



KIIS PARIS 1, Summer 2021

ART491-02

Seminar in Arts Management

Professor: Dr. Rachel Shane
Email: rachel.shane@uky.edu
Phone: 859.257.7717
Syllabus subject to change

Overview

Since the Stone Age, humans have been interested in producing art for both aesthetic and communicative purposes. In the 21st century, the issues surrounding the creation and presentation of the arts has become increasingly complex.

Performing and Visual Arts Management will consider issues impacting arts organizations including audience experience, controversial art, earned and contributed revenue, and emergency and crisis management. Additionally, students will delve into specific issues that impact the performing arts including union negotiations and museum management including deaccessioning. Through readings, research, class discussions, and arts excursions, students will examine the issues facing the arts today.

Learning Outcomes

After completing this course, students should be able to:

- Discuss and debate the issues impacting arts organizations
- Explain, in industry-related terms, the complexities of issues impacting arts organizations and strategies routinely used to address them;
- Work collaboratively with others in team-based learning and problem solving;
- Enhance skills in researching and writing.

Materials

In preparation for the course, please have the following materials with you when you arrive in Paris:

1. **Submission Materials.** Throughout the course, you will be required to submit numerous types of assignments. You will submit your assignments digitally via our Canvas course. Please make sure you have the appropriate tools necessary to complete the assignments (e.g. bring a laptop).

Inspiration

“Art is not a mirror held up to reality but a hammer with which we shape it.”

- Bertold Brecht

“Whatever worthiness a museum may ultimately have derives from what it does, not from what it is.”

- Stephen E. Weil

“Art is a lie that makes us realize the truth.”

- Pablo Picasso

2. **Readings.** Please print out all reading materials or download them to a device that does not need internet access (e.g. Kindle) and bring your required readings with you to Paris.

Readings

The readings have been provided to you via Google Drive. Please download the readings to a device that does need internet access (laptop, tablet, or Kindle) or print them out before your travel.

- Anderson, Maxwell. "Ownership isn't everything—The future will be shared." *The Art Newspaper*. Issue 216, September 2010.
- Boyd, Williard. "*Museums as Centers of Controversy*." *Daedalus: America's Museums*. Summer 1999. Vol. 128, No. 3. 185-228.
- Burgess, Chris and Rachel Shane. "*Deaccessioning: A Policy Perspective*." *Journal of Arts Management, Law and Society*. Issue 41, 2011. 170-185.
- Filicko, Therese, and Sue Anne Lafferty. "Defining the Arts and Cultural Universe: Lessons from the Profiles Project." *The Journal of Arts Management, Law, and Society* 32, no. 3 (2002): 185-205.

Course Calendar (Subject to Change)

Classes: Mondays and Tuesdays, 1:15-3:15

Excursions: Wednesdays, 1:00-5:00pm

Date	Topic	Due
Week One	June 7-9	Pre-departure Assignment Due: <ul style="list-style-type: none"> ■ Contemporary Arts Issues
	Class 1: Arts Organizations Today	Readings: <ul style="list-style-type: none"> ■ Skramstad, Harold. "An Agenda for Museums in the Twenty-first Century." In <i>Reinventing the Museum</i>. 1999. ■ McCarthy, Kevin, et al. "Summary." The Performing Arts in a New Era. RAND Corporation. 2001. xvii.
	In class activities: <ul style="list-style-type: none"> ■ Contemporary Issues Sharing ■ 21st Century Expectations for Arts Organizations ■ JOT Journal #1: Dream Arts Organization 	Assignment Due: <ul style="list-style-type: none"> ■ JOT Journal #1
	Class 2: Audience Experience	Readings: <ul style="list-style-type: none"> ■ Hoyt, David and Robert Sutton. "What Design Thinking Is Doing for the San Francisco Opera." <i>Harvard Business Review</i>. 2016. ■ Grey, Tobias. "An Unlikely Youth Revolution at the Paris Opera." <i>New York Times</i>. February 19, 2018. ■ Wamsley, Laurel. The Louvre is Suffocating: Museum Closed
	In class activities: <ul style="list-style-type: none"> ■ Visitor Bill of Rights ■ JOT Journal #2: Visitorship 	

[as Workers Strike, Citing Overcrowding](#). NPR. May 28, 2019

- William, Adams. "[Cinema and smart phones: the art of increasing audiences for opera, ballet and theatre.](#)" The Conversation. March 7, 2018.

Assignment Due:

- JOT Journal Entry #2

Excursion: Palais Garnier

Pick your own cultural adventure:

[Musee du Parfum](#), 3-5 square Louis Jouvét

[Galeries Lafayette](#)

[Drouot Auction House](#)

Week Two:

June 14-18

Class 3: Controversy in the Arts

In class activities:

- Exploring Controversy
- JOT Journal #3: Controversy

Readings:

- Bigar, Sylvie. "[Originally Controversial, Glass Pyramid At Paris Louvre Museum Celebrates 30th Anniversary.](#)" Forbes. April 11, 2019.
- Deb, Sopan. "[Casting controversy Derailed a High School Play. Then Came the Threats.](#)" New York Times. Feb. 8, 2018.
- Strauss, Valerie. "[The school play is about WHAT!? Controversy on stage and why it matters.](#)" The Washington Post. December 7, 2017.

Assignment Due:

- Controversy in the 21st century
- JOT Journal #3

Class 4: Controversial Artworks

In class activities:

- Facing Controversy

Bouquet of Tulips (read in this order):

- Willsher, Kim. "[New Jeff Koons sculpture is tribute to victims of Paris attacks.](#)" The Guardian. November 22, 2016.
- Rea, Naomi. [French Art Luminaries Reject Jeff Koons's Flashy Gift to Paris as a 'Cynical' Act of 'Product](#)

Placement' ArtNet. January 23, 2018.

- "Opinion: Jeff Koons's 'Bouquet of Tulips' Will Be Planted Near the Petit Palais Garden." Hyperallergic. October 18, 2018.

Excursion:

Centre Pompidou

Class 4: Cultural Property, Repatriations, and Deaccessioning

In class activities:

- JOT Journal #4: Ownership

Readings:

- Brown, Kate. "In a Groundbreaking Report, Experts Advise French President Macron to Begin the 'Restitution' of Looted African Art." ArtNet News. November 20, 2018.
- Rea, Naomi. "A French Museum Director Pushes Back Against a Radical Report Calling on Macron to Return Looted African Art." Art World. November 28, 2018.
- Pogrebin, Robin. "Clean House to Survive? Museums Confront Their Crowded Basements." New York Times. March 12, 2019.

Assignment Due:

- JOT Journal Entry #4

Excursion:

TBA

Week Three:

June 21-25

Class 5: Issues with Revenue

In class activities:

- JOT Journal #5: Ethics

Readings:

- "Will the Louvre Lose Corporate Sponsorship Worth Millions? France's Fight Over Tax Reform Could Have Big Ripple Effects for Museums."
- Cole, Hannah. "How the New Tax Cuts and Jobs Act Impact the Art World." Art World. September 24, 2018.

Assignment Due:

- JOT Journal #5

Class 6: Emergency & Crisis Management

Readings:

- Hussain, Noor. "[Evacuation plan saved most of Notre-Dame's treasures: insurance adjuster.](#)" Reuters. April 17, 2019.

Assignment Due:

- JOT Journal Entry #6

Excursion: TBA

Week Four:

June 28-29

Class 7: Emergency & Crisis Management

Readings:

- Hussain, Noor. "[Evacuation plan saved most of Notre-Dame's treasures: insurance adjuster.](#)" Reuters. April 17, 2019.

Assignment Due:

- Visitor Reflection #1
- JOT Journal #7

Class 8: HR Issues, Strikes, and Unions

Readings:

- Wamsley, Laurel. "[The Louvre Is Suffocating': Museum Closed As Workers Strike, Citing Overcrowding.](#)" NPR. May 28, 2019.
- Walters, Michael. "[Chicago Symphony Orchestra musicians strike in its second week.](#)" WSW. March 21, 2019.
- Peitzman, Louis. "[Theater Professionals Say Eliminating Sexual Harassment On Broadway Won't Be Easy.](#)" BuzzFeed News. March 31, 2018.

Assignment Due:

- JOT Journal Entry #8

Excursion: Class pick

Assignment Due:

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Excursions

Excursions will be dependent on current shows/exhibitions in Paris. Possibilities may include:

- Centre Pompidou
- Odeon Theatre
- Opera Bastille
- Philharmonie de Paris
- Theatre Mogador
- Musee d'Orsay

Assignments

Complete instructions for each assignment will be provided separately.

UNDERGRADUATE STUDENTS

Contemporary Arts Issues (Pre-departure)	10%
JOT (Just One Thought) Journal (8 entries)	15%
Visitor Reflections (2 at 10% each)	40%
Issue Discussion Leader	20%
Active & Engaged Participation	10%
TOTAL	100%

GRADUATE STUDENTS

Lesson Plan (Pre-departure)	25%
JOT (Just One Thought) Journal (8 entries)	15%
Visitor Reflections (4 at 5% each)	20%
Class Leader	30%
Active & Engaged Participation	10%
TOTAL	100%

Grade Explanations

<i>Letter Grade:</i>	A
<i>Characterization:</i>	Excellent
<i>Explanation:</i>	Student demonstrates a full understanding of the subject matter, exemplary critical and creative thinking, strong comprehension of concepts presented in literature and previous work in the subject area, and highly developed communication and presentation skills. The work is of outstanding quality according to the criteria established for evaluation.
<i>Range:</i>	90 to 100 percent
<i>Letter Grade:</i>	B
<i>Characterization:</i>	Good
<i>Explanation:</i>	Student demonstrates above average comprehension of the subject matter, above average critical and creative thinking, familiarity with concepts presented in literature and previous work in the subject area, and above average communication and presentation skills. The work is of above average quality according to evaluation criteria.
<i>Range:</i>	80 to 89 percent
<i>Letter Grade:</i>	C
<i>Characterization:</i>	Average
<i>Explanation:</i>	Student demonstrates average comprehension of the subject matter, average critical and creative thinking, familiarity with basic concepts found in literature and previous work in the subject area, and average communication and presentation skills. The work is of satisfactory or adequate quality according to evaluation criteria.
<i>Range:</i>	70 to 79 percent
<i>Letter Grade:</i>	D (Undergraduate students only)
<i>Characterization:</i>	Poor
<i>Explanation:</i>	Student demonstrates minimal understanding of the subject matter, poorly developed communication skills, inability to apply subject matter understanding in other contexts, and little evidence of critical or creative thinking. The work is of unsatisfactory but passable quality according to evaluation criteria.

<i>Range:</i>	60 to 69 percent
<i>Letter Grade:</i>	E
<i>Characterization:</i>	Failing
<i>Explanation:</i>	The student shows inadequate understanding of subject matter, fails to complete course requirements, shows no demonstration of critical or creative thinking, and has very poor communication skills. The work is clearly of unacceptable quality according to the evaluation criteria.
<i>Range:</i>	0 to 59 percent: Undergraduate Students / 0 to 69 percent: Graduate Students

Course Policies

Attendance Policy

KIIS program participants are expected to be punctual to and in attendance at all classes, presentations, meetings and required excursions, and to remain with the program for the full academic period. Unexcused absences from classes and/or mandatory meetings will result in a lowering of the student's final grade, as will excessive tardiness. Multiple unexcused absences could result in expulsion from the program. Any absence from an academic class session must be excused for medical reasons.

Disability Accommodation

KIIS will make every reasonable effort to provide accommodations for program participants with special needs or disabilities, but we cannot guarantee that we will be able to do so. Be aware that many foreign countries do not have comprehensive legislation comparable to the Americans with Disabilities Act (ADA). As a result, businesses and other establishments operating in foreign countries may not be able to provide accommodations.

If you have a disability accommodation need, we recommend you contact your KIIS Campus Representative, <https://www.kiis.org/about-kiis/contact-us/campus-representatives/> early in your program selection process so that s/he has time to discuss any specific needs, including which KIIS programs may be best suited. You also are welcome to contact KIIS Assistant Director, Rebekah Golla, rebekah.golla@wku.edu, to discuss your disability accommodation needs (e.g. housing, transportation, excursions, class schedule, etc.).

Immediately after acceptance, notify KIIS Assistant Director, Rebekah Golla, or KIIS Office Manager, Haley McTaggart, haley.mctaggart@wku.edu, if you have a special need or disability that might require any form of accommodation abroad. Failure to notify KIIS may prevent you from participating on your KIIS program. If you require any accommodations abroad, you must provide KIIS Assistant Director, Rebekah Golla, or KIIS Office Manager, Haley McTaggart, an accommodation letter from your home campus' disability accommodation office that lists the accommodations you are eligible to receive. Please do not request accommodations directly from your KIIS Program Director or other KIIS Faculty; the KIIS Office will your KIIS Program Director and/or Faculty after we have received your above accommodation letter.

In some cases, you may need to make arrangements for a caregiver to join you on your KIIS program, should your physician, campus disability accommodation office, or KIIS make such a recommendation or require it.

Title IX / Discrimination & Harassment

Recent attention to gender discrimination and sexual harassment at colleges and universities reminds us of the importance of adhering to standards of ethical and professional behavior. KIIS Study Abroad is committed to supporting and encouraging safe and equitable educational environments for our students, faculty, and program directors. Students, faculty, and program directors are required to be civil and treat each other with dignity and respect. As such, harassment and/or discrimination of any kind will not be permitted or tolerated.

Sexual misconduct (sexual harassment, sexual assault, and sexual/dating/domestic violence) and sex discrimination are violations of KIIS policies. If you experience an incident of sex/gender-based discrimination, harassment and/or sexual misconduct, you are encouraged to report it to a) KIIS Assistant Director Rebekah Golla (+1-270-779-8091) or KIIS Executive Director, John Dizgun (+1-270-227-2288), b) WKU's Title IX Coordinator, Andrea Anderson (270-745-5398 / andrea.anderson@wku.edu) or WKU's Title IX Investigators, Michael Crowe (270-745-5429 / michael.crowe@wku.edu) or Joshua Hayes (270-745-5121 / joshua.hayes@wku.edu). Please note that while you may report an incident of sex/gender based discrimination, harassment and/or sexual misconduct to a KIIS program director and/or faculty member, KIIS program directors and faculty are considered "Responsible Employees" of Western Kentucky University and MUST report what you share to WKU's Title IX Coordinator or Title IX Investigator.

If you would like to speak with someone who may be able to afford you confidentiality, you may contact WKU's Counseling and Testing Center, <https://www.wku.edu/heretohelp/> at 270-745-3159.

For more information on KIIS Title IX, see <https://www.kiis.org/students/health-safety/title-ix-clery/>; additional Title IX resources can be found here <https://www.wku.edu/eoo/documents/titleix/titleixbrochure.pdf>.

Everyone should be able to participate on a KIIS program, attend a KIIS event, or work in a KIIS environment (e.g. KIIS office) without fear of sexual harassment or discrimination of any kind. Be respectful of each other.

Student Conduct

All students must adhere to Western Kentucky University's code of conduct as stipulated in the [Student Handbook](#).