



# ARTS

## ADMINISTRATORS' ESSENTIALS:

SUPPORTING INDIVIDUAL ARTISTS

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MODULE 2: ACTIVITIES

**HELPING ARTISTS THRIVE:  
HOW TO BE A COACH**

# LESSON ONE: Activities

## Read/view + Reflect:

[What is Equity in the Arts?](#): Watch this short film, which was produced as part of the 2015 Emergence Symposium.

**Write 2-3 points that stood out to you.**

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

[Striving for Diversity and Equity in the Arts](#) (MacArthur Foundation): Read a brief account of how Enrich Chicago is seeking to address inequity, and how organizations can discuss this process in an honest and vulnerable way.

**Write 2-3 points that stood out to you.**

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

[W.A.G.E. or Working Artists in the Greater Economy](#): Read about how this group of cultural workers strives for equity in the arts from a financial standpoint.

**Write 2-3 points that stood out to you.**

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

Policy Link: [Creating Change Through Arts \(summary\)](#). Although this report is written from a policy perspective, there are several examples of how the arts can be utilized to address various human rights issues.

**Write 2-3 points that stood out to you.**

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

National Council of Nonprofits: [Why Diversity, Inclusion, and Equity Matter](#)

**Write 2-3 points that stood out to you.**

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

## Exercise + Reflection:

After reading the article, complete two to three of the Harvard project [Implicit Association Tests \(IAT\)](#) and at least one additional exercise or set of questions.

1. **What were your findings?**

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2. **How does this impact how you viewed the personal perceptions of others?**

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3. **What are some changes or actions that can be implemented to further educate yourself and/or others on bias and creating equitable conditions for the artists you serve?**

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# LESSON TWO: Activities

## Read/view + Reflect:

1. Zocalo Public Square: [Audience Engagement is Not Community Engagement](#)
2. [The Laundromat Project](#): An example of how an organization and community join forces to push forth creativity and social change. I encourage you to specifically read through their value statements and consider how your community interprets your organization's values and ethos. How is this viewpoint communicated through words and actions, and is it in alignment with their perception?
3. In the publication [General Assessment Resources & Tools](#), the Knight Foundation offers various examples of tools for program and grant assessment. Select one of the provided resources and use it to evaluate any selected area(s) of your program that relates to community engagement, analysis or involvement.

## How does this tool differ from what you currently use?

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## What can you conclude from your findings?

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## Exercise + Reflection:

Set aside time to attend a screening, performance, or showing of local artists' work that you might have never seen or considered attending. Make note of who is in the audience, supporters that may be listed on materials, the personal background of the artist(s) and content within the work.

Audience: \_\_\_\_\_

Supporters: \_\_\_\_\_

Artist background: \_\_\_\_\_

## 1. How do these participants resemble or differ from the artists and audiences with which you currently engage?

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## 2. What are the reasons that you had not engaged with this work previously (personal preference, time, etc)?

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## 3. How can you implement viewing new work more frequently?

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## 4. What are some points of entry within your organization or an affiliate that could be useful to this artist or group and how can you share that information?

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# LESSON THREE: Activities

## Read/view + Reflect:

1. 3ARTS: <https://3arts.org/residencies/>
2. McColl Center: <https://mccollcenter.org/innovation-institute/our-approach>
3. A Studio in the Woods: <https://www.astudiointhewoods.org/>
4. Policy Link: Creating Change Through Arts (full report). This is the full version of the summary you read earlier. As you read, make note of who was involved and how they contributed to the development their designated project.

## How did their expertise and internal resources manifest in a tangible way?

## How can some of these planning tools and strategies be used in your own resource management and assessment efforts?

## Exercise + Reflection:

Make a working “resource” list. Using the discussion points in the video as a guide, assess and list the following:

### 1. Social capital you have as an administrator and how it can be utilized to further support artists:

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### 2. Groups or organizations within your community that possess tangible resources that can assist in artist development:

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### 3. Internal or external spaces that are under-utilized or could serve as multi-use spaces for events, meetings, rehearsals, etc.:

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### 4. Artists who can act as consultants and ambassadors for your institution or bridge makers for their own communities:

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These are merely examples to begin with. Feel free to think more expansively across sector and geographic region. Once you feel as though you have a robust list, create a plan for engaging with these resources that can aid you in your role and how you directly serve your artists.

# LESSON FOUR: Activities

## Read/view + Reflect:

1. [The Currency of Connection](#)
2. [The Arts in Cross-Sector Collaborations](#)
3. [The pARTnership Movement](#)
4. [In Support of Individual Artists](#)

Although written from a funder's perspective, I encourage you to think about how your role as an administrator is key in advocating for artists' needs and how you can continue to educate funders and other decision makers about what's happening on the ground, while informing publications such as these.

## Exercise + Reflect:

Contact one or two current or previous organizational partners, or perhaps a group that you would hope to partner with in the future for a brainstorming session. Based upon what you've learned from these modules, approach this meeting with the goal of developing the blueprint collaboration that could be executed in the near future.

### **1. What are the needs of the artists you serve and how can joining forces assist in meeting those needs?**

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### **2. What resources do you both bring to the table? Consider your capacity (staff and time), any financial implications, along with what the artists are also seeking to accomplish and receive from the exchange.**

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