



2023

2023 SALE Conference Proceedings

Elise Lael Kieffer
Murray State University, ekieffer@murraystate.edu

Follow this and additional works at: <https://digitalcommons.murraystate.edu/ijria>



Part of the [Arts Management Commons](#), [Fine Arts Commons](#), [Nonprofit Administration and Management Commons](#), [Other Arts and Humanities Commons](#), and the [Other Music Commons](#)

Recommended Citation

Kieffer, Elise Lael (2023) "2023 SALE Conference Proceedings," *International Journal of Regional Issues in the Arts*: Vol. 1: Iss. 1, Article 2.

Available at: <https://digitalcommons.murraystate.edu/ijria/vol1/iss1/2>

This Research Article is brought to you for free and open access by the Faculty-Edited Journals at Murray State's Digital Commons. It has been accepted for inclusion in International Journal of Regional Issues in the Arts by an authorized editor of Murray State's Digital Commons. For more information, please contact msu.digitalcommons@murraystate.edu.

2023 SALE Conference Proceedings

Cover Page Footnote
conference proceedings

Joy Young (South Arts)

South Arts and SALE:

Partnership and Collaboration for Field Building in the Southeast South Arts is one of six regional arts organizations in the United States of America. Serving arts organizations, artists, communities, and state arts agencies in Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, and Tennessee, South Arts' mission is advancing Southern vitality through the arts. South Arts has over fifteen programs in film, literary, media, performing, traditional arts, and visual arts.

Additionally, South Arts has launched Emerging Leaders of Color and Southern Cultural Treasures, two programs focused toward diversity, equity, and inclusion. The South Arts region is home to many degree granting bodies in the field of arts administration/arts management. South Arts recognizes that there are a multitude of opportunities to enrich the field through partnerships and collaboration with higher education. This roundtable discussion with arts leadership educators will introduce South Arts to SALE conference attendees. After introductions, the discussion might explore:

- Regional Internship & Fellowship Opportunities
- Regional Employment
- Regional Field Research
- Regional Field Services – Panelist, Speaker, Presenter

This conversation will be led by Joy Young, PhD, VP of Programs at South Arts. In addition to her work at South Arts, Dr. Young is an adjunct faculty for the Winthrop University Master of Arts in Arts Administration program where she teaches Arts Leadership.

Anthony Rhine (Pace University)

Cultural Diversity, Equity and Inclusion in Performing Arts Leadership:

A Qualitative Study of Leadership Styles and Strategies to Promote DEI:

The responsibility of leading an arts organization is distinct from other leadership roles due to the complexity and delicate nature of balancing tactical responsibilities while also nurturing an ecosystem that encourages artistic expression. Leaders' duties are multifarious with often conflicting aims: managing complex organizations, navigating thorny governmental policies, and addressing critical social issues to foster diversity, equity, and inclusion (DEI), all while cultivating a creative environment. This study aimed to identify the specific traits, characteristics, and strategies demonstrated by current arts organization leaders who are navigating the shifting demands of arts leadership. In this grounded theory study, the research team interviewed twelve leaders of performing arts organizations across the United States to understand their leadership styles, strategies, and ways in which they implement cultural equity in their institutions. Study participants included both males and females in leadership roles (e.g., artistic director; managing director) within renowned dance, theater, and music organizations of varying sizes and geographic locations. Leaders participated in semi-structured interviews which were transcribed and coded. The discourse analysis yielded several distinct individual and common themes of leadership styles. Findings suggest that nonhierarchical styles, empathy, open communication, positivity as a strategy to incorporate strengths, and advice-seeking to overcome challenges are common among performing arts leaders.

Additionally, leaders identified gameness as a valued characteristic in colleagues, and maturity as a commonly lacking trait among subordinates. Themes underscored the urgency of DEI, the personal nature of the participants' commitments to equity, and the need for novel ways of thinking to affect meaningful and lasting change. The participants all avowed personal missions to increase equity in the arts sector. Implications include the importance of emotional intelligence-based leadership; the need for inclusive, nonhierarchical approaches to both the creative and business sides of arts organizations; the value of upholding commitments to stakeholders, the community, and society at large; and the need for arts leaders to embrace their roles as purposeful agents of change.

Yawei Xiao (Florida State University)

Capturing Chinese International Students' Stories: A Narrative Inquiry Discussion Whether visiting a museum or attending a concert, art experiences are all around accessible

These experiences play a critical role in society. Art creators, they express their feelings and thoughts through artistic creation. For the audience, art enriches the audience's five senses and arouses their emotions and thinking. As John Dewey stated, "art as experience", art is both the achievement of artists and the result of audience participation. As a medium, art connects the experience of the audience with that of the artist and transforms the meaning of art based on the audience's own life experience. While the experiences themselves are important, the people behind them are the glue that holds community arts organizations together. Of all the people behind the scenes, arts managers or administrators are the ones who help provide creativity and leadership from a macro perspective. While experience is an excellent teacher, these professionals typically receive academic training giving them a strong foundation in business and communications strategies for successful arts organizations.

According to the Association of Arts Administration Educators, 93 higher education institutions in the United States offer graduate programs for those seeking careers as professional arts administrators or those who wish to serve the arts and culture community. While arts administration is a popular field in US higher education, it can be found internationally; thus, there exists an international interest in studying arts administration. Most US programs receive applicants from non-native English speakers worldwide and in 2021 the total number of international students at the U.S. universities was 914,095. While the international student population is rising, the model for higher education in the US continues to be faculty focused. Similarly, in our current academic literature on student engagement and experience, the conversation about diversity and accessible curriculum is most often informed from educator perspectives. The discussion about students' engagement, academic achievement, and reflections is limited, not to mention the international student group. Therefore, to better understand how international students' experiences, as well as specific discipline, the researchers started a collaborative research project to study Chinese international graduate students' experiences in the Arts Administration program in the United States.

Claire Long (College of Charleston Arts Management Program)

Drawing upon our collective experience in and outside of the classroom, we will identify the challenges and opportunities of cultivating learning experiences with non-academic partners in an academic environment. How can we train internship supervisors to provide high-quality, mutually beneficial educational opportunities for students within the context of a professional environment? How can we facilitate conversations with arts professionals that are accessible to students? How do we prepare students and international colleagues for cultural exchange? What resources can we provide to support non-academic partners? In this collaborative session, we will discuss these questions, our current strategies, and potential solutions to strengthen and enhance these essential relationships that form the foundation of experiential learning.

Anthony Rhine (Pace University)

Where to house an arts administration program

In this case study presentation of two arts administration programs administered through arts departments, and one administered through a business school, distinctions are drawn. There are lessons to be learned from each type of academic unit, and obstacles that each present for the student. In this report we discuss advantages and disadvantages to each structure, possible middle-ground solutions that aim to solve most of these disadvantages, a strategy for incorporating both "art" and "business" mindsets into a graduate program, and an early dichotomy for distinguishing programs based on their strategic aims.

Travis Newton (Le Moyne College)

Mayoral Involvement in Professional Symphony Orchestra Negotiations

Given their large and typically unionized artistic workforce, and their status as long-established members of their home city's artistic landscape, negotiations between professional symphony orchestra (PSO) management and musicians in the United States offer an opportunity to explore the complicated relationship between public office-holders (specifically, mayors) and orchestra stakeholders. This relationship has not been explored in the extant literature, which has largely focused on orchestra finances, arts labor unions, and cultural policy. The case study method, grounded in an exploration of collective action theory, will include an analysis of two orchestras' recent negotiations: the Chicago Symphony Orchestra (resolved in 2019) and the St. Paul Chamber Orchestra (resolved in 2013). Mayoral involvement in these two otherwise intractable negotiations resulted in a form of forced mediation, which was enabled by mayors' ability to convene discussions by leveraging the power of their public positions.

Kim Wilson (Arts in Basic curriculum institute)

Meeting the Moment: a 35-year overnight success story

SC's Department of Education committed \$20 million dollars of American Rescue Plan funds for learning in and through the Arts as part of SC's learning recovery plan. To many other states, it seemed

like an overnight success. However, it was a moment 35 years in the making. We invite others to hear the story of this historic partnership between SCDE and the South Carolina Arts Commission, a project that has been titled Arts Grow SC. Three Arts Grow SC partners will each describe their unique and innovative “next practices” programs. The session will conclude with how all partners are “meeting this moment” together and how collectively they “embrace disequilibrium” through trusting, transparent, supportive, and strategic collaboration. Audience members will be invited to reflect on their own advocacy experiences, consider new strategies of engagement among partners, and be provided with resources they can use in their own schools and states.

Dan Shanahan (Daemen University and Tom Space Theatre)
Public Ritual in Support of Neighborhood Development

This presentation will examine how Torn Space Theater has integrated site-based performance to support neighborhood development initiatives on Buffalo’s East Side; a historically underrepresented and under-resourced community. As the Artistic Director of Torn Space Theater, I will examine the work from an artistic and organizational point of view. Torn Space Theater considers performance to be a form of public ritual, incorporating a diverse array of talents from the community to aid in the acting, design and realization of the work. The company has partnered with high school marching bands, blacksmiths, horseback riders, construction vehicles, farmers, gospel singers and boxers among others. By incorporating the talents of their community and working with both professional and nonprofessional actors, the work of Torn Space Theater is firmly rooted in the traditions of the ancient Greeks, who believed “amateur” provided vitality to performance. A historical context of public ritual in performance will be examined through the theorist and playwright Antonin Artaud (1896-1948) and his concept of public ritual along with contemporary examples of public ritual that intersect with Creative Placemaking strategies (The National Endowment for the Arts).

The presentation will examine how the arts and neighborhood revitalization efforts interact by considering public ritual performance in terms of community wide participation in the construction, presentation and observation of the work. Through this public approach, performance provides an opportunity for rebuilding our communities through the arts by activating the public sphere within economically neglected neighborhoods. During the presentation, participants will be introduced to the concept of public ritual in contemporary performance, consider how this practice contributes to creative-placemaking strategies that build community through the arts, while examining the challenges and opportunities that arise when contemporary performance supports neighborhood development initiatives.

Qiaochu Wang (Department of Art Education at Florida State University)
Ethnic Diversity of Musicians in Symphony Orchestras Abstract:

The lack of ethnic diversity of musicians in symphony orchestras has been a widespread issue all over the US. The majority of musicians in the US symphony orchestras are white, and ethnic minorities are a rarity. The problem has long existed due to multiple reasons, including history and society, and some less obvious ones. This presentation will discuss the nature of the phenomenon and discuss possible solutions. First, I will present statistical numbers to show the current situations and dilemmas in the homogeneity of symphony orchestra musicians. These dilemmas reflect the arts inequality and the

limited spread of classical music. Specifically, the popularity of classical music and the education of musicians differ among different ethnicities. Besides, implicit discrimination exists in symphony orchestras' recruitment and musicians' career development.

Next, I will discuss the Cultural Democracy theory and apply it to propose possible solutions to the problems. The symphony orchestras should represent the interests of the community, particularly in terms of ethnic representativeness and music accessible and educational to a wide population of the community. The community-based practices, including performance activities and educational approaches, can cultivate the appreciation of classical music and elevate equal opportunities in professional music training. Also, the cultural policies of encouraging diversity and preventing inequalities in symphony orchestras are necessary. Lastly, I will use the Javacya Arts Conservatory (JAC) as an example to specify and illustrate the solutions. JAC has existed for over forty years to provide a safe space and quality music education for BIPOC (Black, Indigenous, and students of color) students. The achievements of JAC further prove the effectiveness of the proposed approaches.

Kate Keeney (College of Charleston)

Exploring the Concept of Benefit for Planning, Decision Making, and Evaluation

Benefit is a commonly used concept for expressing positive outcomes of arts participation. This research offers a conceptual analysis of benefit as a standard unit of measure for design and evaluation of third sector arts organization services. We explore the possibilities for a standard unit of measure, called Benefit Unit, that can be used as an objective measure aimed at dispelling the inherent ambiguities of "benefit" in the current discourse on arts programs and services. Developed for arts organizations, we see potential for any nonprofit organization seeking to establish more objective measures of the intangible merits of its services. Our research is aimed at decision makers, policy agents, public administrators, and funders who have interest in improving available tools for measuring outcomes of arts services. We pose the question: can the concept of benefit be applied as a standard unit of measure for application in the nonprofit arts sector? This workshop style presentation introduces a framework for enhanced program planning, decision making, and demonstrating value for arts nonprofits.

The framework, called Arts Benefit Unit, addresses the issue of how to plan for, and create demonstrated "benefit" of arts organization offerings, from performances and exhibits, to community engagement. Given the inherent and long-recognized challenges for arts organizations to provide objective, measurable, and observable benefit in the public they serve, this workshop explains how the framework can be used, and offers a participatory, mini working session for attendees to show how they might use the framework in arts organizations, and in teaching. The presenters address the gap between quantitative and qualitative measures, the methodological problems in current empirical research on "benefit of the arts," and offer recommendations for how to account for the artistic, over instrumental, outcomes of arts organization programming. The discussion will conclude with linkages between planning, decision-making, and communicating the value of programs in the context of articulating outcomes to funders, board members, and constituents.

Karen Munnely (Florida State University)
Arts Administration & The Music Portfolio Career

This presentation will focus on the relevance of arts administration skills to music majors and how arts administration can be used to support the skills required for a music portfolio career. Currently, there are numerous conversations taking place in higher education regarding the music curriculum and how to assist music students in developing employability skills. However, curriculum change takes time. The presentation investigates whether through arts administration courses or a minor, music students might be able to develop skills that are relevant to managing a portfolio career. There is evidence to suggest that many music alumni engage in portfolio careers, balancing multiple self-employed jobs and projects instead of having one fulltime job. Self-employed musicians will need many of the same skills a small business owner or arts administrator is required to have such as marketing, budgeting, networking, goal setting and planning. Yet data from Indiana University's Strategic National Arts Alumni Project (SNAAP) indicates that arts alumni are not obtaining these skills as part of their education.

Research by Emily Ondracek-Peterson (2013) indicates that music alumni wish they had obtained the following skills as part of their degree: contract writing, web/graphic design, marketing, fundraising, grant writing, networking and budgeting. These skills are commonly taught in arts administration programs. For this project, a review of literature was conducted in order to identify skills required to manage a portfolio career. Next, the curriculum of eight undergraduate arts administration degrees was analyzed in order to identify themes of topics and skills being taught. This data was then compared to the skills identified in the portfolio career literature in order to identify overlap. The results indicate that undergraduate arts administration programs teach many of the skills needed to manage a portfolio career. While curriculum change within the undergraduate music degree is still an important matter to be discussed, this research suggests that arts administration coursework or possibly a minor in arts administration may be one way for music students to gain employability skills that will be applicable to numerous careers including the portfolio career.

**Hailey Yasinski (CofC Arts & Cultural Management and MPA Program,
Charleston Symphony Orchestra)**
**Charleston Symphony Inclusion Fellowship: Developing Diverse Arts and Music Leaders
of Today and Tomorrow**

This presentation envelopes the experience and impact of a DEI centered Executive and Musician Fellowship through performances for musicians and department rotations for executives at the Charleston Symphony Orchestra. The Charleston Symphony Inclusion Fellowship (CSIF) serves as a solution to the lack of visible and invisible DEI perspectives in American orchestras and shapes the future of what leaders in these spaces look like and resemble. This presentation will detail the history of the Charleston Symphony, and provide insight on the implementation of the Fellowship program, subsequently detailing important topics such as DEI (Diversity, Equity and Inclusion) and how to effectively implement and develop them in an organization. Using data from the League of American Orchestras and other sources regarding DEI catalyst events, the presentation dives into how the CSIF creates current learning opportunities for Fellows while expanding their future possibilities. The

building of future leaders - both as performers and as executives - is provided by hands-on learning experiences, such as the creation of community outreach programs, in-school performances, and workshops. The end goal of the fellowship is to assist in preparing the cohort for success in their respective career path. With this program existing for the second year, we will also examine the framework behind its creation and immediate impacts on the fellows and the symphony as a whole. Remaining presentation time will be used for a Q&A session with attendees.

Rachel Shane (University of Kentucky)

- Deaccessioning through a Financial Lens
- Intern Culture: U.S. Theatres Approach to Career Preparation

Utilizing Kingdon's Multiple Streams Framework, this presentation examines changes to deaccessioning fiscal policy and practice over time. Additionally, the research considers the external financial and civil pressures which surfaced due to the pandemic. The presentation will explore deaccessioning evolution and ethical considerations via historical and document analysis.

Winter Phong (University of Kentucky)

Mind the Gap - Building Campus Relationships to Support Trans-, Multi-, and Interdisciplinary Research Opportunities

Kate Keeney (College of Charleston)

Although there are many indications that arts management has grown to be a clear discipline, the field continues to rely on a wide array of theoretical knowledge that has been borrowed from other fields (Paquette 2019). Framed by Bourdieu's theory of practice, this research employs a targeted literature review and analysis to extend understanding of theoretical application in arts management research. This work (1) sheds light on theories used in arts and cultural research, (2) identifies theoretical contributions by their disciplinary origins and use, and (3) suggests broader theoretical adoption in arts management education and practice. Theory-based evidence formed through repeated and empirical observation allows for organizations to predict new issues and be confident in addressing them, adapting in response to shifting needs and external environments. Findings provide a theoretical grounding for extant arts management research and applications for education and practice.

Joshua Ritter (UNC Greensboro)

There is a need for a new pedagogy integrating arts management, entrepreneurship, and education. Education directors working for arts organizations have a variety of backgrounds and specializations. Education director effectiveness can be optimized with a broad understanding of arts management, entrepreneurship, and education. Education directors should be aware of the latest industry best practices related to the educational mission of their arts organization and the needs of the community they serve. Lecturer/Theatre Manager, Josh Ritter, has pioneered this new pedagogy through experimental classes at UNC Greensboro. Josh will share his curriculum development related to this

new approach to preparing students to develop and manage educational programs for arts organizations.

Jerome Socolof (Massachusetts College of Liberal Arts)
Regional Arts Issues of New England

Various geographic regions across the United States are regularly faced with and must navigate issues in the arts particular to their area. This discussion examines issues germane to New England, exploring topics such as programming inertia, gentrification, and rapidly shifting demographics.

Ashley Brown (SC Arts Commission)
Building a Bridge Between Arts Nonprofits and School Districts

Rachel Skaggs (Ohio State University)
The Work in Artwork:

Approaches to Collective Action among Arts and Creative Workers Artists are difficult to define. Not everyone working in the arts and creative sector is employed to create or perform art, and indeed might not do artistic or creative work at all. Likewise, artists and “creatives” work across sectors and are often precariously situated in so-called portfolio careers, gig economies, or similar nonstandard employment relations. These definitional and boundary challenges make it difficult for artists and creative workers, in and beyond arts organizations, to participate in labor organizing and other forms of collective action to improve their working conditions.

In this paper, we outline two cases that are illustrative of the simultaneous difficulty and promise of new labor activism among artists and creative workers. For the purposes of this paper, we refer to artists as those who are the primary creator or performer of works of art and creative expression, material and ephemeral. “Creative workers” refers to all of those people who come together to support the primary artistic workers, e.g., through roles in curating, managing, producing, and otherwise supporting the creation or performance of original works. The first case outlines the unionization process and outcomes at MoMA and is used to emphasize the importance of delineating who is considered a worker. The second case outlines the informal art world of country music songwriters and is used to delineate what is considered work. Both of these questions, who is a worker and what is work, are essential for progress and improvement in labor conditions for arts and creative workers. These considerations are especially timely in an era of increased new labor activism and ongoing efforts toward collective action and mutualism across the United States, including in among arts and creative workers.

Kandi Wong (The Kennedy Center)
Professional Development and Leadership in the Workplace

From lunch & learns to employee resource groups, learn how the Kennedy Center equips its arts administrators and managers with the tools and resources to facilitate discussions around work culture and career development. Get a glimpse into how diversity, equity, inclusion, and belonging are addressed inwardly from recruitment to employment at the nation's cultural center.

Mary E. Carlisle (Converse University)

Defining the Impact of the Fine Arts on Higher Education and Workforce Preparedness:

An Alumni Perspective Institutions of Higher Education (IHE) continue to use old models to collect data in response to stakeholders outside of the institution to prepare their students to be adaptive to the needs of the 21st -century workplace. This data often overlooks career readiness skills to primarily focus on admissions and matriculation rates and discipline-specific learning outcomes. This presentation will share the results of a nested case study which investigated the relationship between the skills acquired through a rural IHE's fine arts programs of study and skills utilized in the 21st century workplace as perceived by undergraduate alumni who completed their programs of study and entered the workforce between 2010-2019. Specifically, the alumni population studied are from three of the IHE's School of Arts (SoA) fine arts disciplines: (1) Art & Design, (2) Music, and (3) Theatre & Dance, for which the curricular framework emphasizes career readiness. 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 suggest that fine arts alumni can attribute many skills they perceive as needed in their current workplace to their fine arts program of study. However, there are also specific gaps in required skills needed in their work positions not addressed by the programs of study's curricular outcomes. The most distinct differences between skills obtained through the SoA's programs of study emerged when comparing alumni responses by their status as traditional or non-traditional students. The specific skills alumni perceived they acquired through the SoA programs of study will be discussed, as will required workplace skills that alumni perceive would be beneficial for future graduates to have obtained through their fine arts programs.

Jeff M. Poulin (Creative Generation)

Leadership in Arts and Cultural Education:

A Global Study, Statewide Intervention, and Local Example This session will share findings from new research by Creative Generation emerging from a global study integrating theories of critical reflection, entrepreneurship, and educational futures to cultivate the next generation of leaders working in the cultural and education sectors. The aim of this work is to prepare individuals who are equipped to reimagine the structures of leaders, evolve cultural and education ecosystems, and develop sustainable systems which cultivate the creative capabilities of young people. Participants will explore future visions of leadership through four-inquiry based processes – unlearning, bridging, navigating, and holding tensions – towards a goal of Distributed Collective Leadership. Attendees will

engage in activities to crosswalk these processes to their current work, as well as contribute to a dialogue about new visions of eldership and intergenerational learning infrastructures through a state-based example.

- **Arts Leaders as Social Change Makers:**

Skills Employed by Multi-hyphate Arts Professionals An arts education has long-term impact on learners, but how can creativity and artistic skills be applied to drive change in the social and civic sectors? Based on numerous studies conducted by Creative Generation, this session will explore three lenses for arts leadership educators to utilize when crafting learning experiences for their students: the creative capabilities – creative thinking, cultural consciousness, connectivity, and citizenship – exhibited by creative changemakers around the world (Poulin 2020); the multi-hyphenated roles which creatives find themselves in during their careers (Campbell, forthcoming); and the acquired and required skills utilized by arts graduates in non-arts sectors (Krieger 2021). Attendees will learn from the research, participate in replicable activities to empower students to utilize their arts leadership coursework in a broad array of professions, with a specific focus on application in the social and civic sectors.

- **Values-Forward Leadership Development:**

The Case of Developing A Capabilities Matrix in Personal & Collective Development Identifying an individual or organization's values has become a wider practice, however further thinking is not often completed to articulate how one demonstrates a value in day-to-day behavior. Beginning in January, 2022, Creative Generation agreed to focus on the development of capabilities as a way to demonstrate and practice our stated organizational values. This is a non-Western and justice-oriented concept, pioneered by Martha Nussbaum, that is understood as the “doings and beings” which enable an individual to succeed. This session will illuminate how to use the practice of translating one's values into action-oriented capabilities that can be used for continuous professional development and growth. Attendees will learn how the team at Creative Generation put this idea into practice and is now using a values based approach to annual professional development planning.

Daeyong Kim (Florida State University)

A photo exhibition “Hello! Democracy”

My area of responsibility at the Asia Culture Institute was curating special exhibitions about democracy, human rights, and peace. In collaboration with the National Museum of Korean Contemporary History, a special photo exhibition, Hello!Democracy, was held to commemorate the 100th anniversary of the Provisional Government of the Republic of Korea. Although the exhibition debuted at ACC, MUCH in 2019, we can currently view it online at:

https://www.much.go.kr/online_exhi/hello/index.html.

“Hello! Democracy” consisted of 6 sections (Peace, Power, Labor 1 & 2, Respect, Square) and showed South Korean democracy history by comparing past & present, suppression & freedom, and power & peace. On the back walls of ‘Peace: Elevating Democracy’, tense images of divided South and North Korea were exhibited. Because the Korean War was a draw, soldiers believed that they were defending their own country and disregarded democracy. This military culture inspired the populace to oppose this hegemony and made them consider how crucial peace is to democracy. ‘Power: Inhibiting True Democracy’ created a powerful sense of pressure for viewers with its massive wall. The

society's minority rulers take advantage of this oversight to expand their dominion. People can finally create their own formation if they understand the genuine motivations behind the rulers.

The two sides of economic growth were described in 'Labor 1: Initiating Human Condition' and 'Labor 2: Initiating Living Condition'. The two concepts of social welfare and economic advancement are not directly equivalent. In the face of tremendous economic growth, workers were exploited and should have given up their human rights in order to maintain their way of life. Democracy fought against the hegemony that be for their human rights and represented their sad existence by giving themselves up. 'Respect: Moving Forward' provided their images on the ceiling as a way to honor their sacrifice and express gratitude. South Korean citizens assemble in Gwanghwamun Square following the impeachment of the former president Park in an effort to unite their minds and struggle against the powers by expressing and displaying their opinions. 'Square: Gathering Together' showed square's changes with the stream of times.

Jay Pension (Florida State University)

- **A Regional Examination of the Financial Impact of Nonprofit Theatre and Higher Education Institution Affiliations**

This presentation describes the financial differences between nonprofit theatres with and without discernible affiliations with higher education institutions (HEIs). It reports on a study conducted in 2021 based on pre-pandemic finances of theatres in New England. Although the subject area is regionally based in New England, the presentation explores how the study could be conducted in any defined region in the U.S. and with any defined type of nonprofit arts organization. The study used descriptive statistics to examine annual revenue, the percentage of expenses to revenue, and the percentage of employee expenses to total expenses. The study sought to determine if these values were significantly different between theatres with and without discernible affiliations with HEIs. The findings suggest that HEI partnerships for nonprofit arts organizations greatly enhance the arts organization's financial stability and potential to survive in a world where arts organizations may struggle to increase their productivity to match for-profit counterparts.

- **Threading it Through -**

An Approach to Exploring ADEI With Students in the Classroom Over the last 20 years, perhaps no issue has been more essential to arts leadership education than engaging students around the issues of access, diversity, equity, and inclusion (ADEI). This work in arts leadership education closely reflects the field of the nonprofit arts in which many organizations have undergone new initiatives and made commitments to create more welcoming spaces for their community and use the arts to explore issues of social justice related to ADEI. This presentation explores one course instructor's experience of transitioning an introduction to arts administration course (both online and in person) from exploring ADEI as a topic covered in a single week to using ADEI as a lens across the semester. Students in the course learned the essentials arts administration while also considering every facet as a path to enhance ADEI for staff and community members. By threading ADEI considerations through everything the students learned, they developed a greater depth of understanding about the value ADEI initiatives can add to a nonprofit arts organization in every department.

Antonio C. Cuyler (Florida State University)

Critical Reflections on the Role of Foundations in Achieving Creative Justice

In 2019, Grantmakers in the Arts published my article, "The Role of Foundations in Achieving Creative Justice" in its Reader. In the article, I explored three research questions: what role should foundations play in achieving creative justice? What behaviors do foundations practice that might undermine their efforts toward achieving creative justice? And what approaches to funding creative justice should foundations consider? At the time, I also defined creative justice as the manifestation of all people living creative and expressive lives on their own terms. Most importantly, in the article, I argued that foundations should only fund BIPOC cultural organizations for the next 10 years and/or allocate at least 50% of their funding to these organizations for the next 10 years in the same ways that they did for orchestras between 1966-76. Too often, after scholars publish research they do not explore opportunities to assess how they have grown intellectually or how their thinking and positions have changed. In this presentation, I propose to do just that by critically reflecting on and re-visiting my arguments, positions, but also describing evolutions I have made in my thinking. I also hope to identify and explore lived experiences that shifted my thinking and compelled change. In addition, I will interrogate the actions Foundations have taken since 2019 to fund BIPOC cultural organizations and what these funding practices may mean for cultivating a more dynamic, innovative, and vital U. S. cultural sector.

Quanice Floyd (Drexel University & University of Cincinnati)

The Onus is on Us:

Creating and supporting leadership that is grounded in abolition and liberation in the arts and culture sector. As academics, it is our duty to ensure that we prepare our students to the best of our ability before graduating from our programs and going into the field. However, over the past four decades, the field (and the country) has been dealing with issues of inequity, racism, classism, and elitism, while arts administration in academia is slowly catching up. Most recently, there have been a significant number of "call ins" from historically oppressed communities to arts and culture institutions around the country. Some institutions have responded well, while others have crumbled. So, as educators, what is our role in ensuring that the next generation of leaders are well versed in building and supporting anti-oppressive and anti-racist work cultures while grounding their leadership in liberation and abolition? In this session, I will walk participants through the process of creating a 10-week course for Drexel University that brings a radical, progressive, and liberatory mindset to our students and their work as arts administrators. We will also talk about the accomplishments, challenges, and next steps for the course and how participants can take strategies from this course and implement them in courses at their own institutions.

**Rebecca A. Ferrell (Assistant Professor, College of Charleston + PhD Student,
University of Kentucky)**

First in Class: Navigating the Nation's First (Fully Online) Ph.D. in Arts Administration

The University of Kentucky (UK) is leading the way in furthering academic inquiry within the arts administration field. The University boasts the nation's first-of-its-kind online arts administration doctoral program. The program, completed entirely online, offers "the time and location flexibility necessary for committed and engaged arts scholars to study in a rigorous degree program focused on field competencies and research methodologies" (University of Kentucky, 2020). This program has brought together six students across different geographies with nuanced experiences and distinct interests to help set the tenor of arts administration research and establish a sectoral horizon regarding the state of the industry. Academia serves as a nexus of evolving ideologies and practical commitments to the broader world in which the students hope to engage. Ph.D. students typically achieve this through in-person discussions in the classroom alongside professors and students for real-time conversation and debate. The students' research is traditionally the core focus throughout their tenure. UK's program, however, enables a dual perspective for students—melding real-world experience and applicability with academic evaluation and methodology. This learning environment perhaps shifts how arts administration scholars undertake and build research and fosters new innovative approaches to creative practices. As students of this inaugural program, we propose a panel discussion that speaks to our experience of starting a doctoral program during the pandemic and ongoing social justice issues, including the Black Lives Matter movement. Our unique position provides an opportunity to explain our research's necessity and distinctiveness and the support systems we created during our doctoral journey.

Kathryn Starbuck Mullen (University of Kentucky)

Moving from Management to Mentorship:

Elevating Internships in Arts Organizations:

What makes an internship successful? How can arts organizations, as busy as they are, provide quality internship opportunities? As the Internship Coordinator for the Arts Administration B.A. program here at UK, I've had the opportunity to observe numerous internships within a variety of different arts organizations. These have included highly successful experiences, in which students and organizations benefit and grow from a collaborative partnership, as well as unsuccessful internships, in which one or both parties is left dissatisfied. Seemingly key to successful experiences has been the mentor. In addition to providing work and observational experience, successful sites generally include an individual who officially or unofficially acts as a professional mentor. In this presentation, I would like to share my observations and a few simple tips for developing a mentorship program within an arts organization. I would also like to connect the concept of mentorship to diversity, equity, inclusion, and access, as intentional mentorships can be utilized to uplift historically disadvantaged people.

