

ASSOCIATION OF  
ARTS  
ADMINISTRATION  
EDUCATORS

45TH ANNUAL CONFERENCE  
**INTERSECTIONS  
& INNOVATIONS**

MAY 23-25, 2024  
UNIVERSIDAD DEL  
SAGRADO CORAZÓN  
SAN JUAN, PUERTO RICO



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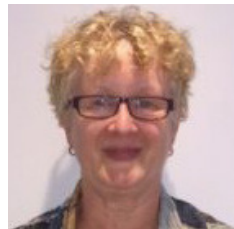
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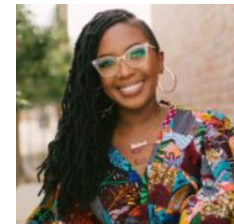
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### AAAE Staff

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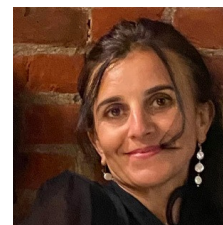
**Dani Wyatt**

Programs & Operations Manager

**Minh Nyugen**

Intern

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Dani Wyatt



Minh Nyugen



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

## Conference Planning Committee



Milena Deleva



Javier Hernandez  
Acosta



Diane Claussen



Dr. Dan Green



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This year's AAAE conference was  
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# 2024 Keynote Speakers



## Opening Keynote Speaker

For more than 25 years, **Dr. Maria Rosario Jackson**'s work has focused on understanding and elevating arts, culture, and design as critical elements of healthy communities. Her work blends social science and arts- and humanities-based approaches to comprehensive community revitalization, systems change, the dynamics of race and ethnicity, and the roles of arts and culture in communities. After confirmation by the U.S. Senate in December 2021, Dr. Jackson became the 13th chair of the National Endowment for the Arts in January 2022. With this historic appointment, Dr. Jackson is the first African American and the first Mexican American woman to serve as chair of the NEA.

For Dr. Jackson's full biography, please [visit our website](#).



## Opening Keynote Speaker

**Ana Teresa Toro** is a Puerto Rican journalist & writer. Ana is a columnist in Puerto Rican and international media, such as El Nuevo Día , El País from Spain, ECOS from Germany, Distintas Latitudes from Mexico, Internazionale from Italy, Global from the Dominican Republic, Anfibia from Argentina and The New York Times . She is the author of the novel Letters to the Water and the chronicle books Las Narices de los Perros and The Grandmother's Body. She has been a workshop leader and collaborator of the Gabo Foundation in Colombia. She has won the First Bolívar Pagán Journalism Prize three times, awarded by the Institute of Puerto Rican Literature, and the country's journalistic guilds—the Overseas Press Club and the Association of Journalists of Puerto Rico—have recognized her work in more than a dozen times.

For Ana's full biography, please [visit our website](#).



## Closing Keynote Speaker

**Angel Antonio Ruiz Laboy** is an award winning writer, professor, editor and cultural administrator with more than 10 yrs of experience. Ángel Antonio has a degree in Comparative Literature from the University of Puerto Rico and an MFA from NYU. As Associate Director of Arts and Culture at CENTRO, he oversees the integration of arts to CENTRO's programming as well as the creation and acquisition of new cultural contents and programs.

For Angel's full biography, please [visit our website](#).



# San Juan Cultural Picks

## Visit to the Museum of Contemporary Art and the Puerto Rico Negrx Exhibition

Thursday, May 23 | 1:30-4:00 pm

Busses depart at 1:30pm from DoubleTree San Juan & Courtyard Miramar Hotels

This activity includes a visit to the Museum of Contemporary Art of Puerto Rico (MAC) located in Santurce. The visit will allow you to learn about the community outreach projects of this institution that have impacted multiple communities in Puerto Rico and initiatives to provide direct support to artists. The experience includes a guided tour of the Puerto Rico Negrx exhibition, the first institutional exhibition to present over 30 Afro-descendant artists from Puerto Rico and the diaspora within their historical context.

## Urban Art Walking Tour at Santurce

Thursday, May 23 | 1:30-4:00 pm

Busses depart at 1:30pm from DoubleTree San Juan & Courtyard Miramar Hotels

This activity includes a guided walking tour through the streets of Santurce to learn about the development of urban art in the community. The tour will include stops at Cerra Street, a sector with the highest density of public art and where the Santurce es Ley international urban art festival and artist workshops are located. The visit will place this development in the economic and social context of the neighborhood, including the challenges of displacement and gentrification that have been generated since the beginning of the urban art trend.

## Entrepreneurship and cultural management practices in Puerto Rico

Thursday, May 23 | 1:30-4:00 pm

Busses depart at 1:30pm from DoubleTree San Juan & Courtyard Miramar Hotels

This activity includes a guided visit to the Taller Comunidad La Goyco located at Calle Loíza in Santurce. This venue was previously a school that had been closed by the government until a group of cultural managers rescued it and turned it into a community cultural center. It now houses dozens of projects, including the Casa de la Plena, a museum focusing on this Puerto Rican musical genre (Plena). During the visit we will have the opportunity to participate in a discussion with organizations led by artists such as Los Pleneros de la Cresta and Y no había luz, among others.

Universidad del Sagrado Corazón  
Calle Rosales  
Esquina San Antonio  
Parada 26 1/2  
San Juan, PR 00909

# Welcome!

## Thursday, May 23, 2024 Pre-Conference Day

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

1:30 pm - 4:00 pm

\*Registration for these events is required.  
Adjust your registration in the Membership  
Portal or contact Dani Wyatt, Programs &  
Operations Manager, at  
dwyatt@artsadministration.org.

- Visit to the Museum of Contemporary  
Art and the Puerto Rico Negrx  
Exhibition
- Urban Walking Tour at Santurce
- Entrepreneurship and Cultural  
Management Practices in Puerto Rico

Busses will depart from the DoubleTree San  
Juan and Courtyard Miramar (AAAE conference  
hotels) at 1:30 pm. If you choose to meet the  
groups at the off-campus visit sites, please reach  
out to Dani Wyatt in advance so she can give  
you the address.

### Opening Reception

5:30 pm - 7:30 pm

**Location:** Universidad del Sagrado  
Corazón campus

**Welcome Remarks** by AAAE Board  
Presidents, Executive Director, and  
Conference Host

**Keynote Session** by Dr. Maria Rosario  
Jackson, moderated by AAAE Board  
Co-President Diane Claussen

**Keynote Talk** by Ana Teresa Toro

# Conference

Friday, May 24, 2024

Universidad del Sagrado Corazón, Calle Rosales, Esquina San Antonio, Parada 26 1/2 San Juan, PR 00909

## Registration & Welcome Coffee

8:00 am - 3:30 pm

**Location:** To be announced

## Meet & Greet!

8:00 am - 9:00 am

**Location:** Various (to be announced)

## Opening Plenary

Title to be announced

9:00 am - 10:30 am

**Location:** To be announced

**Presenters:** Javier Acosta Hernandez, colleagues from Universidad del Sagrado Corazón

## Concurrent Sessions 1

10:45 am - 11:45 am

**Stream 1:** Social Justice Cases in the Arts: How do Arts Management & Administration Faculty use Teaching Cases?

**Location:** Room A

**Presenters:** Susan Badger Booth (Eastern Michigan University), Dr. Mark Clague (University of Michigan), Dr. Wen Guo (Florida State University)

**Description:** Artists amplify voices that too often go unheard. They can use theater, murals, or music to evoke introspection or even convene a community to discuss difficult and divisive issues. Art can capture, reframe, and comment upon history, reshape shared understandings, and drive social transformation. As part of developing a collection of Case Studies on Social Justice in the Arts, we will be surveying our colleagues on how they currently use case studies in their programs and how they would use this new collection to teach topics that could include: economic, political, and social rights.

**Stream 2:** Embedding IDEAS in a graduate program in Arts Administration

**Location:** Room B

**Presenter:** Sarah Marty (University of Wisconsin)

**Description:** How does centering IDEAS as core values of arts administration education, rather than "value added" programming, impact who we are, what we do, and why it matters. Learn about practical ways that one graduate program in arts administration and entrepreneurship has embedded Inclusivity, Diversity, Equity, Access, and Social Justice into curriculum, procedures, and practices.

**Stream 2:** Exploring a university record label: fostering interdisciplinary music industry education

**Location:** Room B

**Presenter:** Rose Ginther (MacEwan University)

**Description:** The establishment of a university record label offers students multiple experiential opportunities to collaborate with others, to seek innovative solutions to the challenges facing the industry and to develop the management and entrepreneurial knowledge and skills that they need for successful careers in the sector. Working with professional artists, the label team provides a valuable exchange of services (professionally produced recordings for the artists) for learning opportunities (for the students). This session explores and illuminates the interdisciplinary and collaborative aspects of a university record label project from conception to finished project and the student learning and involvement that ensures its success and prepares them to enter the field.

**Stream 3:** Reflections on Master's Degree Capstone Projects in Arts Management: Case Studies from China

**Location:** Room C

**Presenter:** Dr. Ruby Yu (New York University)

**Description:** This session examines the adaptation of Arts Management education in China, focusing on optimizing capstone projects to better align with industry needs. We'll discuss replacing traditional theses with more applied, industry-relevant projects. Highlighting case studies from Chinese graduate programs, the session aims to inspire global educators in Arts Management to reflect and innovate. This critical dialogue addresses the need for educational evolution to meet the dynamic demands of the arts sector, ensuring students' preparedness for real-world challenges.



**Stream 3:** This accordion is calling us to fight: An analysis of protest vallenato, illustration and oral tradition as mechanisms to solve collective action problems.

**Location:** Room C

**Presenter:** Juan Manuel Posso Ospina (Baruch College)

**Description:** Explore the transformative power of cultural movements, including protest music, illustration, and oral tradition, in addressing collective action challenges. Discover innovative pedagogical approaches, interdisciplinary collaboration opportunities, and strategies for fostering diversity, equity, inclusion, accessibility, and social justice within arts administration education and practice. Join us to gain practical insights and best practices for navigating complex societal issues and promoting positive change in cultural institutions and communities.

**Stream 4:** Financial statements for non-financial instructors

**Location:** Room D

**Presenter:** Heather Young (Humber College)

**Description:** Ever found yourself stumbling over a set of financial statements? Interested in making more proficient use of financial data in teaching, research, leadership, management, or governance? This session focuses on the balance sheet, or statement of financial position, to deliver brief, plain language explanations of the most challenging items for non-accountants, including capital assets, amortization, net assets, and working capital. Participants will leave with a complimentary glossary - written for arts managers in the not-for-profit sector - containing 350+ accounting, financial and related terms (some law, some math, some tax...). The goal is both immediate and lasting benefit. Try this at home, kids!

**Stream 4:** A Content Analysis of the Term "Engagement" in Arts Administration Journals

**Location:** Room D

**Presenter:** Anthony Rhine (Pace University)

**Description:** This study delves into the ambiguous term "engagement" within arts management research. Analyzing articles published in four key journals, it employs Mayring's inductive content analysis to categorize the term based on study objectives. Examining trends over four time periods (1999-2023), the study identifies eight distinct categories of engagement: cerebral, conceptual, control-sharing, employee, financial, interactive, market, and hive-mind. Each category clarifies the subject matter and usage of the term, aiming to promote transparent communication in arts management research. Research questions: 1. How is the term "engagement" used in articles published in four leading arts management journals? 2. How has the frequency and focus of engagement-related research evolved over time? 3. Can distinct categories of engagement be identified based on study objectives?

**Break**

1:45 am - 12:00 pm

**Concurrent Sessions 1**

12:00 pm - 1:00 pm

**Stream 1:** Gestoras: Latina Cultural Managers Share Their Stories

**Location:** Room A

**Presenter:** Ximena Varela (American University), Anush Titanyan (American University), Cecilia Ivanier, Belén Lengua

**Description:** The session is a live recording of an episode of Gestoras, a podcast which centers the stories of woman-identifying arts and cultural managers from Latin America and Latina cultural managers working around the world. The session participants will include two local guests from Puerto Rico who will join the conversation about their career paths, challenges of managing the arts as a Latina, and lessons they have earned.

**Stream 2:** A Pedagogical Approach to Teaching Legal Issues in Arts Management by and for Non-Lawyers

**Location:** Room B

**Presenter:** Kristi W. Arth (Belmont University College of Law)

**Description:** This session will preview a pedagogical approach designed to enable non-lawyer professors of arts administration to teach a "Legal Issues in Arts Management" class instead of relying on adjuncts. Alternatively, it will cover how this approach will make it easier to attract and manage adjuncts for such courses. This presentation will provide a preview of the mnemonic "legal thinking framework" described in Prof. Arth's textbook, "Legal Issues for Arts Organizations: A Practical Guide" (Routledge 2024), which is designed as a suggested course progression. It will discuss a recent course piloted to arts management undergraduates using this pedagogical approach and include an in-class exercise demonstration.

**Stream 3:** Interdisciplinary and Indispensable: Embedding Arts Management into the Core of a University

**Location:** Room C

**Presenter:** Samuel Krall (University of Tulsa)

**Description:** This session will present how the University of Tulsa's arts management program used interdisciplinarity and cross-collaborations to embed arts management into the core of its university. Examples will include course redesigns that transformed low enrollment to multiple sections engaging over 25 majors from all four university colleges; a curricular redesign that broadened enrollment to students outside of the arts; and strategic program development that engaged interdisciplinary stakeholders to create high-visibility initiatives establishing arts management as a key player in community-building efforts. Participants will be provided with detailed, transferable tactics and encouraged to share their own successes.

## **Stream 4:** Arts Education as Arts Management: Bringing the Standards to Life

**Location:** Room D

**Presenter:** Jeff M. Poulin (Carnegie Mellon University), Quanice G. Floyd (Creative Generation / National Guild for Community Arts Education), Dr. Lisa Donovan (Massachusetts College of Liberal Arts)

**Description:** Arts education is an essential component of arts management, yet only in 2023 were “arts education” standards added to the Graduate Standards for Arts Administration Education. Throughout the writing process, a broad-scale assessment of the relevance and integration of arts education within arts administration curricula was conducted to produce a guiding framework of fourteen broad domains of practices, knowledge, and skills were identified. This session convenes a panel of individuals who serve as arts management faculty while also working as professional arts administrators in the field of arts education to illuminate the key elements of the new arts education standards.

## **Lunch Break**

1:00 pm - 2:00 pm

Lunch provided by Prohias Catering

**Location:** to be announced

## **AAAE Board of Directors Meeting**

1:00 pm - 2:00 pm

**Location:** to be announced

## **Concurrent Sessions 3**

2:00 pm - 3:00 pm

### **Stream 1:** The village of leaders and the importance of diverse collaborators

**Location:** Room A

**Presenter:** Annie Y. Saldaña (Museo de Arte de Puerto Rico)

**Description:** Arts organizations require a “village”, be it for larger or smaller institutions, organizations cannot thrive without diverse leadership and collaborators that bring into the conversation different perspectives, experiences, and skills. During this workshop, attendees will learn about the four seasons of leadership, how to identify, cultivate them, and how each of the team players can support the needs of the organization and the community through unique abilities, and cross-collaboration.

### **Stream 2:** Arts Learning and Workforce Skills: Cracking Open the Connections

**Location:** Room B

**Presenter:** Dr. Lisa Donovan (Massachusetts College of Liberal Arts), Leslie Applegat (North Adams Public Schools)

**Description:** Findings distilled from the Thinking Like A Region podcast series launched through an undergraduate arts management program at Massachusetts College of Liberal Arts, bring forward cross-sector voices from those in Berkshire County, MA, whose lives have been impacted by arts and cultural experiences. Developed and hosted by students, the show’s interviews illustrate the links that exist between creativity and contemporary workforce skills. By addressing the skills and capacities that deep engagement the arts brings forward, students and their guests foreground how the relevance of these competencies translates across sectors and resounds in the field of arts management itself.

### **Stream 3:** Mission-Driven Fundraising: Essential Strategies for Rural Arts Organizations

**Location:** Room C

**Presenter:** Elise Kieffer (Murray State University)

**Description:** When asking arts managers what they perceive to be their biggest need, the answer is almost always “funding” or some variation of that answer (including but not limited to: grants, a grant writer, financial resources, donors. Every organization perceives the need for more, better, efficient, creative, or effective fundraising. Money drives our artistic machine. However, fundraising strategies prioritizing high volume, a wealthy donor base, or large populations are ineffective in rural locales. Those strategies need to be modified, or perhaps avoided altogether, for rural organizations. This session introduces the need for creative collaboration through mission-driven fundraising in rural arts organizations.

### **Stream 3:** Collaboration Courtesy of Zoom: The Three Girls of Shanghai

**Location:** Room C

**Presenter:** Kari-Anne Innes (Slippery Rock University)

**Description:** “Three Girls of Shanghai” intersects across histories, disciplines, and time zones continuing the exploration innovations afforded by online technologies. Based on the testimonies of three Jewish women who grew up in Shanghai, China, the play has been written, rehearsed, and produced entirely through email correspondence and Zoom. Dr. Kari-Anne Innes, head of theatre arts management at Slippery Rock University, builds upon her co-authored chapter “Turning ‘Limitations’ into Opportunities” in “Undergraduate Research in Virtual, Online, and Hybrid Courses” (2022) to share how online technology has fostered creative collaborations and audience reach.

### **Stream 3:** Building Research Culture in Arts Management Higher Education: Celebrating Students Research

**Location:** Room D

**Presenter:** Natalia Grincheva (LASALLE, University of the Arts Singapore)

**Description:** This session will discuss the growing demand to significantly advance the research dimension in the arts management education due to numerous fundamental changes that are currently transforming the professional field and practice of arts management from a mere service industry into a leading creative economy sector. Offering some examples of integration new research developments programs in the arts management education, my representation will demonstrate successful results of the BA Arts Management Program at LASALLE | University of the Arts Singapore. The presentation will share effective strategies for building strong research cultures in undergraduate arts management education and discuss innovative approaches to connect research practices in high education with creative industry developments.

### **Stream 4:** Cultural Planning Boom: Planning for Spatial Justice in American Cities

**Location:** Room D

**Presenter:** Jane Zheng (University of Wisconsin - Madison)

**Description:** This session explores the roots and contemporary significance of cultural planning in American cities, analyzing its evolution from welfare state policies to the present 'cultural turn' in urban planning. Investigating the surge in cultural plans since 2000, we employ a dual approach, examining academic literature and 52 cultural plans from 32 cities. Through interviews and document analysis, we reveal the recent boom's connection to social inclusiveness and equity under leftist politics.

## Break

3:00 pm - 3:15 pm

## Speed Networking Mentorship Session

3:15 - 4:15 pm

**Location:** Various (to be announced)

## 2024 AAE Mentorship Co-Hort Meeting

3:15 - 4:15 pm

**Location:** Various (to be announced)

## Concurrent Sessions 4 3:15 pm - 4:15 pm

### **Stream 1:** Innovation Across Campuses: Classroom Intersections and Professional Partnerships

**Location:** Room A

**Presenters:** Delaney Piggins (DePaul University / Chicago Shakespeare Theatre), Diane Claussen (DePaul University), Barbara Butts (Northwestern University)

**Description:** In response to our rapidly evolving arts environment and the limited scope for students to see the remodeling and recovery happening in real time, three educators created the undergraduate-led course, Arts Leadership & Innovation and its culminating one-day Summit with Chicago students and professionals. The session, led by the three educators, will report on the creation and experience of the course and summit, which partnered students at two universities, connected them with arts practitioners across Chicago, and encouraged transparent dialogue on topics arising from the community and the course's four pillars: sustainability, accessibility, community engagement, and inter-generational facilitation.

### **Stream 1:** Demand and Price Management in the Arts: Desires, Trails, Impact

**Location:** Room A

**Presenters:** Jessie Bower (Art Files / Tessitura), Michele Trimarchi, Ph.D. (University of Catanzaro "Magna Graecia")

**Description:** "An invitation to challenge student perspectives on audience retention in a post-COVID society, this presentation invites evocative considerations from broad cultural economic perspectives to generate wider connections between arts organizations and their audiences. Modern arts leaders are challenged to think critically about new sustainability practices. Generating demand for the arts at a large scale depends on understanding individuals' cognitive relationships and the extent of emotional and educational activation received from an arts experience. How can students think critically about art experience pricing models to explore the individual values of future audience members in order to reach them?"

### **Stream 2:** Small Town Drag Show: Insights on Preparing Arts Administrators to Navigate Controversial Events & Initiatives

**Location:** Room B

**Presenters:** Jordan Campbell (Gateway Regional Arts Center)

**Description:** What happens when a small town arts center in rural Appalachia puts on a drag show to celebrate LGBTQ Pride Month? This session will explore the challenges faced by arts administrators when supporting DEAI initiatives in today's fraught political climate. The session will cover the gaps in arts administration education regarding these difficult conflicts, and will open a discussion with participants to offer high-level solutions and recommendations for the field.

### **Stream 3:** Integrating Artificial Intelligence into Arts and Entertainment Management Education

**Location:** Room C

**Presenters:** Dr. Dan Green (Carnegie Mellon University), Dr. Brett Crawford (Carnegie Mellon University)

**Description:** This session will highlight the profound impact of artificial intelligence (AI) and its value in arts management education. AI transforms operations, offering insights into audience preferences, and can assist in steering decisions in programming, marketing, and audience engagement. The proposed session aims to empower educators to integrate AI seamlessly into their classrooms by offering two case studies from classes in the arts and entertainment sectors. Practical solutions & ethical considerations will be examined, focusing on ownership and fair compensation in using GenAI. Finally, this session will share survey insights on university partnerships with AI companies will be shared.

## Break

4:15 pm - 4:30 pm

## Concurrent Sessions 5

4:30 pm - 5:30 pm

### Stream 1: Artistic Narrative DEI Training

**Location:** Room A

**Presenter:** Jovan Osborne (Florida State University)

**Description:** This presentation Artistic Narrative DEI Training is on the effects of this method of training for arts organizations. Artistic narrative utilizes the arts such as photography, poetry, music, dance, video, etc to aid in the presentation of a personal experience. Morukian (2022) recommends that DEI training should utilize the Head - Heart - Hands approach. This approach focuses on learning through cognitive knowledge, affective emotional connections, and psychomotor connections to practical application. Artistic narrative focuses on the cognitive and affective approach to help build bridges of knowledge and empathy.

### Stream 2: The Onus is on Us: Creating and Supporting Leadership Grounded in Abolition and Liberation in the Arts and Culture Sector

**Location:** Room B

**Presenter:** Quanice G. Floyd (University of Cincinnati / CCM)

**Description:** Explore the transformative potential of arts administration education in dismantling systemic barriers. This session delves into the development and implementation of a 10-week course at a University, integrating abolitionist and liberationist principles. Participants will gain practical insights into teaching strategies, challenges, and successes, empowering them to adapt and implement similar courses at their institutions. Join us in shaping the next generation of arts administrators committed to anti-oppressive, anti-racist, and liberatory work cultures.

### Stream 3: Mapping the Exhibition Landscape: Social Capital, Network Dynamics, and Effective Strategies in Contemporary Artist Promotion

**Location:** Room C

**Presenter:** Dr. Yingchong Wang (University of Virginia)

**Description:** This research delves into the realm of artist promotion by positing that success hinges not only on individual talent but also on woven social networks. Through the application of Social Capital Theory, the study unveils the pivotal role of social connections in artist promotion through utilizing the NetRate algorithm. It explores the hidden network between museums and galleries, tracing global contemporary art exhibition diffusion across time. The research assumes artists' exhibition circulation contributes to accrued social capital, enabling more opportunities for artists. Artist agencies can utilize the insights inferred from the networks to tailor more effective strategies for promoting artists.

### Stream 3: Repositioning Power: Cultural Diversity and Participation in the Philippines

**Location:** Room C

**Presenter:** Jason Vitorillo (LASALLE College of the Arts, University of the Arts Singapore)

**Description:** This session examines how the Cultural Center in the Philippines promotes cultural diversity, equity, and participation while redefining the role of government cultural agencies and challenging power structures that suppress minority voices and marginalised groups.

## Dine Arounds

6:00 pm



# Conference

Saturday, May 25, 2024

Universidad del Sagrado Corazón, Calle Rosales,  
Esquina San Antonio, Parada 26 1/2 San Juan, PR 00909

## Registration & Welcome Coffee

8:00 am - 3:30 pm

**Location:** to be announced

## Bomba Workshop

8:30 am - 9:30 am

**Location:** to be announced

## Annual Membership Meeting

9:30 am - 10:45 am

**Location:** to be announced

## Break

10:45 am - 11:00 am

## Speed Networking Mentorship Session

11:00 am - 12:00 pm

**Location:** Various (to be announced)

## Concurrent Sessions 1

11:00 am - 12:00 pm

**Stream 1:** Creative Access: A  
Pedagogy for Arts Leaders

**Location:** Room A

**Presenters:** Amanda Cachia (University of  
Houston)

**Description:** In this paper, I reflect on a series of exhibitions over this decade that offer my foray into creative access, and which has infiltrated across new generations of practitioners in profound and exciting ways. I argue that my work in creative access has played an important role in helping to spawn a new artistic genre and movement of disability art, and that creative access must be embraced by galleries and museums as a sustained means to engage with disabled artists, disabled audiences, and the general public writ large.

**Stream 2:** The intersections of AI, the arts, and higher education: Exploring the policies, practices, chat, and the (mid)journey

**Location:** Room B

**Presenter:** Erin Hoppe (Miami University), Youngaah Koh (Miami University), Alicia Jay (Indiana University)

**Description:** Artificial Intelligence (AI) is here to stay, with its full effects for society and the creative industry still to be determined. We do know AI is growing at a rapid pace, favorability opinions are mixed, ethics are important, higher education is grappling with a new tool, and a new technological literacy is in demand. This session explores the literature/dialogue, policies, and practices in the intersections of generative AI, the arts, and higher education. It provides opportunities for participants to learn about key issues, share their own experiences and reflections, and consider bigger questions relating to the emerging technology.

**Stream 3:** Holding History: Arts  
Administration and Public Humanities  
Programming

**Location:** Room C

**Presenter:** Sarah Marty (University of Wisconsin)

**Description:** In academia there is often a gap between programs and units identified as "The Arts" and those identified as "The Humanities." In this project, Holding History, an English professor and a theatre producer teamed up to reimagine the relationship between campus archival libraries and community members. Bringing a theatre producer perspective to public humanities events puts "The Public" in humanities events, shifting the focus from the "sage on the stage" to community-engaged programming that brings together book history scholars, arts administration expertise, and students and community members from a variety of backgrounds and experiences.

**Stream 4:** Bridging the Gap: Fostering  
Meaningful Relationships between Arts  
Administrator Programs and Adjunct  
Professors

**Location:** Room D

**Presenter:** Quanice G. Floyd (University of  
Cincinnati), National Guild for Community Arts  
Education), Rebecca Bromels (University of  
Cincinnati)

**Description:** Explore strategies for fostering meaningful connections between arts administrator programs and adjunct professors. Discover the value of adjunct expertise, establish clear communication channels, and provide professional development opportunities. Learn to create inclusive learning environments and embrace diverse perspectives. Leave with actionable insights to enrich student experiences and strengthen the field of arts administration.



## Lunch Break

12:00 pm - 1:00 pm

## Concurrent Sessions 2

1:00 pm - 2:00 pm

### **Stream 1:** Generative AI in Arts Administration Teaching

**Location:** Room A

**Presenters:** Douglas DeNatale (Boston University)

**Description:** Generative Artificial Intelligence promises to transform the work of arts managers and arts administration educators. This presentation discusses a full-semester experiment using Generative AI for course on technology and arts management. Students were challenged to employ bleeding-edge tools for a creative project applying Generative AI to arts management. Students created AI-generated text, image, audio, and video and synthesized these into a final narrative project. I will discuss how the students' experimentation was framed and supported; demonstrate and discuss a sample of the students' creative work; and share reflections on the potential of Generative AI for transforming the arts management field.

### **Stream 2:** Considering Pedagogical Implications for Introducing Qualitative Research Methods in Arts Administration Higher Education Training: Findings from an International Study

**Location:** Room B

**Presenters:** Ann Rowson Love (Florida State University), Deborah Randolph (International Scholars Group)

**Description:** This paper provides an overview of a feminist qualitative research study that examined the state of the field internationally pertaining to how researchers use methodologies in art and cultural museums. Five themes emerged from the data analysis of interviews with researchers from five continents. After reviewing all five themes, this paper probes two themes in depth. This paper provides guideposts for considering new approaches for introducing qualitative methodologies in arts administration programs.

### **Stream 3:** Instructor Reflections on Integrating ADEI in Arts Management Education in States with Differing ADEI Policies

**Location:** Room C

**Presenters:** Jay Pension (University of Michigan)

**Description:** Various state policies have impacted how instructors can address ADEI in the classroom. This presentation is based on an autoethnographic exploration of one course instructor's experiences. The presentation explores an instructor's experiences while teaching similar arts management courses in one state with restrictive policies around ADEI and one without restrictive policies around ADEI. To better integrate ADEI into the curriculum, students learned the essentials of arts administration while considering various paths to enhance ADEI for staff and community members. Ultimately, students from each state responded differently about ADEI leading to different, often context specific, classroom discussions.

### **Stream 3:** The seeing place: how the pandemic forged new ways to share theatrical experiences

**Location:** Room C

**Presenters:** Raquel Vázquez (Teatro Público)

**Description:** This 30 minute session will include a presentation on the experiences of Teatro Publico theater company, during and after the pandemic and how innovation was key to sustaining operations. It will contain concrete examples on these applications, fiscal data and qualitative observations. A short Q&A session will follow.

### **Stream 3:** Shaping Creative Justice Ecosystems: Collective Action Case Studies in Arts and Culture

**Location:** Room D

**Presenters:** Marian Taylor Brown (Arts Connect International), Mica Rose (University of Massachusetts Boston)

**Description:** What does collective action oriented toward creative justice look like in practice? How is systems change tied to leadership, power, and privilege? What does community care and collective joy look like in collective action? Through participatory processes, we will explore these questions, alongside learnings from Collective Action for Creative Justice in Arts and Culture Sector: Case Studies in Arts and Culture Entrepreneurship, released in 2024, which encompasses three case studies: 1) Collective Action Anti-Racism Pedagogy, 2) Spatial Justice & Creatives at Work, and 3) Shared Leadership in Practice. Our goal is to contribute to creative justice movement work across practice, research, and policy in arts administration.

## Break

2:00 - 2:15 pm

## Concurrent Sessions 3

2:15 - 3:15 pm

**Stream 1:** Learning from real-world arts business narratives: Utilizing the case method in graduate arts marketing pedagogy

**Location:** Room A

**Presenters:** Dr. Divya Janardhan (Texas Tech University)

**Description:** This participatory pedagogical study is based upon a curriculum innovation involving utilizing the case teaching method within a graduate arts marketing course at the Arts Administration program at Texas Tech University. Nine teaching cases or actual narratives of arts organizations facing various situations around marketing domain areas were integrated into the course as required reading or through assignments tied to conceptual areas. The outcomes of this study included increased critical thinking and conceptual learning, increased confidence with real-world marketing situations, and an increased sensitivity to marketing issues faced by different organizations and communities, in different parts of the world.

**Stream 1:** Arts Administration Alumni & Sense of Belonging During their Post-Secondary Studies

**Location:** Room A

**Presenters:** Dr. Jennifer Novak-Leonard (University of Illinois Urbana-Champaign)

**Description:** Sense of belonging is an important factor in students' academic success, as well as longer-term career and personal well-being outcomes. This paper investigates sense of belonging in arts administration programs. Using data from the 2022 Strategic National Arts Alumni Project, this paper examines both quantitative and qualitative data on arts administration alum's reported experiences with sense of belonging during their post-secondary arts administration studies and how those experiences compare to other arts and design alumni experiences with sense of belonging.

**Stream 2:** Succession Planning

**Location:** Room B

**Presenters:** La Ruchala Murphy (South Carolina Arts Commission)

**Description:** Succession Planning Roundtable: Succession of leadership at all levels is critical to the health and sustainability of arts organizations.

**Stream 3:** The Role of Rural Arts in Social Justice

**Location:** Room C

**Presenters:** David Snider (Skidmore College)

**Description:** Rural arts organizations and arts managers play a special role in driving and developing social justice efforts in rural areas. By sharing recent case studies and interviews of arts leaders from across the United States, this session will share some of the ways that the rural arts affect and inform social justice in rural America. Beyond the tropes of country vs. city, understanding the differences in history, programming, economic impact, staffing, fundraising, community engagement, and the pursuit of diversity, equity, inclusion, and access in rural settings can help early-career arts leaders be ready to serve and succeed.

**Stream 4:** Integration of Generative AI Tools into Arts Administration Graduate Courses

**Location:** Room D

**Presenters:** Julie Goodman (Drexel University), Pamela Yau (Drexel University)

**Description:** Professors Julie Goodman and Pamela Yau of Drexel University's Arts Administration and Museum Leadership program embarked on integrating generative AI tools such as ChatGPT and Google Bard in their courses. In this session, they will review their pedagogical approaches, share detailed explanations of how AI was utilized in their courses, and discuss what happened as a result. Successes, challenges, and student reflections will be highlighted.

**Stream 4:** Top Ten Scenarios for Immersive Technology in Cultural and Tourism Applications

**Location:** Room D

**Presenters:** Ruoyi Li (Boston University)

**Description:** In this session, we will explore the transformative role of immersive technologies such as VR, AR, and MR in the cultural and tourism sectors. Focusing on 'Top Ten Scenarios for Immersive Technology in Cultural and Tourism Applications,' the presentation will highlight how these technologies are reshaping visitor experiences, enhancing cultural engagement, and offering new perspectives in arts management. Attendees will gain insights into practical applications, case studies, and the future potential of these technologies in arts and culture.

**Break**

3:15 pm - 3:30 pm

## Concurrent Sessions 4

3:30 pm - 5:00 pm

### **Stream 1:** Global Conversations

**Location:** Room A

**Presenters:** To be announced

**Description:** To be announced

### **Stream 2:** The Socially Responsible Arts Manager: Editing for Ethics of the Era

**Location:** Room B

**Presenters:** Jeff M. Poulin (Creative Generation / Carnegie Mellon University)

**Description:** In 1989, Anthony Keller published, “The Arts Manager’s Social Responsibility” in the Journal of Arts Management and Law, providing a theoretical and practical grounding of social responsibility for arts managers at the time. Through an exercise conducted with arts managers at all experience levels throughout the field, the seven principals have been interrogated to offer necessary revisions for the field of arts administration education today. This session will facilitate discussion and engage participants in a community-based process to contribute to the field-wide revisions of this document aimed at enabling the production of a new set of principles for the field.

### **Stream 3:** Creative Artmaking and Professional Skill-Building: Exploring a Multipurpose Pedagogical Approach for Youth Media Arts Programs

**Location:** Room C

**Presenters:** Noelle Hardman (Seattle University)

**Description:** This session will explore the intersection of creative artmaking and professional career skill-building within youth media arts programs. Attendees will learn about a “multipurpose” pedagogical approach for youth media arts programs that successfully melds art and business. The session explores how art and business—which have long been perceived as diametrically opposed—must be understood in tandem for emerging professionals in the arts sector.

### **Stream 3:** Sustainability in Theatrical New Work Development

**Location:** Room C

**Presenters:** Sarah Pier (Northeastern University)

**Description:** The non-profit theatrical sector is currently in a state of crisis, as organizations struggle to rebuild audiences and grapple with rising costs. Theaters are attempting all sorts of strategies to ensure their organizations survive. Unfortunately, these strategies often include cutting programming, and specifically programming of new work. In this session, we will focus on solutions to this crisis, through collaborative dialogue and moderated discussion. Participants will be asked to pose questions and ideate solutions in a collaborative environment, as we search together to find sustainable ways to support new work development as arts administrators and innovators.

**Stream 3:** Innovative Entrepreneurship in Arts Administration: Advocating for Change in the Digital Era

**Location:** Room D

**Presenters:** Angela Meleca (Meleca Creative Advisors)

**Description:** In an ever-evolving digital landscape, the arts administration profession must embrace innovation to thrive. This session explores the pivotal role of arts advocacy in shaping the future of the field. Led by Angela P. Meleca, an award-winning arts advocate and strategic advisor, attendees will gain insights into the intersection of entrepreneurship, technology, and advocacy in the arts. Topics covered include the significance of entrepreneurship in arts administration, harnessing technology for advocacy, and adopting new approaches for impactful change. Join us to empower the arts, navigating the challenges of the digital age with renewed motivation.

**Stream 3:** "We Are All Entrepreneurs" - managing the arts in Latin America and the Latin American diaspora

**Location:** Room C

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

**Description:** Do Latin American and Latin American-diasporic arts managers have a different approach to the production and distribution of art? What do they have in common, where do they differ, and why? This session reports on findings from 27 arts managers on their profession and their practice.

**Keynote Session**

5:15 pm - 6:15 pm

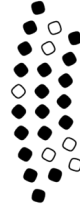
**Location:** to be announced

**Closing Reception & Bomba Performance**

7:00 pm

**Location:** to be announced

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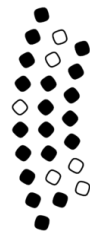
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