



ARTS

ADMINISTRATORS' ESSENTIALS:

SUPPORTING INDIVIDUAL ARTISTS

MODULE 3: WORKSHEETS

ENGAGING COMMUNITIES

LESSON ONE: Activities

View + Reflect:

[How art gives shape to cultural change](#), by curator Thelma Golden

Note: You listened to Thelma Golden's talk during Module 1. We think it is such an important talk that we want you to reference it again. You can take this opportunity to watch it again or reflect on what you remember from Module 1.

Exercise + Reflection:

Review the list of discussion questions located on your worksheet. Pick two that interest you and write down some ideas to share with the group.

Questions:

- **How can images help us understand or misunderstand ourselves and each other?**
- **How can arts organizations be catalysts for artists?**
- **What does it mean to nurture the creative spirit?**
- **How can we think of artists as catalysts and not just content providers?**
- **How can you support artists in being change agents even when they challenge the status quo?**
- **How can you provide a space where images and artistry can "work"?**
- **How can you be a catalyst in your arts agency?**
- **How can/does your agency provide space for cross-culture and cross-media dialogue? Is this important? Why or why not?**

LESSON TWO: Activities

Note: We are building upon previous modules. Continue to stretch yourself and explore other cultures and identities.

Exercise + Reflection:

Identify a local newspaper or blog that highlights emerging local creative talent. You can also try Facebook or Eventbrite for local artistic events. Find one upcoming event from a culture that you don't identify with. Stretch yourself and choose events that you normally wouldn't attend. Answer the following questions and bring them back to the next class to share.

1. What was the identity (or identities), idea, concept, value or belief that grounded the work?

2. Was the event in partnership with other artists, artist collectives, or cultural organizations? If so, what were the similar missions or objectives of each of those partners in order to bring them together? They may state the reason for collaborating openly or you may need to check on the partners' websites or publication materials for their missions and connect the dots yourself.

3. What is something you learned or a new insight you gained?

For more an example of the dangers of evaluating culture from our own lens, take a look at the video [Edward Said - An Introduction to Orientalism.](#)

LESSON THREE: Activities

Exercise + Reflection:

Review your organization's event schedule from last year, or that of a comparable organization. Check to see if there are any events that highlight a particular culture. Identify two to three events and reflect on the prompts below:

EVENT #1

1. Name of the event: _____

2. Was there an opportunity for people to learn the history, reason for and usage of the cultural objects or costumes presented?

3. Was culture reduced to a fashion statement?

4. Are people of this culture the ones who are profiting from the event?

5. Was the event in an environment where it was appropriate?

6. If you found an instance where cultural appropriation occurred, what would you have done differently to avoid cultural appropriation?

EVENT #2

1. Name of the event: _____

2. Was there an opportunity for people to learn the history, reason for and usage of the cultural objects or costumes presented?

3. Was culture reduced to a fashion statement?

4. Are people of this culture the ones who are profiting from the event?

LESSON THREE: Activities

5. Was the event in an environment where it was appropriate?

6. If you found an instance where cultural appropriation occurred, what would you have done differently to avoid cultural appropriation?

EVENT #3

1. Name of the event: _____

2. Was there an opportunity for people to learn the history, reason for and usage of the cultural objects or costumes presented?

3. Was culture reduced to a fashion statement?

4. Are people of this culture the ones who are profiting from the event?

5. Was the event in an environment where it was appropriate?

6. If you found an instance where cultural appropriation occurred, what would you have done differently to avoid cultural appropriation?

Push yourself to consider new ways to be culturally sensitive. Share your responses next class.

LESSON FOUR: Activities

Exercise #1:

Investigate some unique approaches to art happening in your community. You want to choose art that your organization has not traditionally funded. Consider artists or art collectives you have already come in contact with during this series.

Artist #1

1. Name (optional): _____

2. Has the artist attempted to secure funding from your organization? _____ Y / N _____

3. If not, why has the artist not attempted to seek funding?

4. What are some barriers and what are some opportunities the artist sees with local arts funding of his/her/their work?

Barriers

Opportunities

Artist #2

1. Name (optional): _____

2. Has the artist attempted to secure funding from your organization? _____ Y / N _____

3. If not, why has the artist not attempted to seek funding?

4. What are some barriers and what are some opportunities the artist sees with local arts funding of his/her/their work?

Barriers

Opportunities

Artist #3

1. Name (optional): _____

2. Has the artist attempted to secure funding from your organization? _____ Y / N _____

3. If not, why has the artist not attempted to seek funding?

LESSON FOUR: Activities

4. What are some barriers and what are some opportunities the artist sees with local arts funding of his/her/their work?

Barriers

Opportunities

Artist #4

1. Name (optional):

2. Has the artist attempted to secure funding from your organization? _____ Y / N _____

3. If not, why has the artist not attempted to seek funding?

4. What are some barriers and what are some opportunities the artist sees with local arts funding of his/her/their work?

Barriers -

Opportunities -

Write down any trends you see in the responses.

Exercise #2:

Review your organization's guideline for funding artists or creative projects.

1. Are there any barriers identified by the artists you interviewed that you see in your organization's funding guidelines? If so, what are some possible changes you can suggest to your administration?
