity. LMCC has been central to the New York City cultural landscape since 1973, serving, connecting, and making space for artists and community.

## Exploration of Race, Gender and Class with Robert Icke at the Park Avenue Armory

[armoryonpark.org](http://armoryonpark.org)

The 2023 Park Avenue Armory season kicks off with Robert Icke's play The Doctor on June 3rd. This scorching examination of our age, a striking reimagining of the 1912 play Professor Bernhardt by Arthur Schnitzler, utilizes the lens of medical ethics to examine urgent questions of faith, identity, race, gender, privilege, and scientific rationality. Juliet Stevenson reprises her Olivier Award-winning role as the doctor at the center of the drama where nothing is quite what—or who—it seems.

## Exploration of the American Experience at Tenement Museum

[tenement.org](http://tenement.org)

The Tenement Museum celebrates the enduring stories that define and strengthen what it means to be American. Explore historically restored tenement apartments and discover how immigrants lived on New York's Lower East Side in the 19th and 20th centuries on Orchard Street and the surrounding neighborhood on the Lower East Side of Manhattan, and the Museum's newest initiative, Reclaiming Black Spaces.

## Exploration of Aura Rosenberg at the Mishkin Gallery

<https://weissman.baruch.cuny.edu/mishkin-gallery/current/>

Visit Baruch College's own Mishkin Gallery! The current exhibit, What is Psychedelic, is co-presented by Mishkin Gallery and Pioneer works. It marks the first institutional survey of New York-born artist Aura Rosenberg. The two-venue exhibition traces the artist's trajectory from early paintings of the 1970s to her more recent endeavors in photography, film, sculpture, and installation.



# AAAE 2023 Conference Dine Arounds

Located in the heart of NYC, Baruch is surrounded by countless great dining options. We've made reservations at a handful of restaurants, so you can connect with new friends and old.

Grab a group of old & new friends and sign up, or add just your name to a list and meet peers from the AAAE conference. Dine around reservations are scheduled for Friday, June 2 at the times indicated below.

**Sign ups available at the Information Table on the 2nd Floor.**

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## **Hanoi House** (7pm - 12 people)

Vietnamese/Pho

East Village - 119 Saint Marks Pl.

New York, NY 10009

212-995-5010

<https://www.hanoihousenyc.com/>

## **La Lanterna di Vittorio**

(6pm - 10 people)

Italian

Greenwich Village, 129 MacDougal St

New York, NY 10012

(917) 639 - 3236

<https://www.lalanterna.nyc/>

## **The Wayla** (6:30pm - 8 people)

Thai

Lower East Side, 100 Forsyth St

New York, NY 10002

212-206-2500

<https://www.waylanyc.com/>

## **Kiki's Greek** (6:30pm - 12 people)

Greek

Chinatown, 130 Division St

New York, NY 10002

(646) 882-7052

## **The Black Ant** (6:30pm - 8 people)

Mexican

East Village, 60 2nd Avenue

New York, NY 10003

212-598-0300

<https://www.theblackantnyc.com/>

## **Brindle Room** (6pm - 12 people)

American/Burger

East Village, 647 East 11th St.

New York, NY 10009

(646)-590-0274

<https://brindleroomny.com/>

## **Spanish Diner** (6pm - 10 people)

Tapas

Hudson Yards, 435 W 30th St

New York, NY 10001

646-495-1242

<https://www.littlespain.com/restaurant/spanish-diner/>

## **Isabelle's Osteria** (6pm - 10 people)

Italian

Gramercy, 245 Park Ave. South

New York, NY 10003

(212) 388 - 1145

<https://isabellesnyc.com/>

## **Sarabeth's** (6:15pm - 8 people)

Classic American

Flat Iron, 381 Park Ave S

New York, NY 10016

212-335-0093

<https://sarabethsrestaurants.com/locations/park-avenue-south/>

# AAAE 2023 Conference Lunch Spots

Baruch is surrounded by countless great dining options. We've put together a list of places where you can grab lunch within a few blocks of the Baruch campus. Try one of these, or explore the neighborhood for yourself!

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## **Comodo** (11am - 4pm)

Latin American

**15% off discount coupon available at AAEE**

### **Info Desk**

23 Lexington Avenue

New York, NY 10010

At the Freehand Hotel

## **The Smile Cafe** (7am - 4pm)

Quick and easy Mediterranean inspired cafe

23 Lexington Avenue

New York, NY 10010

At the Freehand Hotel

(212)-529-1580

## **The Gem Salon** (11am - 11pm)

Standard American bites

375 3rd Avenue

New York, NY 10016

(646)-612-7757

## **Little Basil** (11:30am - 10pm)

Thai - (affordable lunch special)

153 E 26th Street (Btw 3rd & Lexington Ave)

New York, NY 10010

(212) 689-1444

## **Dog & Bone Tavern** (opens at 11am)

British

162 E 25th Street

New York, NY 10010

corner of 25th St & 3rd Ave on the

Baruch Plaza

(212) 889-1570

## **Little Beet Table** (11am - 9pm)

Healthy, vegetable-forward options

333 Park Avenue

South New York, NY 10010

212-466-3330

## **The Bluebell Cafe** (11am - 9pm)

French-American fare

293 3rd Avenue

New York, NY 10010

(646) 649-2389

## **Milu** (11am - 9pm)

Chinese, Hong Kong-style cafe

333 Park Avenue S

New York, NY 10010

212-377-6403

## **Eataly NYC Flatiron** (9am - 10pm)

Authentic Italian food and market

200 5th Avenue

New York, NY 10010

(212) 229-2560

## **Shake Shack Madison Square Park**

(10:30am - 11pm)

Burgers - seating throughout the park

23rd Street and Madison Avenue

New York, NY 10010

Inside Madison Square Park

(212) 889-6600

## **Or, try one of the many**

## **Indian restaurants in 'Curry Hill'**

Clustered along Lexington Avenue between

27th and 28th street - you can't go wrong!

# AAAE 2023 Conference After Hours Hangout Spots

We know this is a time of seeing old friends and making new ones. We've put together a list of a few of our favorite local 'hangouts' in the area. Please feel free to continue your conversations!

## **Broken Shaker** (4pm - 2am) *(closes at midnight on Thursday)*

23 Lexington Avenue, New York, NY 10010 - *Rooftop of the Freehand Hotel*  
(212) 475-1920

## **The Gem Saloon** (11am - 2am)

375 3rd Avenue, New York, NY 10016  
(646)-612-7757

## **Dog & Bone Tavern** (11am - 2am)

162 E 25th Street, New York, NY 10010 - *corner of 25th St & 3rd Ave on the Baruch Plaza*  
(212) 889-1570

## **The Globe** (12pm - 4am)

158 E 23rd Street New York, NY 10010  
(212) 477-6161

## **Spin** (4pm - 1am) *(closes at midnight on Thursday)*

'Ping-pong social club'

48 E. 23rd Street, New York, NY 10010 - Between Madison ave. & Park ave.  
212-982-8802

# Weeksville Heritage Center: Bus Information and Directions

158 Buffalo Avenue, Brooklyn NY 11213 | <https://www.weeksvillesociety.org/visit/>

**AAAE and Baruch will be providing round trip bus transportation to & from the Weeksville event.** Buses will depart from the Clivner=Field Plaza (25th St. & Lex. Ave.) at 6:00pm and return to Baruch beginning at 9:00 pm.

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**Can't make the bus? See directons to get to Weeksville via Subway below:**

### **Baruch to Weeksville:**

By Subway: (52 min.)

- 1) Walk to the 23rd st and Broadway station and take the **R** southbound
- 2) Transfer at Jay St. Metro to either the **A** or **C** Train to Utica Avenue
  - » Walk four blocks south on Utica Avenue to Bergen Street
  - » Turn left onto Bergen Street
  - » Weeksville Heritage Center is located at 158 Buffalo Avenue between Bergen Street and St. Marks Avenue

### **Weeksville to Baruch:**

By Subway: (52 min.)

- 1) Walk to the Utica Avenue Subway stop and take the Inwood bound **A** or **C** train
- 2) Transfer at Jay St. Metro to the Manhattan bound **R** train
- 3) Get off at the 23rd St.and Broadway station.

# Welcome!

Baruch College, 55 Lexington Ave, New York, NY 10010  
Newman Vertical Campus (NVC)

Use Clinver=Field Plaza Entrance (25th Street between Lexington and 3rd Avenues),

Accessibility information: <https://www.baruch.cuny.edu>

**Please note - when two sessions are listed under a single stream, they will happen one after the other (in 30-minute presentations).**

## Registration & Coffee

12:00 pm - 5:00 pm

**Location:** Clinver=Field Plaza Entrance (25th street entrance - between Lexington and 3rd Avenue)

## Fulbright Information Session for Arts Administrators with Aferdita Krasniqi

**A Fulbright U.S. Scholar Outreach and Recruitment Specialist**

12:30 pm - 1:30 pm

**Location:** Room 5-160

The session will cover the following topics:

- Opportunities for Artists and Professionals
- Academic Year 2024-2025
- Eligibility Requirements
- Review Criteria
- Application Components
- Application Review Timeline
- Website walkthrough
- QA

## NYC Arts & Culture off-campus visits (concurrent sessions)

1:30 pm - 4:00 pm

**\*Registration is required. Click the links below to register for your desired session or see previous page**

[Whitney Museum's Educational Department](#)

[The Arts Center at Governors Island - LMCC](#)

[South Street Seaport Museum](#)

## AAAE Board Meeting

2:00 pm - 3:30 pm

**Location:** Room 5-160

## \*\*\*Journal & Book Publishing Workshop\*\*\* RESCHEDULED

\*\*\*Due to unforeseen circumstances, we need to reschedule this event. It will take place online outside of the conference. Details will be posted on [artsadministration.org](https://artsadministration.org) once we are able to reschedule this workshop.\*\*\*

## Opening Reception

5:30 pm - 7:30 pm

**Location:** Baruch Performing Arts Center Lobby and Engelman Recital Hall

**Welcome Remarks** by Dr. Linda Essig, Provost & Senior Vice President for Academic Affairs at Baruch College/City University of New York

**Keynote Talk** by Stephanie A. Johnson-Cunningham, Executive Director of MuseumHue



# Conference

Baruch College, 55 Lexington Ave, New York, NY 10010  
Newman Vertical Campus (NVC)

## Registration & Coffee

8:00 am - 3:30 pm

**Location:** Clinver=Field Plaza Entrance (25th street entrance - between Lexington and 3rd Avenue)

## First Time Attendees Welcome

8:00 am - 9:00 am

**Location:** Clinver=Field Plaza Entrance (25th street entrance - between Lexington and 3rd Avenue)

## Opening Plenary

**How Teaching Arts Administration  
Students Positively Affects My  
Professional Practice**

9:00 am - 10:30 am

**Location:** Room 5-150

**Presenters:** **David Milch** (Baruch College), **Beth Allen** (Executive Director, Downtown Brooklyn Arts Alliance), **Gonzalo Casals** (Senior Research and Policy Fellow, Arts and Culture, Mellon Foundation), **Melissa Caolo** (Production Director, National Dance Institute and Part Time Lecturer, Boston University, Metropolitan College), **Anni Luneau** (CEO, Umlaut Consulting - Modifications Emphasizing You), **Cris Scorza** (Helena Rubinstein Chair of Education at the Whitney Museum of American Art)

**10:45 am - 11:45 am**

## Concurrent Sessions 1:

**Stream 1 | Preliminary Findings from the PA  
Humanities Discovery Project**

**Location:** Room 5-150

**Presenters:** **Julie Goodman** (Drexel University), **Dr. Andrew Zitcer** (Drexel University), **Allison Wright** (Drexel University)

**Description:** This research proposal presents initial results from the PA Humanities Discovery Project, a collaboration between PA Humanities, Drexel University, and funded by the National Endowment for the Humanities. The project aims to document the experiences of individuals

engaged in humanities practices across Pennsylvania communities. The research involved a statewide survey with over 500 responses and eight focus groups with 10-12 participants each. The topics covered include how participants describe their work, themes addressed, engagement, location, support, impacts, and connections to other organizations. Additionally, the effects of social justice movements, COVID-19 pandemic, and other political and social events on their practice were explored. While the full conclusions are not yet available, this proposal aims to present a subset of the research effort. Specifically, the proposal includes social network analysis results using data from both the survey responses and focus groups to identify existing connections and networks among Pennsylvania's humanities workers. This analysis also examines how recent events have impacted their practice, including social justice, political, and public health factors. These questions will be explored through multiple lenses, including the demographic characteristics of the survey and focus group participants.

## Racialized Leadership and Organizational Performance in the Arts

**Presenters:** **Charlie Wall-Andrews** (Toronto Metropolitan University), **Reima Shakeir** (New York University)

**Description:** The aim of this study is to examine the impact of racialized people's leadership and to see if it significantly predicts the financial performance of art organizations in Canada. We compared 12 arts (non-profit) organizations in Canada with racialized 'people in key executive positions and 14 arts (non-profit) organizations in Canada where all executive-level managers were white in 2014-2021. Both parametric and nonparametric tests were used to compare various numeric outcomes between organizations in the control and treatment groups. Our results show that racialized leaders in arts organizations enable at least the same and, in some cases, improved effects on the financial performance of organizations with white leadership in the arts sector. Empirical facts inferred from panel regressions imply that such assignments were, on average, associated with some moderately positive effects on revenue and net revenue. This paper illustrates that there is a need for arts organizations to embrace and represent more racialized leadership by using a criticality and a systems-theory approach.

## Stream 2 | International Ecosystem of Arts Entrepreneurship Pedagogy: Creating a New Summer School

**Location:** Room 5-160

**Presenters:** **Dr. Natalia Grincheva** (University of the Arts Singapore)

**Description:** This presentation will reflect on the experimental project of virtual student exchange developed in 2022 in the framework of the undergraduate course Strategic and Entrepreneurial Thinking for Arts Organisations at the University of the Arts Singapore, LASALLE College of the Arts. Under the pressure of border closures and significantly decreased students' mobility due to the pandemic crisis, the module incorporated a virtual student exchange component to meet its learning outcomes, expectations and objectives. It was redesigned to accommodate international teamwork of students from 4 different countries (Singapore, Taiwan, Hong Kong and Japan) to develop creative start-up business proposals. Through teleconference technologies and integrative curriculum design, the module facilitated international collaboration of students from partner universities, including Hong Kong Baptist University, Kyoto Seika University, and Taipei National University of the Arts. The presentation will reflect on the pedagogical implications of the experimental virtual student exchange to discuss how students across countries coped with the course work requirements and what challenges and opportunities did it create in the context of international arts entrepreneurship. Finally, the presentation will conclude by sharing plans of developing an International Summer School to be launched in summer 2024.

## Teaching Artists' Stories: Putting Teaching Artist's Knowledge and Experience To Everyday Use

**Presenters:** **Shanita Bigelow** (University of Illinois at Urbana-Champaign)

**Description:** This paper explores the inclusion of teaching artists in discussions about access to arts education, arts education policy, and the ways in which arts education curricula, teaching practices, and school/institutional supports are provided. Teaching artists, who are practitioner-educators, hold the requisite experience and expertise to offer a deeper understanding of what quality arts education necessitates. This study highlights the power and pitfalls inherent in their work, unpacking semi-structured interviews with self-identified, BIPOC, female, and gender-nonconforming

teaching artists. By including the experiences and knowledge around teaching/learning practices, this paper emphasizes the importance of teaching artists in conversations around the importance of art education and the ways it can best be presented, distributed, and leveraged in the fight for educational equity. Teaching artists, who work to maintain a hybrid professional identity and are placed in a myriad of educational settings, require ongoing professional and artistic development, and a community of practitioners or collaborators. This paper offers insight into their experiences in teaching and learning, showcasing the importance of their inclusion in conversations around the importance of art education, curricular choices, guest speakers, and collaborative projects. This study may provide conference participants, particularly arts administration educators, with an understanding of their work and lives in addition to their experiences and expertise as artists, educators, and community members.

## Stream 3 | Artists as Co-Creators: Advancing Artists-in-Residence Models in the Local Government Context

**Location:** Room 5-165

**Presenters:** **Hsin-Ching Wu** (College of Charleston), **Kate Keeney** (College of Charleston)

**Description:** There is an increasing interest in the public sector in adopting the arts and culture in development and service delivery, such as culture-led economic, community, and workforce development, art-based approaches to health and social care, and the integration of the arts in education. Additionally, scholars have called for a more active role of artists as co-creators in collaboration with government and nonprofits to solve public sector and societal issues (Taylor, 2021; Woronkiewicz & Schert, 2020; Wu, Keeney, & Burgess, 2022). Despite growing attentiveness, gaps remain in the organizing structures, implementation, outcomes, and most importantly value of arts-based residencies in the government context, especially in rural communities. This research aims to connect the limited empirical knowledge and emerging practice of artist-in-residence arrangements. Specifically, this paper builds upon previous work (Wu, Keeney, and Burgess, 2022) that positions artists as co-creators when in residence or in collaboration with government in order to develop the potentiality of the artist-in-residence practice in smaller municipalities. We undertake a conceptual analysis of literature in

order to 1) position artists as co-creators, 2) include nonprofit organizations as essential contributors and capacity builders, and 3) provide a framework for which to build understanding and evaluative efforts by multiple stakeholders. Ultimately, this research aims to advance understanding, impact, and ultimately adoption of artist-in-residence models in rural communities.

### **Passing the Mantle: An Exploration of Leadership Transitions at the Alvin Ailey American Dance Theater**

**Location:** Room 5-165

**Presenters:** **Dr. Amanda Nelson** (Virginia Tech)

**Description:** Founded in 1958, The Alvin Ailey American Dance Theater is one of the premier dance companies in the world. Between the years 2008-2013, the organization navigated four significant artistic and administrative leadership transitions: Artistic Director; Director of The Ailey School; Artistic Director of Ailey II; and Executive Director. All four of these transitions involved leadership roles held by women with significant tenures at the organization. Succession is a sensitive subject that involves deeply personal decisions that can have significant organizational impact. The team at Ailey approached these transitions, the passing of the mantle, with empathy and intentionality: discussion and planning were coordinated and choreographed. This paper will explore succession and succession planning through the observations and reflections of those who experienced this series of rapid transitions. The paper will examine communications (both internal and external) and logistics, alongside off-boarding and onboarding practices employed during these leadership transitions.

### **Stream 4 | Integrating Tessitura CRM Training into An Undergraduate Arts Marketing Class: A Case Study at Xavier University**

**Location:** Room 5-175

**Presenters:** **Dr. Jason C. White** (Xavier University),  
**Kristen Olson** (Tessitura Network)

**Description:** According to the AAEE undergraduate standards, Marketing is about generating income; communicating a brand, mission, and vision; and understanding what your audience wants and needs. While most arts administration education programs include a marketing class or a contextual equivalent, training in CRM (Customer Relationship Management) systems is rarely integrated into

those courses. This is unfortunate because large non-profit arts and cultural organizations increasingly use CRM systems to log customer data, track attendance and participation rates, automate the sale of tickets and subscriptions, offer programs and events based on customers' cultural preferences, build and nurture personal relationships with customers, and to customize diverse audience experiences. As a result, job postings for marketing and ticketing positions in these organizations increasingly list a preference for candidates who are CRM certified. Recognizing this need, Dr. Jason C. White (Assistant Professor of Arts Administration) contacted and partnered with Kristen Olson (Vice President of Learning & Thought Leadership) at Tessitura, one of the most popular CRM systems used by non-profit arts and cultural organizations around the world with budgets over 1 million. Together with additional Tessitura staff, White and Olson worked to develop a 16-week (undergraduate) version of Tessitura's professional certificate program; Fundamental Ticketing. This innovative educational collaboration resulted in a new 3-credit hour undergraduate course at Xavier University called Arts Marketing and Ticketing. White piloted this course at Xavier in Spring 2023. Students took the course and provided feedback on the experience. In this session, White and Olson will talk about the co-development process, share student outcomes and feedback, and share lessons learned.

### **Enhancing Civic Engagement Through Artistic Programming**

**Presenters:** **Kaitlyn Hardiman** (Oklahoma Arts Management Solutions / Oklahoma City University / University of Kentucky)

**Description:** Nonprofit arts organizations have a civic responsibility to prioritize the needs of the communities they serve. However, studies have found that the performing arts sector, especially in dance, have prioritized their professional status over the needs that exist within their community. In response, RACE Dance Collective has stepped up and redefined how professional dance companies can prioritize civic engagement without compromising artistic excellence. Their annual production of "RACE's Hip Hop Nutcracker" provides hands-on educational and performance opportunities to high school students in partnership with the Oklahoma City Public Schools. When they observed a lack of engagement from the high Hispanic student population, RACE made a

subtle but significant shift, translating the show into Spanish and offering two out of six performances for free. Consequently, they saw a 600% increase in project grant support from 2021 to 2022, becoming a new applicant to 70% of the funding organizations. This presentation will showcase how performing arts nonprofits can prioritize their communities through subtle, yet intentional programming shifts. RACE serves as a valuable case study that sets an example for arts administration educators to reframe their approach to grant writing, community engagement, and program evaluation courses. By emphasizing civic engagement, nonprofit arts organizations can secure the funding they need while continuing to provide artistic and professional excellence.

Much has changed in the world since then. In response, SNAAP developed new questions to measure the impact of the COVID-19 pandemic and implications for training, education and employment of arts alumni. Additionally, SNAAP included questions to garner more insight on arts alumni experiences in terms of their sense of belonging during their educational experience. As arts administration educators seek to prepare the next generation of arts leaders, what can be learned from the 2022 SNAAP data? SNAAP will present preliminary findings and leverage the diverse perspectives of arts administration graduates across cohorts, institution types, and more, to enhance our understanding of the current value of an arts administration education.

## 12:00 pm - 1:00 pm Concurrent Sessions 2:

### Stream 1 | Global Conversation: People, Process, Power: Stakeholders in Asia Cultural Sectors

**Location:** Room 5-150

**Moderator:** **Dr. Tiffany Bourgeois** (United States - Ohio State University)

**Hosts:** **Anne Frost** (Canada - Humber Institute of Technology & Advanced Learning) and **Dr. Daniel T. Green** (United State - Carnegie Mellon University)

**Presenter(s):** **Dr. Hyesun Shin** (South Korea - Kyung Hee University), **Dr. Natalia Grincheva** (Singapore - The University of the Arts Singapore), **Dr. Sunnie Yang He** (China - The Education University of Hong Kong), **Alan Salzenstein** (United States - DePaul University)

### Stream 2 | Preparing Tomorrow's Arts Leaders: Insights From the 2022 SNAAP Data

**Location:** Room 5-160

**Presenter(s):** **Lee Ann Scotto Adams** (SNAAP), **Deanna Ibrahim** (SNAAP), **Dr. Jennifer Novak-Leonard** (University of Illinois at Urbana-Champaign)

**Description:** The 2022 SNAAP survey of arts alumni launched in the fall of 2022. The largest, most diverse group of institutions in SNAAP's history participated, and for the first time, several community colleges and HBCUs took part in the survey. Close to one million arts alumni in the United States and Canada were contacted by SNAAP and invited to take the survey, representing SNAAP's largest survey pool. The 2015-2017 SNAAP survey yielded great insights for the field of arts administration.

### Stream 3 | Strategic Planning for the Creative Professional

**Location:** Room 5-165

**Presenter(s):** **Javier J. Hernández Acosta** (Universidad del Sagrado Corazón, PR)

**Description:** Many professionals in the creative sector rely on self-employment, making entrepreneurship skills essential to complement their training in the arts. However, most undergraduate programs focus on creating companies or non-profit entities, neglecting self-employment, and leaving students struggling to apply marketing, finance, and strategic planning to their individual projects. To address this challenge, the Creative Professional Canvas was developed to facilitate understanding of concepts such as creative mission, identification of opportunities, business model, brand identity, and execution plan. The Canvas employs the use of questions such as why, what, where, how, and when to help students develop these critical skills. This presentation will highlight the significance of individual entrepreneurship for all professionals in the creative industries, and evaluate the effectiveness of current teaching methods in imparting entrepreneurship skills to individual artists. Additionally, it will explore ways to eliminate language and business tool barriers, making them more accessible to artists. The presentation aims to contribute to the development of new tools to communicate the importance of entrepreneurship in the cultural and creative industries.



### Stream 3 | Preparing the Next Generation of Arts Administrators: A Dynamic Approach

**Location:** Room 5-165

**Presenter(s):** Mary E. Carlisle (Converse University)

**Description:** This paper will present results from a nested case study that investigated the relationships between the skills acquired through fine arts programs of study and skills used in the 21st-century workplace as perceived by undergraduate alumni from a rural IHE who graduated and entered the workforce between 2010-2019. Specifically, the alumni population studied are from three of the IHE's School of the Arts (SoA) fine arts disciplines: (1) Art & Design, (2) Music, and (3) Theatre & Dance, for which the curricular framework emphasizes experiential learning and career readiness. Research questions that guided this study included: (1) What do fine arts alumni consider to be essential skills in their respective workplaces? (2) What skills do fine arts alumni believe they gained as a result of their undergraduate experience? And (3) How do fine arts alumni's perceptions of essential skills in their workplaces differ across specific fine arts disciplines? Methods of inquiry used in the study were comprised of an analysis of data obtained using three data collection methods: (1) Alumni Survey, (2) Semi-structured One-on-one interviews, and (3) Artifacts. The overall findings discussed will include (1) the embedded "hidden skill sets" that can result from fine arts programs of study at the collegiate level, (2) how these skill sets become tangible through experiential learning, and (3) how students perceive this preparation, which can lend itself into preparing themselves for becoming dynamic arts administrators.

### Stream 4 | What Can Art Administrators Learn from Social Work?

**Location:** Room 5-175

**Presenter(s):** Marc Arthur (Wayne State University)

**Description:** This paper proposes that arts administrators can learn from social workers' use of art and performance practices to aid in individual and community transformation. Social workers are increasingly using creative methods, like Photovoice, to measure art's impact and address difficult topics. Photovoice is a community-based participatory research method in which participants are given cameras to take pictures that are then used to guide interviews and discussions. The paper explores how this method might be applied in

museums, galleries, and performance institutions. The author suggests that blending methodological approaches from contemporary art and social work practice can create more relevant and impactful social and political transformation. The paper proposes a few models for how an integrated collaboration between social work and contemporary art might reorganize museum governance and curation. The goal is to better connect art institutions to audiences and create more equitable and sustainable community partnerships. By learning from social work's emphasis on qualitative and quantitative analysis, arts administrators can develop innovative methods to measure art's impact and create more impactful programming.

### Integrating Design Thinking into Arts Organizations: An Approach to Developing DEI-Centered Community Engagement Programs

**Presenter(s):** Albert Martínez Fernández (New York University)

**Description:** This research paper explores the integration of design thinking as an innovative approach to promoting diversity, equity, and inclusion (DEI) principles in non-profit arts organizations' community engagement programs. The study aims to address the challenges of current approaches to designing community engagement programs and examine how design thinking can effectively capture the needs and values of specific communities. Through a triangulation methodology that includes textual analysis, in-depth interviews with experts, and feedback collection, the findings suggest that current approaches to community engagement in arts organizations are ineffective at promoting DEI practices. Moreover, findings in research indicate that design thinking offers a promising solution to these challenges by incorporating a bottom-up and user-centered design approach. This paper recommends a new Community Co-Designed Approach that leverages design thinking to develop community engagement initiatives that support and promote DEI principles. This study has important practical implications for arts administrators and practitioners seeking to implement DEI work, increase participation and engagement, and improve community relationships.

**1:00 pm - 2:30 pm**  
**Lunch Break**

**2:30 pm - 3:30 pm**  
**Concurrent Sessions 3:**

**Stream 1 | Co-Creating Leadership Development: The Artistic Directors Initiative**

**Location:** Room 5-150

**Presenter(s):** **E. Andrew Taylor** (American University), **Ximena Varela** (American University)

**Description:** Newly appointed Artistic Directors in professional nonprofit theaters inherit complex organizations, unique challenges, shifting contexts, and daily crises at the boundaries of aesthetic, institutional, and civic practice. In 2019, the Arts Management Program at American University partnered with Arena Stage for a pilot research project to explore this world. Project participants were Artistic Directors in nonprofit professional theaters, recently appointed to their position, representing racial/ethnic/gender diversity, geographic diversity, as well as diversity of organizational size and mission. The central research focus was to discover and define the dynamics of Artistic Directors' institutional roles and the environmental, social, and structural factors that focus or diffuse their work. Further, the project sought to explore whether a specific methodology, "consultancy protocols," would be useful to both illuminate these issues and foster community among participants. This conference session will discuss the structure, process, and outcomes of the project, and the discovered benefits of consultancy protocol, which helped participants think more expansively about a particular, concrete dilemma; developed their capacity, more broadly, to see and describe the dilemmas that are the essential material of their work; and fostered peer inquiry and group sensemaking to inform a productive response.

**Stream 2 | International Research and Educational Ecosystem of Cultural Diplomacy as an Academic Discipline**

**Location:** Room 5-160

**Presenter(s):** **Dr Natalia Grincheva** (Singapore University), **Dr Hyesun Shin** (Kyung Hee University), **Dr Christina Kiel** (Tulane University), **Dr Zülâl Fazlıoğlu Akin** (Ohio State University), **Noor Danielle Murteza** (Ohio State University)

**Description:** The Panel session will provide a forum for discussion of Cultural Diplomacy as an academic discipline in the context of international research and teaching. The panel will open with a presentation that will share the results of the most recent research project that developed a comprehensive overview of the evolution of the academic literature on cultural diplomacy since its inception. It drew on mapping, chronology building, and thematic analysis of 1663 sources published on cultural diplomacy in the Scopus database, the largest academic database in the world. The research findings exposed significant geographical and thematic gaps in cultural diplomacy academic research and teaching to suggest further trajectories for the development of discipline, focusing on diverse geographies, diplomatic channels, modes of operation, structures, actors, meanings, and implications.

**Choreographed Careers: The Importance of Arts Management Within Higher Education Dance Programs**

**Presenter(s):** **Rebecca A. Ferrell** (College of Charleston)

**Description:** While higher education dance programs across the United States do a tremendous job preparing emerging artists for the studio or stage, required courses focused on arts management and entrepreneurial skills are often absent or offered only as an elective. Technique classes, creative process, dance history, and courses centered on kinesiology are at the core of a BFA or BA dance degree and are promoted as a holistic approach to 21st century dance training. However, these curriculums are void of any life learning tools.

The dance ecosystem is particularly laborious to navigate, even with an entrepreneurial spirit. Unionization is limited to those in large ballet companies, not the independent dance artists that make up a majority of the field. Large auditions calls and 40+ week contracts are no longer the norm, and the pandemic has illuminated inequitable contracting issues that are specific to dancers.

It is our job as experts in the field to prepare our students for viable careers in the arts and culture sector. In order to successfully achieve this, arts management and entrepreneurial courses should be required for all dance programs. Understanding legal terminology and tax withholdings, basic financial management, and network-building techniques are essential to creating a sustainable career within the dance field. This presentation outlines this importance of a career focused curriculum in dance and offers valuable examples of programs who have started to implement this approach within their dance degree programs.

### **Stream 3 | Los Angeles 1932, 1984 and 2028 Olympic Games: How Arts Administrators Contribute to the Games**

**Location:** Room 5-165

**Presenter(s): Dr. Tiffany Bourgeois** (The Ohio State University)

**Description:** This paper argues that arts administrators shaped exercises in cultural diplomacy (Cummings, 2003) and soft power (Nye, 2008) during the Los Angeles 1932 and Los Angeles 1984 Olympics and provided a framework for the upcoming Los Angeles 2028 Olympics. This study utilizes mega-event legacy theory (Preuss, 2007) to examine the role arts administrators played in creating the cultural outcomes of the cultural programming and explores how these factors affected the host's approach to cultural diplomacy during the Olympic games. The form and scale of these cultural experiences vary with each Games, but they allow arts organizations to partner, present, and collaborate on an international level. Unfortunately, long-term examination of the outcomes of the cultural programming of the Olympics has been limited. It is important to determine if the host cities have achieved their stated goals set by entities like the Local Organizing Committee for the Olympic Games or the International Olympic Committee in order to validate arts administrator activities in presenting the cultural aspects of the Olympics and the funds used to support them. The impact of the Olympics is usually defined in terms of economic improvement and infrastructure development, but the effects of cultural programming are frequently ignored. This project uses case study methodology to investigate the cultural programming of the Los Angeles 1932 and Los Angeles 1984 Olympics. The study contributes to current literature on arts administration by investigating how arts administrators facilitate cultural outcomes by

establishing a relationship between the cultural programming and mega-event legacy theory. I extend this theory by demonstrating that sharing of values, changes in international perception, interactions between artists and organizations fit within this framework and provide potential insights for the preparation and implementation of the Los Angeles 2028 Olympics.

### **Stream 4 | Curating for Diversity: Two Case Studies**

**Location:** Room 5-175

**Presenter(s): Dr. Penny Brandt** (Wagner College)

**Description:** The practice of "mainstreaming" lesser-known works by women composers is advocated by Richard Taruskin to promote the political and social causes of women, as it counters the belief that women lack innate composing abilities. However, Taruskin's decision to "mainstream" music by Barbara Strozzi instead of Giacomo Carissimi and his negative comparison of the two composers diminishes his activism. Artistic directors and educators must learn from this example and avoid tokenizing or "othering" composers in diversity initiatives. Programs and marketing efforts should not justify decisions or relegate historically excluded artists to lesser spaces to embrace diversity. This paper proposes new methods for curating for diversity and examines problematic historical practices. The Women's Philharmonic Advocacy and the Institute for Composer Diversity's research is used in two case studies: the Women Composers Festival of Hartford and Golden Hornet (Austin, TX). The study highlights the importance of creating diverse and inclusive spaces without reinforcing damaging stereotypes or biases.

**3:30 - 4:00 pm**

### **A Taste of New York Nosh Coffee and New York Snacks**

**Location:** Bearcat Den, 2nd Floor, NVC

*Sponsored by the Baruch College Arts  
Administration Program*

## 4:00 pm - 5:30 pm Concurrent Sessions 4:

### Stream 1 | Horizontal Citizen Participation in Creative Placemaking: A Case Study of Franklinton Arts District

**Location:** Room 5-175

**Presenter(s):** Gillian Kim

**Description:** The rise of digitalization and globalization has allowed citizens to participate more actively in government administration, leading to the emergence of New Governance theory, which emphasizes a horizontal relationship with citizens. Citizen participation has become increasingly crucial in governance, including in creative placemaking, which involves citizens as key stakeholders in promoting regional characteristics. The Franklinton Arts District in Columbus has been transformed into an arts district to rebrand the neighborhood, with active citizen participation essential to meeting local needs during various development stages. This study evaluates citizen participation in decision-making for the Franklinton Arts District and explores means of building an inclusive arts district. The research methods include field study and document analysis of East Franklinton Review Board meetings from October 2021 to September 2022, which reviews every site plan in the district. By analyzing agendas, reports, and the arts district plan, the study investigates citizen participation in the decision-making process using the Ladder of Citizen Participation and New Governance as theoretical frameworks. Ultimately, the study will provide recommendations on how to prevent the homogenization of places and create a community-driven arts district.

### Measuring Inclusive Leadership in Nonprofit Performing Arts Organizations

**Presenter(s):** Thomas Abruzzo

**Description:** This research focuses on the development of inclusive leadership in nonprofit performing arts organizations, which historically privileged certain art forms over others. The study applies the Inclusive Leadership Questionnaire and develops the Uniqueness and Belongingness Index to measure the inclusiveness of leaders in San Diego County. The aim is to evaluate the psychometric properties of the instrument and index, explore the relationship between inclusive leadership scores and demographic

and organizational characteristics, and provide recommendations for inclusive leadership practices. The nonprofit arts sector requires a new understanding of inclusive leadership due to its problematic roots in terms of privileging a dominant social class. This study is relevant in expanding work on inclusive leadership, as little is known about effective inclusive leadership, especially in the context of nonprofit performing arts organizations. By focusing on inclusive leadership practices, this research aims to provide nonprofit performing arts organizations with recommendations to create a more inclusive environment.

### Stream 2 | Layers of experience: Arts alumni perspectives on institutional, interpersonal, and internal influences on their sense of belonging

**Location:** Room 5-160

**Presenter(s):** Dr. Jennifer Novak-Leonard

(University of Illinois at Urbana-Champaign), Dr. Shanita Bigelow (University of Illinois at Urbana-Champaign)

**Description:** Sense of belonging is crucial for students' academic success and career outcomes. While previous studies have explored the factors that contribute to a sense of belonging among students, there is limited research on the subject within arts-related degree fields that intersect with the educational experiences and careers of arts administrators. This session will present findings from three papers that examine the sense of belonging in visual and performing arts, design, and media programs. The research draws on interviews with 35 recent alumni of undergraduate programs and explores their experiences of institutional, interpersonal, and internal factors that contributed to or hindered their sense of belonging. The research considers varied institutional contexts, including special focus four-year, doctoral, and tribal universities and colleges, providing further insight into the relationship between students' sense of belonging and the structure of their educational environment and social identity. During the session, attendees will learn about the motivation for the research, its relevance to higher education literature, and insights gained from alumni interviews. Attendees will also engage in a discussion about how to include the voices of those most affected by institutional policies and processes in order to improve the sense of belonging for future students.



### Stream 3 | Career Impacts of the Pandemic: A Longitudinal Study

**Location:** Room 5-165

**Presenter(s):** Douglas DeNatale (Boston University)

**Description:** The Covid-19 pandemic had a profound and immediate impact on the nonprofit arts sector, leading to widespread closures and staff layoffs. This presentation will outline the preliminary findings of an ongoing study that aims to examine the career trajectories of individual arts managers who were employed by nonprofit arts organizations in greater Boston prior to the pandemic. Employing a large sample drawn from over 900 nonprofit arts organizations in the region, we have tracked the career outcomes of individual arts managers through various sources such as organization websites, financial returns, surveys, and social media platforms like LinkedIn. The study explores patterns of employment layoffs among arts nonprofits and investigates whether they vary by organization type and/or financial status. It also examines the characteristics of arts managers who were laid off during this period, such as their job function, length of experience, and educational background. Our methodology allows us to investigate the subsequent career outcomes for these arts managers: whether they remain in the field, secure employment elsewhere, or are rehired by their previous employers. We are also examining whether they find employment in other arts organizations in the Boston area or beyond. While we are collecting individual-level data, findings will be disseminated only in aggregate form to protect the privacy of the participants. Ultimately, this study aims to shed light on the impact of the pandemic on the nonprofit arts sector and inform strategies for supporting arts managers and organizations during times of crisis.

### Acknowledging The Past To Build the Future - Responding to Cultural Appropriation in the Arts

**Presenter(s):** Pamela Yau (Drexel University)

**Description:** This session will provide an example and model as to how we as arts administration educators can empower our students with the knowledge and skills to take a stand in response to cultural appropriation and insensitive representations. It is important to recognize that our students will most likely have to deal with issues of cultural appropriation and insensitivity especially in dealing with historical examples

that may arise in their work such as in a museum setting or in performing arts repertoire. A noted case from the recent past would be the Museum of Fine Arts, Boston's "Kimono Wednesdays" program incident that was deemed culturally inappropriate and insensitive as it was an inaccurate representation of Japanese culture as the program was inspired by and focused on an Orientalist painting by Claude Monet rather than authentic Japanese artwork. The presenter will present a case study of an exhibition that they developed (which included the involvement of arts administration students) in partnership with their university's historic fashion and art collections that both held examples of items and artifacts that may be otherwise seen as culturally inauthentic and even culturally appropriative of Asian cultures. During the session, the presenter will demonstrate how they addressed the issues of an orientalist past in light of the present day and how to educate our arts administration students in being culturally responsive and sensitive in addressing these issues head-on.

### Stream 4 | Crossing Perspectives: AAAE-ENCATC

**Location:** Room 5-150

**Presenters:** Dr. Daniel Green & Milena Deleva (AAAE) and GiannaLia Cogliandro (ENCATC)  
*How AAAE and ENCATC Support the Arts Administration Educators of the Future*

**Presenter:** Dr. Youyou (Ruby) Yu (NYU)  
ENCATC Research Award Finalist: *Research on the Crisis Management of the Art World Based on the Perspective of Social Networks*

**Presenter:** Dr. Richard Maloney (NYU)  
*Interest in Doctoral Education: A Study of NYU Arts Administration Alumni*

**Panel Discussion:** *Doctoral Education and Arts Administration Educators of the Future: Challenges and Opportunities*

**Moderator:** Dr. Richard Maloney (NYU)

**Participants:** Dr. Anthony Rhine (Pace University), Dr. Youyou (Ruby) Yu (NYU), Dr. Evgeniya Kondrashina (London School of Economics)

**Description:** The average age of college professors today is above the national average for the US workforce. With many faculty members at or near traditional retirement age, it is important for higher education institutions to recognize and actively address this challenge. This demographic shift may be particularly problematic for the arts administration education field due to the small number of arts administration PhD programs – a traditional source of new faculty members – located in the United States. While doctoral education has undergone tremendous change during the past twenty years, scholars have identified several issues that continue to worry current and future doctoral students. These include:

- 1) Student expectations of the doctoral experience and outcomes are not being met
- 2) Historically low doctoral completion rates (about 50%) can leave students with increased debt and no degree.
- 3) Difficulty in finding a suitable job after graduation
- 4) Gap in funding between available scholarship funds and actual cost of living
- 5) The challenge of balancing home, work, and school life
- 6) Self-funding expensive doctoral degree programs can result in enormous debt.
- 7) Lack of high-quality consistent engagement, mentorship, and supervision from faculty
- 8) Lack of faculty, department, and university support when writing the dissertation

To ensure the continued growth and vitality of the field, it is important to support students who wish to pursue a career in arts administration education. In To ensure the continued growth and vitality of the field, it is important to support students who wish to pursue a career in arts administration education. In this panel session, I will present the results of a large survey of arts administration students and alumni that captures their thoughts about doctoral education, and then moderate a discussion – focusing on the issues listed above -- between three experts. The panelists have a wide range of experience with doctoral education – teaching courses, designing programs, supervising dissertations -- at multiple universities in the US, UK, and China.

**6:00 pm**  
**Dine Arounds**  
**Local Restaurant Reservations**

**Check the sign up sheets on the Information Table! Participating restaurants are listed on page 9 of this document.**

# Conference

Baruch College, 55 Lexington Ave, New York, NY 10010  
Newman Vertical Campus (NVC)

## Registration & Coffee

8:00 am - 3:30 pm

**Location:** Cliniver=Field Plaza Entrance (25th street entrance - between Lexington and 3rd Avenue)

## Annual Membership Meeting

8:30 am - 10:30 am

**Location:** Room 5-150

## 10:45 am - 11:45 am Concurrent Sessions 1:

### Stream 1 | Student Organizations in Arts Management: Why, Where, and How

**Location:** Room 5-150

**Presenters:** **Quanice Floyd** (National Guild for Community Arts Education), **Samuel Krall** (University of Tulsa), **David McGraw** (Elon University), **Jeff Poulin** (Creative Generation), **Andrew Taylor** (American University)

**Facilitator:** **Jim O'Connell** (University of Wisconsin-Stevens Point)

**Description:** While there is no national student organization in arts administration/management/leadership, there are several examples on individual campuses, both graduate and undergraduate. Such organizations exist for several reasons, among which might be:

- to provide co-curricular/pre-professional experience, mentorship opportunities, and cohort engagement
- to continue contact, engagement, and support with recent alumni
- to increase visibility for programs and the field among prospective students, potential employers, institutional colleagues, community members, or other arts administration educators
- to enhance the satisfaction and retention of students.

This session will provide a forum for discussion of student desires and expectations for such organizations, their nature and focus, how they can be initiated and sustained on individual campuses, and how they might be scaled up (through either networking or creation of an umbrella organization) to an international level.

### Stream 2 | Processes that support student research and artistic practice in arts administration: An Examination of "Chicharrón..."

**Location:** Room 5-160

**Presenters:** **Dr. Christi Camper Moore** (Ohio University) and **Roberto Di Donato** (Ohio University)

**Description:** This session will begin by framing the educational context and definition of the "artist-administrator" and how one graduate program is working to reimagine processes that merge and encourage students to innovate, practice, and research their art, alongside-and not separate from- their studies in arts administration. Next, we will specifically discuss what this looks like in practice through discussion of the final capstone project, "Chicharrón: a communion with the triple A's: A reflection on the impact of my intersectionality on my identity as Artist-Administrator. This exemplar graduate paper/project, is an examination of who the student is as an artist-administrator and what it is, was, and will be like to conceive, produce, and tour a solo-autobiographical production centered on his Queer, Latino identity. Finally, this session will reinforce how education, research, and artistic practice do - and should - coexist to inform the next generation of arts administrators.

### Stream 3 | Improving Creative Thinking Skills through Project-based Learning in Tertiary Arts Management Education - A case study in Hong Kong

**Location:** Room 5-165

**Presenters:** **Dr. Sunnie Yang He** (The Education University of Hong Kong)

**Description:** The potential impact of creative thinking and its contribution to successful arts practice has been argued over the last decade. Meanwhile, creative thinking has also been identified as making valuable contributions to arts and management. Cetinkaya (2014) and Kuo, Chen, and Hwang (2014) indicated that the application of creative thinking to management education is highly recommended, which needs to be developed through the learning process and still is a teaching challenge to date. This study implemented the project-based learning (PBL) approach as a treatment for tertiary arts education students over one academic year to examine its effect on their creative

thinking disposition. Given this context, this study aimed to determine the improvement of creative thinking skills of art students through PBL in the arts management discipline. Consequently, the research question addressing the three dimensions is proposed and analyzed as to how they interact: creative thinking, project-based learning, and arts management education. Two theoretical frameworks were applied in this study: 1) the Creative Thinking Skills Development Framework from the Australian Council for Educational Research (ACER, 2020) and 2) the Essential Project Design Elements of PBLWorks (2015). The subjects were 52 art students from the Cultural and Creative Arts department at the Education University of Hong Kong. A qualitative approach was employed, while the data on students' creative thinking skills were obtained from observations, interviews, and reflective journals. The results indicated that the integration of creative thinking and project-based learning could significantly uplift students' learning outcomes in arts management education as they are in a complementary relationship. It provided opportunities for students in art management learning engagement and several areas of thinking skills development in relation to the current curricula objectives.

#### **Stream 4 | Modeling Mental and Social Health: A Holistic Approach to Arts Administration Education**

**Location:** Room 5-175

**Presenter(s):** Joshua Stavros (Southern Utah University)

**Description:** It has been a rough couple of years. With a pandemic, racial, social, and civil unrest, not to mention threats of war, areas of structural weakness in our approach to arts administration education have been exposed, and the importance of creating a classroom culture that is open, inclusive, and intentional regarding mental health and communication has been laid bare. Humanity is not on pause while we are in grad school. With these shifts in the sand, our Arts Administration Program has taken specific steps to create a more holistic and "people-centered" approach to graduate school, particularly in the areas of the mental and social health of our students. In moving away from the common cultural hazing of graduate school (It was hard for me, so it should be hard for you) and into the

world of safe and brave spaces, we have found that the students need practical long-term tools for stress management for themselves as they navigate their time with us, and that such curricular implementation can model the value and importance of creating the same in their future lives, both as arts administrators and as world citizens. The goal of this session is to share what we have learned, what we would have done differently, and what the future of such an approach holds. We will share examples from our Program, Department, College, and University, on how we have moved beyond our comfort zone while defining healthy boundaries. This will inform the next generation of arts administrators as they do the same in their future arts management spaces.

**11:45 am - 1:00 pm**  
**Lunch Break**

**1:00 pm - 2:00 pm**  
**Concurrent Sessions 2:**

**Stream 1 | The Braid - Facilitating the Facilitators SIGN UP SHEET - [click here](#)**

**Location:** Room 5-150

**Presenters:** Adelheid Mers (School of the Art Institute of Chicago)

**Description:** This session will introduce an arts-based facilitation practice, The Braid, by sharing its artistic and theoretical context along with an example of its application, followed by a 45 minute, hands-on workshop, and feedback conversation. The Braid's organizing principle is reflected in its three areas: Power, Publics, Poiesis, or in another alliteration, Managing, Mediating, Making (see more under the question on relevance). Unlike solution-centered facilitation methods, the Braid focuses on developing an ecological, institutional imagination from within workshop participants' intersectional, lived experiences. Institutional imagination is a core component of leadership. The Braid facilitation practice can promote and root participatory leadership approaches. It can be useful for arts organizations, groups of administrators, educators, artists, and arts administration students.



## Stream 2 | Engaging the Hyphen

**Location:** Room 5-160

**Presenter(s):** Meghan McCray (The Art Institute of Chicago)

**Description:** The Doctrine of Discovery, emerging from fifteenth-century papal bulls, provided a theological justification for European powers to “discover” and “conquer” indigenous lands, leading to the establishment of colonies in America. The rise of Bureaucratic theory during this period marked a shift in management and organizational structures, leading to the emergence of bureaucracy, which permeates contemporary organizations today. This paper argues for reconceptualizing prevailing structures by engaging the complex gap between indigene-colonizer relationships through indigenous scholarship, critical inquiry, research methodologies, and Māori research. The paper advocates for a “theoretical kinship” between Indigenous and Western approaches to business and calls for learning from rather than about the Other. The author reflects on personal conversations, thoughts, perspectives, and yearning for positive change from within, influencing their professional work, leadership, and management practices. Enacting these learnings in a position of power within a complex, colonial structure such as the Art Institute of Chicago can realize pedagogy as practice. The paper offers a pathway for change to happen over time.

## Stream 3 | Beyond the Acronym: Accessibility through Values-Based Instruction

**Location:** Room 5-165

**Presenter(s):** Rachel Parker (Southern Utah University) and Dr. Amanda Nelson (Virginia Tech)

**Description:** The arts sector has expressed a commitment to diversity, equity, and inclusion (DEI) through anti-racism statements and proclamations of allyship. However, there is a need to move beyond the acronym to action and enact values in the arts administration classroom. This session proposes incorporating the elements of the acronym “IDEA” into curriculums, framing DEI through the practice of accessibility. The session draws on concepts from universal design, aesthetic accessibility, radical pricing, and values-based leadership. It offers approaches to leading with and through accessibility in core classes, such as ensuring syllabi and class websites exceed accessibility guidelines and framing course

content through an accessibility lens. The session will provide IDEAs that can be adopted and adapted to meet the needs of arts administration programs of all sizes. Presenters will share accessibility approaches their own programs have adopted and provide a forum for discussion of ways to build greater accessibility awareness and practice in students. Through the session, participants will begin the process of conducting an accessibility audit of their own curriculum and course syllabi.

## Stream 4 | More Than Giving Grants: Conceptualizing the Potential for SAAs in Aid and Emergency Relief Efforts

**Location:** Room 5-175

**Presenter(s):** Kate Keeney (College of Charleston)

**Description:** Despite criticism of public art support at both the federal and state levels, it is this networked and “mixed system” (DiMaggio, 1991) that has supported public art activity in the U.S. since the mid twentieth century. The distribution of artist relief funds provides a unique opportunity for investigation into the model of intergovernmental relationships and policy learning present in the public arts sector. Framed by intergovernmental relations (IGR) theory, this research advances this networked system in the support of arts organizations and artists during times of economic crisis or natural disaster. The COVID pandemic is one of the few times that SAAs have supported national emergency economic relief, thus highlighting an important and expanded role in supporting the arts ecosystem in the future. The goals of this article are: (1) to extend theoretical knowledge of IGR to advance the role of SAAs in artist relief efforts at the subnational level; (2) to describe the policies and programs that SAAs implemented as a result of the CARES Act and COVID-19 crisis in the American South; and (3) to establish a basis for future research related to the role of SAAs as leaders and responders during a global crisis. Specific attention is given to the distribution of emergency funds to SAAs through the 2020 CARES Act and other programmatic and financial support mechanisms implemented by SAAs as a result of the pandemic. This analysis considers the important--and potentially lasting--role of SAAs in the support of economic recovery efforts for artists and arts organizations nationwide. The arts policy field in the U.S. offers a necessary foundation for imagining a renewed role for SAAs in artist relief efforts through the lens of IGR.

## Stream 4 | Authentic Representation in Gaming

**Location:** Room 5-175

**Presenter(s):** **Dr. Daniel T. Green** (Carnegie Mellon University), **Matthew Fiacco** (Carnegie Mellon University), **Siya Khanse** (Carnegie Mellon University)

**Description:** Despite video games being used as a classroom tool for years, there is still resistance to embracing their positive aspects. Research does show that gaming audiences are more diverse than ever. This presentation is part of an on-going academic study related to on-line harassment, abuse, or doxing that people of color and female gamers often experience. A recent Meta study found that “underrepresented gamers would be more likely to feel excluded and less likely to engage” (Toh, 2022). Gaming companies may not fully embrace these minority groups as they believe all gamers as a monolith group. This fact raises questions about who is actually playing games, and if gaming enthusiasts are being effectively targeted in gaming marketing. In the team’s survey, only 35% of respondents saw gaming characters that represented them. The focus of this project will be to provide an approach on how the gaming industry can be more inclusive when building strategies around audiences. The presenters will share the results of the study which evaluated diversity and inclusion marketing approaches aimed at minority groups.

**2:15 pm - 3:15 pm**

## Concurrent Sessions 3:

### Stream 1 | Rethinking Feedback: An Innovative Approach To Empower Students’ Learning and Sense of Place As Arts Administrators

**Location:** Room 5-150

**Presenters:** **Dr. Christi Camper Moore** (Ohio University)

**Description:** In academia, feedback and critique from teachers remain key elements of students’ learning processes and education. As technology continues to expand, it can provide opportunities to rethink the delivery of this feedback, as well as the design and intention. This session explores an innovative approach that provides highly detailed, individual video feedback to every student on their course assignments. The videos are designed to engage and advance student learning, maintain a personal connection, and de-center the overt authority of teacher critique and grading. This session will offer specific examples and evidence of this

feedback process through the following: steps and timeline, how various critical thinking strategies are utilized, and ways this process facilitates and offers different perspectives and approaches to working collaboratively with students to build connections. The session will also reflect on course evaluations and student comments, specifically providing insight on how they feel this feedback approach encourages them to reconsider community engagement, expand approaches to measurement and evaluation, and empower them as arts administrators.

### Stream 2 | Arts Management and the Purposeful Dérive: A Psychogeography Management Model for the Creative Economy

**Location:** Room 5-160

**Presenter(s):** **Mary Filice** (Columbia College Chicago), **Clayton Smith** (Columbia College Chicago)

**Description:** Psychogeography Management for the Creative Economy is a new model for arts managers that places people, process, and power at its core while leveraging the creative focus of psychogeography to assess, reimagine, and redesign work environments into creative, collaborate communities that foster inclusivity and innovation. The goal is to empower people to make meaningful changes that improve the ambiance, richness, and effectiveness of space and processes, returning “worth, agency, and excellence” to arts administrators and ensemble members to better navigate and manage the dynamic environment in which creative organizations operate. A creative practice, psychogeography examines how one’s environment shapes the emotions, behaviors, and thinking of both the individual and the collective that is typically applied to the performing, literary, and visual arts. By investigating the intersection of psychogeography and business, our model expands this practice by merging psychogeography and its primary element the *dérive*—Guy Debord’s theory of “rapid passage through varied ambiances...(that) involve playful-constructive behavior and awareness of psychogeographical effects” with the intent to transform environments—with existing business models as Management by Wandering Around. Our model begins by focusing on people, the key to an organization’s creative, collaborative, communal, and inclusive environment. Yet it is precisely an organization’s people, its human resources, who are often overlooked due to the centralized and hierarchical structures that exist in many arts, cultural, and for-profit—which many nonprofits depend upon for support—institutions that comprise the creative ecosystem.

### Stream 3 | Shuffling the Deck: A Holistic Approach to BIPOC Arts Management Leadership Development

**Location:** Room 5-165

**Presenter(s):** Ximena Varela (American University)

**Description:** The arts management field has long been dominated by PWIs and white executives. BIPOC students often face significant, systemic hurdles in their quest to achieve executive positions in PWI arts organizations. This paper describes the approach one arts management program took to successfully diversify its curriculum, faculty, change internal systems at the university more broadly, and modify corporate culture at PWI arts institutions in its community. The paper argues, based on eight years of evidence, that supporting BIPOC arts executives training needs to be holistic, sustained, and intentional. The paper draws on alumni, industry, and faculty interviews, as well as data tracked by the program, to share the lessons learned during this process, and raise questions about what is to come.

### Stream 4 | Adding up Art + Web2 + Web3

**Location:** Room 5-175

**Presenters:** Erica Bondarev Rapach (American University)

**Description:** There is a future where the web creates new and sustainable value for art. It includes .art domains, digital certification, NFTs (non-fungible tokens), and AI (artificial intelligence). The intersection of art, technology, and finance is becoming increasingly relevant to creative practice and shouldn't be overlooked. Debating what is art and who is an artist is not new, but the tools are ever-evolving. The introduction of technological and financial assets of Web3 can be leveraged to grow the artistic community, expand self-expression, and build better businesses. The Web3 space is a decentralized ecosystem with a distributed architecture, transparent blockchain technology, and consensus-based governance available to artists, arts organizations, and arts administrators alike. Be part of the contemplation, interrogation, and consideration of how art + Web2 + Web3 add up.

### 3:30 pm - 4:00 pm Concurrent Sessions 4:

#### Stream 1 | Empowering Arts Administration Alumni by Building Community

**Location:** Room 5-150

**Presenter(s):** Lorie Caval (NYC Department of Cultural Affairs), Anastasia Gudko, (Art Students League of New York)

**Description:** This paper aims to prove the importance of alumni groups for graduate students, particularly those in the arts administration field where professional networks are imperative for career success. In private colleges, alumni groups are typically supported by the university and often touted as powerful lifelong networks providing a key for upward social mobility. At public colleges, alumni networks, especially those targeted towards specific professions may be less robust or even nonexistent; a missed opportunity for alums as well as current students, faculty, and all potential stakeholders. Current students, once graduated, automatically become alumni - it is a constant cycle and pool from which to draw in community-building. Written by an alumna duo of an Arts Administration Master's program (2020) at a public CUNY school, this paper describes their journey in establishing a viable alumni network from scratch, driven by a need to build and empower community and create professional opportunities. The authors' methodology includes research of alumni networks in colleges offering administration graduate programs, located in New York City, both at public and private universities. Anonymous surveys from graduates of arts administration MA programs will provide data about experiences related network-building and access to career opportunities. Research will also provide data about the diverse communities CUNY serves, pointing to pathways alumni groups provide toward increasing DEIA in the field. For educators of arts administration programs, being advocates for the creation or fortification of existing alumni networks is a worthy cause with far-reaching effects. Investment of university resources towards alumni groups is central to their development, and the more active faculty and staff are in their participation or advocacy efforts, the better the possibilities of establishing strong networks that will serve alumni of arts administration programs and the future of arts administrators.



## Stream 2 | Connecting The Last Mile -- A Study: Health Resources For Classical Pianists On Performance-Related Injuries

**Location:** Room 5-160

**Presenter(s):** Ellen Churui Li (Hemsing Associates)

**Description:** Working with classical musicians closely gives you backstage access to a world seldom seen under the limelight: 84% of musicians reported performance-related injuries, and 12% of professional classical musicians have to give up their profession permanently due to these injuries. What most people might not realize is: classical musicians are just like athletes. Their incredibly long hours of practice from an early age and challenging touring and performing lifestyle make them highly vulnerable to all kinds of performance-related injuries, both physical and psychological. As an arts administrator, researcher, and friend, I'm desperately trying to find out what I can do for these musicians and future artists entering the stage. I researched the health-related resources available for classical musicians on and off campus for students in piano performance programs in New York City. I also combed through the curriculum of New York City's piano performance programs to look for any classes focusing on performance-related health concerns and prevention. There are, in fact, various resources locally and internationally for musicians' health, including health maintenance tips, therapies, diet tips, referrals to specialists, financial support, etc. These resources, however, seem disconnected from students and potential students, as research showed little mention of topics about health for musicians on the school website or curriculums. Several schools offer classes on Alexander Technique, which is known and proven beneficial for musicians. Still, these classes rarely get advertised on the website or the curriculums and are either elective or only offered if suggested by the professors. As a result of the research, there is still space for improvement in the awareness of these resources as well as health topics.

## Stream 3 | Audio Description: If Your Eyes Could Speak

**Location:** Room 5-165

**Presenters:** Dr. Joel Snyder

**Description:** This presentation is not the result of formal research. Rather, it is informed by over 40 years of practice/work as an arts administrator and advocate for greater

accessibility to the arts, particularly for people who are blind or partially sighted. How can a blind person "see" a media event or a theatrical presentation?

This presentation will demonstrate how audio description (AD) provides access to the arts for people who are blind. AD makes visual images accessible for people who are blind or have low vision via a translation of visual images to succinct language. Using words that are vivid and imaginative, describers observe, select, and use language to convey the visual image that is not fully accessible to a segment of the population—the American Foundation for the Blind notes that 31 million Americans are blind or "have difficulty seeing even with correction".

While literature exists that focuses on guidelines for professional audio describers (United States, U.K., Spain, Australia), little has been done to introduce arts administrators to the importance of including people with disabilities among the audiences for arts events. Specifically, people with vision loss are woefully underrepresented among audiences for the arts--not for lack of interest on the part of this underserved population but rather a lack of awareness of their needs on the part of society at large and in particular, arts managers and administrators.

This presentation will review the history of audio description with a focus on the nature of audio description consumers in the arts and how audio description techniques can build and further diversify arts audiences. These techniques ("The Four Fundamentals of Audio Description" developed by Dr. Snyder throughout the 1990s) form the foundation for building an audio description program:

- **OBSERVATION:** Active Seeing / Visual Literacy -- how to develop skills in concentration and observation
- **EDITING:** WHAT SHOULD BE DESCRIBED -- the art of "editing" from what you see
- **LANGUAGE:** WHAT WORDS TO USE - Brevity, Imagination, Objectivity
- **VOCAL SKILLS:** using the spoken word to make meaning



### Stream 4 | Why Is It Important That We Continue? Some Nonprofit Arts Organizations Rethink Their Value in Challenging Times

**Location:** Room 5-175

**Presenter(s):** **Francie Ostrower** (University of Texas at Austin)

**Description:** This paper examines how leaders and staff at one group of large, nonprofit performing arts organizations are thinking about (and re-thinking) the rationales for their organization's importance and sustainability in a changing environment. The study found a surprisingly high portion of leaders questioning the adequacy of their traditional rationales. Instead, they felt change in the direction of greater organizational engagement with their wider communities was necessary to legitimate their continued importance. The paper analyzes these views, factors that promote and inhibit such change, and implications for arts management. The findings are considered in relation to questions and challenges (of audience engagement, value, and relevance) facing large, nonprofit arts organizations. Data are drawn from in-depth interviews conducted as part of a larger, multi-year, multi-method study of audience-building activities among arts organizations in The Wallace Foundations Building Audiences for Sustainability Initiative. The study was commissioned and funded by The Wallace Foundation. The author is the study's Principal Investigator.

**4:15 pm - 5:15 pm**

### Keynote Talk

**Mara Isaacs**

Tony and Grammy Award winning producer and founder of Octopus Theatricals

**Location:** Room 5-150

**7:00 pm**

### Closing Reception

### Prize Winners Announcement & Closing Remarks

**Location:** Weeksville Heritage Center, 158 Buffalo Ave, Brooklyn, NY 11213

Round trip by charter bus for registered participants.

**Accessibility:** For information on the venue and its available resources, please [visit their website](#).



**Weeksville Heritage Center, location of AAAE 2023 Conference closing reception.**

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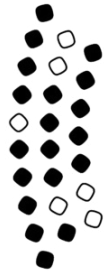


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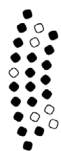
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