PPPM 4/573: Cultural Programming

Professor: Doug Blandy

Email: through Canvas or dblandy@uoregon.edu

Office Hours: TBD with other times by appointment

Course Website: https://canvas.uoregon.edu

Course Description

In this course we will explore theory and practice related to arts and cultural programming in the public sector. Class sessions will illuminate a range of opportunities available to cultural workers of varied backgrounds: museum specialists, community arts managers, arts educators, creative advocates, folklorists. Readings, discussion, and written assignments will provide opportunities for students to actively engage in analysis of inclusive and equitable cultural programming.

Learning Outcomes

- Upon successful completion of this course, students will be able to:
- Demonstrate an understanding and awareness of the number, type, and breadth of arts and cultural experiences and programs
- Describe meanings and benefits realized by communities, organizations, and individuals through arts and cultural experiences and programs
- Identify components of arts and cultural programming within arts and cultural organizations
- Apply concepts of arts and cultural programming processes (logic model basis of conceptualization, assessment, development, implementation, evaluation, modification) within arts and cultural organizations
- Demonstrate an understanding of ways to include a diversity of audiences within arts and cultural programming

During this course, the student will:

- Be introduced to theories, concepts, examples, implementation, and modification tools of arts and cultural programming
- Develop an understanding of some of the changing contexts within which arts and cultural programming operate;
- Engage with arts and cultural programmers (local, national, or international) to learn about current strategies and approaches to programming implementation, philosophy, and purposes;
- Be introduced to programming strategies and approaches for specific and broad audiences;
- Synthesize and apply theory to practice through examination of specific case-study examples;
- Build your own knowledge, interests, and expertise in a relevant area in arts and cultural programming.

**Communicating with Me**

Our class will communicate through our Canvas site. Announcements and emails are archived there and automatically forwarded to your UO email, and can even reach you by text. Check and adjust your settings under Account > Notifications.

**Technical Requirements**

Log into canvas.uoregon.edu using your DuckID to access our class. If you have questions about accessing and using Canvas, visit the Canvas support page. Canvas and Technology Support also is available by phone or live chat:

Monday–Sunday | 6 a.m.–12 a.m.
541-346-4357 | livehelp.uoregon.edu

**Assignments**

**Readings**

Each week we will do work that requires that you have done the assigned readings. Reading assignments are associated with each module and are noted on the course calendar below.

Also see the selected course bibliography at the end of the syllabus. These are not required readings. However, you may find them useful in relationship to course discussions and assignments.

**Course texts:**

"Pages" associated with each course module.

All readings are posted on the Canvas course site.

Chapters are posted from the following book.


Additional readings include:

*Design for Accessibility: A cultural administrator’s handbook.* Available at https://www.arts.gov/sites/default/files/Design-for-Accessibility.pdf (Links to an external site.)

**Other Course Texts**

In addition to the above readings, it is recommended that you access the following resources to support your learning on a regular basis.

Cultural Programming Diigo Group. To access this Diigo Group you will need to create a Diigo account at diigo.com. Once you have registered on Diigo you should be able to access the Cultural Programming group at [https://groups.diigo.com/group/cultural-programming](https://groups.diigo.com/group/cultural-programming) (Links to an external site.).

*Hyperallergic* – hyperallergic.com. I recommend signing up for the daily newsletter.

*Arts Journal* – artsjournal.com I recommend signing up for the daily newsletter

*Local Learning: The National Network of Folk Arts in Education* – locallearningnetwork.org

*Americans for the Arts* – americansforthearts.com


**Assignment Guidelines**

Citations used in assignments should conform to a standardized citation system – i.e., APA, Chicago, etc.

**Student Led Discussion – due TBD depending on assignment – 25 points**

Working with other members of the class you will take responsibility for planning one 60-minute discussion for the class based on an assigned week’s question and readings.

In planning for your discussion with the class:

- set 1 - 3 learning outcomes;
- identify the content associated with the outcomes;
- include a presentation, whole group discussion, and small group activities or exercises and consider the time allotment for each;
- identify the materials needed to conduct the discussion;
- and design an assessment strategy for participant feedback.

**Cultural Program: Participant Observation Research – 15 points. Email to Doug via canvas by 11:59 PM TBD**
This assignment asks that you participate in a **face-to-face or virtual cultural program** of your choice. Choices can include, but are not limited to programs associated with festivals, museums, community arts centers, workshops, exhibits, lectures, film screenings, performances among others.

Structure your participant observation assignment report as follows.

My chosen cultural program is:

The organization sponsoring this cultural program is:

**Step I: Contextual Research**

Spend some time researching the organization associated with the cultural program you are observing. What is the history of the organization? What is the mission/vision of the organization? Who does the organization serve? What types of cultural programs does this organization offer?

**Step 2: Remote Observation of the Program**

Participate with the virtual cultural program.

**Step 3: Writing**

Your essay should be 5-7 pages double spaced 12 pt. type. Include 3-5 references in support of what you conclude about your selected cultural program. These references can come from course readings. Focus your essay on one or more of the course questions listed on the course modules / calendar. Rather than including everything, aim for a “slice of participation” within the cultural program you participated in. Filter what you have gathered to fit the slice of participation you would like your readers to experience. Aim to capture the essence of what you experienced in relationship to course content. Include a description that captures the program as accurately as possible. Your essay should also include your reflection on the participant observation process, acknowledging any biases you brought to your participation and defining the lenses through which you observed it. Why did you choose this program? Are there any stereotypes people associate with such programs? How does what you observed challenge or affirm these stereotypes?

**Informational Interview with a Cultural Programmer – 15 pts. Email to Doug via Canvas by 11:59 PM TBD.**

For this assignment you should identify a cultural programmer in an organization that is of particular interest to you. The interview should take place face-to-face, by phone, skype, FaceTime, etc. Following the interview, you should prepare a five to six-page summary (12pt type, double spaced) of the interview. I am asking all students to ask the questions below during the interview. Beyond these questions, please formulate three or more additional questions based on our course questions (see modules and calendar).
Describe the overall mission and goals of your organization?

Describe the goals of one of your programs and how those goals relate to your organizational mission and goals?

How are your programs being affected by COVID-19? How is this program effected?

Describe the people the program serves and what is important to them? How did you determine what is important to those served by the program?

What skills and knowledge are most critical to cultural programming?

Who participates in the design of your organizations cultural programming?

What are the biggest challenges facing cultural programming by your organization?

**Cultural Plan - 5 sections - see "Assignment" under Canvas for Section due dates. 5 x 5 sections = 25 points**

To receive full credit for this assignment all sections must be completed.

This assignment can be completed in partnership with another student in the class.

Each section is described below including a recommended word count for that section. Word counts are advisory. Evaluation of the assignment is based on quality of the plan and not on meeting word counts.

Section 1: Select and arts or cultural organization through which the cultural program will be offered. Provide an overview of the organization, its mission, audiences, physical location if it has one and the types of cultural programs that the organization is offering and the ways in which people engage with these programs. (Approximately 150 words)

Section 2: Describe a cultural program designed for the organization that you have chosen. The program should be of limited duration (for example, 1 day – 3 months). Your description should include who the program is designed for, what the program will include, when it will occur and how it will be offered. Include three to five objectives for your program and how they align with the mission and current activities of the organization. What are you trying to do and how do you know it is worth doing? Describe the location for the program and using Design for Accessibility [https://www.arts.gov/sites/default/files/Design-for-Accessibility.pdf](https://www.arts.gov/sites/default/files/Design-for-Accessibility.pdf) (Links to an external site.) detail the ways in which this space is accessible to attendees experiencing disabilities. (Approximately 250 words)

Section 3: Who are the members of the planning committee for your program? Who will manage the program? Will direct services to audiences be required and who will provide these services? Will the planning committee include members from outside of the organization? How will
multiple interests be represented on the planning committee i.e., members of underrepresented minority groups, people experiencing disabilities, etc.)? (Approximately 150 words)

Section 4: Create a timeline for the program that begins one year out from the start of the program. By month, indicate actions in the timeline that are associated with the location, identification of actions associated with offering the program, the personnel associated with the actions taken in each month. What promotional/marketing activities will take place leading up to the program. (See page 57 in Carpenter and Blandy for timeline template). (Indeterminate word count)

Section 5: Describe your documentation and evaluation plans for the program. (See Carpenter and Blandy chapter 6). (Approximately 150 words)

Ignite Cultural Plan Virtual Symposium. 10 points.

During the last week of class we will hold a “Ignite!” symposium associated with your cultural plans. Below are the steps associated with the symposium.

1. Send a slide associated with your Cultural Plan to me no later than Sunday June TBD at 11:59PM The slide should consist of an image or images representing the focus of your cultural plan along with three to five bulleted text. The names of the cultural plan authors should be included on the slide.

Assignments and Grading

I recognize that what we are experiencing is fluid and, thus, uncertainty may impact the class plan and, potentially, participation in the class. I will equitably handle requests for extensions or accommodations as you deal with illness, family issues, lack of Internet connection, etc. Generosity and simplicity seem true to the spirit of the moment.

The University will continue to issue more details about our situation and our syllabus and course activities may need to be adjusted after the start of the term. I will be mindful of the many impacts the unfolding events related to COVID-19 may be having on you. During this unusual time, if you are not able to do an assignment, please communicate with me and we will strive to create an alternative plan to complete required coursework.

Barring a specific need for adjustment, most course assignments are always due in this course Sundays at 11:59pm—I hope this regular deadline simplifies what you need to keep in mind about the routine of the course.

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Points</th>
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<tbody>
<tr>
<td>Student Led Discussion</td>
<td>25</td>
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<tr>
<td>Engagement</td>
<td>10</td>
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<tr>
<td>Cultural Programmer Interview</td>
<td>15</td>
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Participant Observation Assignments 15
Cultural Plan 5x5 sections = 25
Ignite Slide and Presentation 10

Total: 100

Incomplete Policy:

Students are expected to turn in all materials at the designated time. In accordance with university regulations, an incomplete will only be given when “the quality of work is satisfactory, but a minor yet essential requirement of the course has not been completed for reasons acceptable to the instructor.”

Late Assignment Policy

If you are unable to post an assignment by its due date, please let me know in advance so that an alternative due date can be identified.

Course Schedule

March / April

Module 1 (TBD) Introduction to the course. What is cultural programming – definitions, opportunities & challenges?

Readings: Carpenter & Blandy chapters 1, 2, 3, 4 (pp. 3-64)

Module 2 (TBD) How can folklore inform cultural programming?

Assignment:

Student led discussion TBD

Module 3 (TBD) How do cultural programs build community?

Read: All students: Carpenter & Blandy chapters 11, 12 (pp. 159-184) and Graduate students (optional for undergraduates) Baron & Spitzer (pp. 77-104) and McCarl (pp. 119-144)

Assignments:

Student led discussion TBD
Email through Canvas your Participant Observation to Doug by 11:59 PM TBD

Module 4 (week of TBD) How are diverse audience served through cultural programming?

Read: Carpenter and Blandy chapters 5 (pp. 65-78), 9, 10 (pp. 129-158), 13, 14 (pp. 185-216); Design for Accessibility https://www.arts.gov/sites/default/files/Design-for-Accessibility.pdf (Links to an external site.) (Links to an external site.); and Reclaiming Indigenous Planning chapters 1 pp. 3-34), 5 (pp. 113-140), 12 (pp. 283-312) (available online through UO Library)

Assignment:

Student led discussion TBD

April / May

Module 5 (week of TBD) Part 1. How are arts and culture professional engaging with cultural programming?

Assignment:

Email through Canvas your cultural programmer interview to Doug by 11:59 PM TBD

Module 6 (week of TBD) What are some strategies for managing controversial cultural programs?

Read: Museum Best Practice for Managing Controversy https://ncac.org/resource/museum-best-practices-for-managing-controversy (Links to an external site.)

Assignment:

Cultural Program Plan Section 1 due TBD

Student led discussion TBD

Module 7 (week of 5/9, 5/16) How are cultural programs marketed? Evaluated?

Read: Carpenter & Blandy chapter 6 (pp. 79-92) & 8 (pp. 111-126)

Assignments:

Cultural Program Plan Section 2 due TBD

Student led discussion TBD
Module 8 (week of TBD) Part 2 How are arts and culture professional engaging with cultural programming?

Assignment - Cultural Program Plan Section 3 due TBD

Module 9 (week of TBD) What is the future of cultural programming?

Read: Carpenter & Blandy chapter 15 (pp. 217-226)

Discussion 4 due 5/30

Assignment:

Cultural Program Plan Section 4 due TBD

Student led discussion TBD

May / June

Module 10 (week of TBD): Course Conclusion

Discussion 5 due 6/6

Assignments:

Cultural Program Plan Section 5 due TBD

Ignite Slide due TBD

Policies, Process, and Campus Resources

Course Conduct:

Participation in this class assumes that:

- the dignity and essential worth of all participants is respected;
- the privacy, property, and freedom of participants will be respected;
- bigotry, discrimination, or intimidation will not be tolerated; and
- personal and academic integrity is expected.

Shared Responsibilities in a Learning Community:

All members of a learning community (i.e., our class) willingly share the responsibilities of gathering, synthesizing and building meaning.

As your instructor I am responsible for
giving you as much control as possible over your own learning
experience within the boundaries of the course purpose and expected outcomes,
clarifying expectations and helping you establish quality criteria for your work,
helping you achieve success in this course,
demonstrating the value of this course,
helping you access quality resources and clarifying concepts, and
guiding you in the completion of tasks to demonstrate your achievement.

At the same time, I expect you to take responsibility for your own learning by

openly sharing your work and asking for feedback,
relating concepts and skills to your real-world experiences,
gathering and synthesizing information from a variety of sources,
making us aware of your individual learning needs, and
being prepared and on time for all of our sessions.

Method of Instruction: Dialogue

My method for teaching this class is to encourage the understanding and appreciation of course content by facilitating critical thinking and written/verbal dialogue. Emphasis is placed on thought rather than memorization. My intent is to encourage the following.

Appreciation and understanding of a topic and the controversies associated with it.
Generation of multiple responses and perspectives on issues of common concern.
Consideration of taken for granted assumptions in new ways.
Concentration on discovery.
A desire to know more.
Provocative and well-argued discussion.

Documented Disabilities:

The University of Oregon is working to create inclusive learning environments. Please notify me if there are aspects of the instruction or design of this course that result in disability-related barriers to your participation. You are also encouraged to contact the Accessible Education Center in 164 Oregon Hall at 541-346-1155 or uoaec@uoregon.edu.

Sexual Violence, Harassment and Survivor Support: The UO is committed to providing an environment free of all forms of discrimination and sexual harassment, including sexual assault, domestic and dating violence and gender-based stalking. If you (or someone you know) has experienced or experiences gender-based violence (intimate partner violence, attempted to completed sexual assault, harassment, coercion, stalking, etc.), know that you are not alone. UO has staff members trained to support survivors in navigating campus life, accessing health and counseling services, providing academic and housing accommodations, helping with legal protective orders, and more. If you wish to speak to someone confidentially, you can call 541-346-SAFE, UO’s 24-hour hotline, to be connected to a confidential counselor to discuss your options. You can also visit the SAFE website at safe.uoregon.edu.
Academic Misconduct

Academic Misconduct (REQUIRED): The University Conduct Code (available at conduct.uoregon.edu) defines academic misconduct. Students are prohibited from committing or attempting to commit any act that constitutes academic misconduct. By way of example, students should not give or receive (or attempt to give or receive) unauthorized help on assignments or examinations without express permission from the instructor. Students should properly acknowledge and document all sources of information (e.g., quotations, paraphrases, ideas) and use only the sources and resources authorized by the instructor. If there is any question about whether an act constitutes academic misconduct, it is the students’ obligation to clarify the question with the instructor before committing or attempting to commit the act. Additional information about a common form of academic misconduct, plagiarism, is available at: https://researchguides.uoregon.edu/citing-plagiarism. See also https://policies.uoregon.edu/vol-3-administration-student-affairs/ch-1-conduct/student-conduct-code."

Course Bibliography


