A&HG 4199 001 Making Art Worlds Accessible, Fall 2020

Course Time: Tuesdays, 09:00 - 10:30 a.m. (**all syllabus times** military EDT/EST)
Meeting Link: For synchronous sessions, **log in here**
Lecturer: Gemma Mangione
Office Hours: Held over Zoom, Mondays, 08:30-10:30 and Thursdays, 09-10:30
  By appointment: Please sign up here at least one hour before the start of office hours on Mondays or Thursdays.
E-mail: gm2735@tc.columbia.edu

COURSE DESCRIPTION

Arts administrators often define cultural accessibility as an effort to serve visitors with disabilities. But since their founding, arts organizations have grappled with the challenges and opportunities of access. This course untangles the different meanings of access and explains how these relate to the history and evolving mission, policies, and practice of visual and performing arts organizations. The goal is for students to gain both a general understanding of how accessibility relates to broader issues of inequality in art worlds and of how best to serve visitors with disabilities in arts organizations specifically. Toward this end, the first third of the course examines how debates about access relate to enduring issues in art worlds including: the status hierarchies of taste; the stratification of arts audiences; challenges and innovations in measuring participation; the goals of arts education; and limits on artistic representation. The second section focuses on the politics of access for visitors with disabilities. Here we examine how the terms of access vary across artistic media, bodies, and the built environment. We consider accessibility in American law, global disability rights, and how innovations for particular publics can diversify modes of cultural participation for all.

This 3-credit course is designed for a broad audience of scholars and professionals interested in arts inequality, with a focus on programs and services for visitors with disabilities. There are no prerequisites. The course is eligible for a letter or P/F grade.

COURSE OBJECTIVES
- Introduce, discuss, and educate about paradigms of art world accessibility within a community of professional practice
- Contextualize contemporary art world trends and program models within broader academic and policy discussions of inequality
- Identify and describe models of disability and their implications for accessibility
- Understand and theorize the legislation, design, and educational programming shaping the arts participation of people with disabilities
- Present a research-driven consideration of contemporary arts access issues

ASSESSMENT: Totaling 100%; **please also see Appendices A and B** in this syllabus
Discussion Engagement (As Leader and Participant) (8 weeks of term), 36%
Verbal Description Assignment and Revision (11/10 and 11/17), 25%
Final Paper (12/18), 39%

COURSE PHILOSOPHY

Statement on Teaching and Learning During the Covid-19 Pandemic: This article in the *Chronicle of Higher Education* -- penned shortly after the pandemic hit the United States -- wonderfully captures the course philosophy For These Times that feels most appropriate to me. Nobody signed up for this; the humane option is the best option; we cannot just do the same thing online as we do in the classroom; we must work to foster our intellectual, social, and personal needs; we must remain flexible and adaptive.

I also appreciate how these principles honor the two main ways people respond to stress. In times of crisis, some of us crave normalcy. We think to ourselves: "Let's try to keep going. Let's problem-solve. Either way, we move forward, best we can." Others like to slow down. We move inward: we need to conserve our energy, to process, to not feel like we are "pretending" that everything is the same as it was. Wherever you are, I too want to honor this and have designed my course to do two things. First, I aim to keep you moving forward in your graduate education by providing the high-quality, stimulating educational and professional training you signed up for. We will listen and learn, engage one another in necessary conversations about equity and justice, and think critically about the relationship between ideas and their implementation. You will closely examine theoretical, policy, and case study texts, discuss current events and debate their implications, and research and develop original papers.

Second, I aim for this course to be responsive. We'll have check-ins built into the semester. We will blend synchronous and asynchronous approaches to practice different types of thinking and learning. We may swap out readings and introduce new ones to respond to your interests. (And I've included a week where we'll decide the content of together, based *entirely* on your interests!). Finally, we will remember that some of the more ostensibly Draconian aspects of learning can actually promote a sense of individual well-being and of social cohesion. Deadlines are given not for the sake of deadlines, but to give you the comfort of structure: of pacing, and of clear expectations about how much time and work is expected of you across course modules and for assignments. Arriving on time for synchronous sessions and keeping up with asynchronous writing at a steady clip helps create a feeling of community and solidarity at a time where we are all plagued by anomie.

Nobody signed up for this. I acknowledge some (many) of you may feel disappointed with the shift to online learning. But one thing we'll learn this term is that teaching strategies are not hierarchical: one is not necessarily better than another. Instead, the best approach is to have many tools in the kit and draw on them as appropriate. Online teaching and the many strategies within offer very special tools for the learning kit. I'm hopeful this semester will get you excited about the modality and you'll be able to see the tremendous learning potential (and accessibility potential) it has to offer.

Let's have some fun and take care of each other.

<u>COURSE GUIDELINES</u>

<u>Structure of Course:</u> This is a 15-week course that will blend elements of synchronous and asynchronous teaching. We will meet each week "live" -- on Zoom -- each week for one hour and 20 minutes (here's your link), as well as participate in online discussion activities eight weeks of the semester that do not require we meet together at the same time. We will rely on Canvas to access course materials, submit assignments, and facilitate communication with one another.

<u>Course Attendance and Participation</u>: **Appendix A** discusses my participation policy in the context of grading, and this section describes some protocols for our synchronous sessions.

- **Attendance policy:** If you have to miss our synchronous sessions, I ask you let me know in advance. I am hopeful that maintaining a steady schedule will ensure you receive the most from the course. But things will come up, so let me know.
- **Readings:** I'll ask that you attend all synchronous sessions having completed any assigned readings for that day (all readings are posted to Google Drive).
- **Technical details about synchronous sessions:**
  - **Recording courses:** All synchronous sessions this semester will be recorded on Zoom, and all PowerPoints will be posted as PDFs weekly on Canvas. We're doing so to preserve asynchronous learning opportunities for those whose access to synchronous (live) online learning may be limited week-to-week, or more generally, by various factors. If you need the recording, please email me. Recordings should not be circulated.
  - **Using video:** For now, I recommend we use video. This helps keep us focused and feeling like part of a community. In addition, several students who participated in the ARAD survey in spring 2020 stated courses that required video participation felt more "lively" and less "tedious" to them. At times, of course, we will need to turn video on and off; that's fine. If you are concerned about regular use of video, I'm happy to talk to you. Please reach out.
  - **Asking questions:** To minimize background noise, we will plan to have everyone's microphone muted unless they would like to ask a question. There's lots of ways to signal you have a question, including the "raise hand" function. You can also just take yourself off mute to jump in.
  - **Using the chat function:** I anticipate we will mostly use the chat function for pair/share (using private chats) and for providing supplemental information/resources (i.e. Googling something and sharing it related to another classmates' comment), which I'll be monitoring to bring to the group. You can also privately chat me if you need to for any reason during the course session. I can bring your concern to the class if you like, but leave out your name.
  - **Sickness policy:** In the age of COVID-19, but also more generally, you are *never* required to attend class if you are feeling unwell. You don't need my permission for this. I ask only that you let me know in advance of class

that you will miss due to reasons involving sickness so we can arrange how best to make sure you keep up with the course material.

Assignments: Assignment deadlines are designated in this syllabus, with details on submission formats and criteria for assessment in **Appendices A and B**. I work hard on assignment descriptions so expectations are clear to you, so please do reach out in advance of deadlines if you have any questions at all. Deadlines are here to help you and keep you on pace, not to ruin your life. Assignment submission deadlines are designed to help you pace your work, and I'll expect that you will reach out in advance if there are mitigating circumstances in meeting them. You can expect grades back from me on your assignments within one to two weeks of submission.

I have no policy or preference for which of the major citation formats (e.g., MLA, ASA, Chicago, Turabian) you use, but you must choose one and use it consistently. Incomplete citations are equivalent to the absence of a citation.

E-mailing and Meeting with the Instructor: I welcome e-mails about any questions unanswered in the syllabus. I truly enjoy meeting with students throughout the semester and learning more about your background and interests, in addition to clarifying any questions or concerns you might have about the course. I will respond to e-mails typically within 48 hours during the business week (Monday through Friday) and 72 hours during the weekend. Note that in the pandemic era, the time on a given day I respond to you might vary and may be outside typical business hours; don't feel obligated to respond if it's outside your typical working day.

Office hours are held on Zoom, by appointment. You can sign up for a time slot **up to an hour** before the start of office hours Mondays and Thursdays. **Links for sign-up and for Monday/Thursday Zoom log-ins are on the first page of the syllabus.**

Emergency Preparedness: In keeping with Teachers College's policy on Emergency Preparedness (see the entry for this in the next section), and in addition to the requirements of you stipulated therein, here is information on my emergency plan. Emergency preparedness primarily relates to inability to travel to canvas, so our week-to-week protocol is actually our emergency plan. Nevertheless, I ask you to **download** all available readings for the course from Canvas to a desktop or course system folder on your personal computer **at the start of the semester**, in the event you are unable to access them digitally at some point during the semester. If you have technology concerns about your ability to do so, please contact me.

COURSE POLICIES

Student Responsibility for Monitoring TC email account: Students are expected to monitor their TC email accounts. For the full text of the Student Responsibility for Monitoring TC email account please refer to http://www.tc.columbia.edu/policylibrary/Student Responsibility for Monitoring TC Email Account

Privacy: Students who receive or are provided access to a recording of a class may not download the recording to a computer or other electronic device on which it would be accessible to others and may not distribute the recording or any portion or transcript of it to anyone else. We are part of a learning community and students must respect each other's privacy. Students may talk about personal or sensitive topics and it is important to the course that we have a safe space to share openly. If a student is found to have shared a recording in violation of this rule, the student will be subject to sanctions for academic and general misconduct, including a failing grade for this course. The instructor has the option of sharing the class session recordings with other members of your class. Any other use of the recording will require your expressed written permission.

Accommodations: The College will make reasonable accommodations for persons with documented disabilities. Students are encouraged to contact the Office of Access and Services for Individuals with Disabilities (OASID) for information about registration. You can reach OASID by email at oasid@tc.columbia.edu, stop by 301 Zankel Building or call 212-678-3689. Services are available only to students who have registered and submit appropriate documentation. As your instructor, I am happy to discuss specific needs with you as well. Please report any access related concerns about instructional material to OASID and to me as your instructor.

Incomplete Grades: For the full text of the Incomplete Grade policy please refer to http://www.tc.columbia.edu/policylibrary/Incomplete Grades

Religious Observance: For the full text of the Religious Observance policy, please refer to http://www.tc.columbia.edu/policylibrary/provost/religious-observance/

Sexual Harassment and Violence Reporting: Teachers College is committed to maintaining a safe environment for students. Because of this commitment and because of federal and state regulations, we must advise you that if you tell any of your instructors about sexual harassment or gender-based misconduct involving a member of the campus community, your instructor is required to report this information to the Title IX Coordinator, Janice Robinson. She will treat this information as private, but will need to follow up with you and possibly look into the matter. The Ombuds Officer is a confidential resource available for students, staff and faculty, including matters concerning "Gender-based Misconduct". "Gender-based misconduct" includes sexual assault, stalking, sexual harassment, dating violence, domestic violence, sexual

exploitation, and gender-based harassment. For more information, see
http://sexualrespect.columbia.edu/gender-based-misconduct-policy-students. The TC
Ombuds Officer may be reached at ombuds@tc.columbia.edu or 212-678-4169.

Emergency Plan: TC is prepared for a wide range of emergencies. After declaring an
emergency situation, the President/Provost will provide the community with critical
information on procedures and available assistance. If travel to campus is not feasible,
instructors will facilitate academic continuity through Canvas and other technologies, if
possible. It is the student's responsibility to ensure that they are set to receive email
notifications from TC and communications from their instructor at their TC email
address. Within the first two sessions for the course, students are expected to review
and be prepared to follow the instructions stated in the emergency plan. The plan may
consist of downloading or obtaining all available readings for the course or the instructor
may provide other instructions.

Academic Integrity: Students who intentionally submit work either not their own or
without clear attribution to the original source, fabricate data or other information,
engage in cheating, or misrepresentation of academic records may be subject to
charges. Sanctions may include dismissal from the college for violation of the TC
principles of academic and professional integrity fundamental to the purpose of the
College.

CLASS SCHEDULE

Week 1: Orientation: September 8
We will review the syllabus, assignments, class guidelines, and policies. We'll then kick things off with a discussion of how people define "access" more broadly, in the arts sector, and in relationship to diversity, equity, and inclusion (DEI).

Pre-Work (Due Before Start of Class):
- Review the Course Syllabus
- "Getting to Know You:" Discussion Board Post and Response:
  - Introduction: Reply to the "Getting To Know You" post on our site with your name, program, and 100-300 words about how you first fell in love with the arts.
  - Dialogue: Reply to at least one of your peers' introduction posts to introduce yourself back to them, make a connection, and/or otherwise engage their story. No set word count!
- Fill Out Pre-Course Survey Here

Readings
- Disability, Work and Coronavirus: What Happens Now? August 24, 2020. *The New York Times*.
- How to center disability in the tech response to COVID-19 (Brookings Institute) (note also this article's link to the Web Accessibility Annual Report 2020)
- Resources to Help Ensure Accessibility of Your Virtual Events for People with Disabilities (NEA; arts.gov)
- PowerPoint Accessibility (WebAIM)

Week 2: Art and the Politics of Taste: September 15
We will discuss the institutionalization of high culture in the United States and how hierarchies of taste distinguish art world insiders from outsiders.

Discussion Leaders: Natalie
Pre-Work (Due Before Start of Class):
- Syllabus Quiz

Readings:
- Bourdieu, Pierre. 1986. "The Forms of Capital." Pp. 241-58 in: *Handbook of Theory of Research for the Sociology of Education*, ed. J.E. Richardson. Trans. Richard Nice. Greenwood Press.
- DiMaggio, Paul. 1982. "Cultural Entrepreneurship in Nineteenth-Century Boston: The Creation of an Organizational Base for High Culture in America." *Media, Culture, and Society* 4: 33-50.
- DiMaggio, Paul. 1992. "Cultural Boundaries and Structural Change: The Extension of the High Culture Model to Theater, Opera, and the Dance, 1900-1940." Pp. 21-57 in: *Cultivating Differences: Symbolic Boundaries and the Making of Inequality*. Chicago: University of Chicago Press.

Week 3: Art and the Politics of Difference: September 22

We will look at patterns in arts participation and the intersectionality, or relationship, of race, class, and gender within them.

Discussion Leaders: Jess, Lavinia
Readings:
- Christin, Angèle. 2012. "Gender and highbrow cultural participation in the United States." *Poetics* 40 (5): 423-443.
- Banks, Patricia A. 2012. "Cultural Socialization in Black Middle-Class Families." *Cultural Sociology* 6(1): 61-73.
- DiMaggio, Paul and Toqir Mukhtar. 2004. "Arts participation as cultural capital in the United States, 1982–2002: Signs of decline?" *Poetics* 32(2): 169-194.
- "A Decade of Arts Engagement: Findings from the Survey of Public Participation in the Arts, 2002-2012." NEA Research Report, #58: January 2015. Washington, DC: National Endowment for the Arts. Available online: A Decade of Arts Engagement: Findings from the Survey of Public Participation in the Arts, 2002–2012. **SKIM** Preface, Executive Summary, and Chapter 1.

Week 4: Moving Beyond Attendance: September 29

We will discuss alternate models of measuring arts participation beyond attendance, along with the opportunities and challenges arts administrators face identifying visitors' motives and expectations.

Readings:
- Tepper, Steven J. and Yang Gao. 2008. "Engaging Art: What Counts?" Pp. 17-48 in: *Engaging Art: The Next Great Transformation of America's Cultural Life*, ed. Steven J. Tepper and Bill Ivey. Routledge.
- Ostrower, Francie. 2008. "Multiple Motives, Multiple Experiences: The Diversity of Cultural Participation." Pp. 85-102 in: *Engaging Art.*
- Novak-Leonard, Jennifer and Alan Brown. 2011. "Beyond Attendance: A Multi-modal Understanding of Arts Participation." Washington, DC: National Endowment for the Arts, February. **SKIM** pp. 11-36. Available online**.**
- Falk, John H. and Lynn D. Dierking. 2012. The Museum Experience Revisited. Routledge. **Read:** Chapter 2: "The Personal Context: Identity-Related Motivations." Pp. 37-63.

Week 5: A Moral Project of Education: Spotlighting the American Art Museum: October 6

We will compare how two goals of museum education – promoting equal participation, and solving social problems – relate to the broader project of access.

Readings:
- Dana, John Cotton. 2004[1917]. "The Gloom of the Museum." Pp. 13-29 in: *Reinventing the Museum: Historical and Contemporary Perspectives on the Paradigm Shift*, ed. Gail Anderson. Lanham, MD: Altamira Press.

- Silverman, Lois H. 2010. *The Social Work of Museums*. Routledge. **Read** Chapter 1, "In the Service of Society," pp. 1-22.
- Munley, Mary Ellen and Randy Roberts. 2006. "Are Museum Educators Still Necessary?" *Journal of Museum Education* 31(1): 29-40.
- Kai-Kee, Elliott. 2011. "A Brief History of Teaching in the Art Museum." Pp. 19-58 in: *Teaching in the Art Museum: Interpretation as Experience,* ed. Rika Burnham and Elliott Kai-Kee. Los Angeles: The J. Paul Getty Museum.

Week 6: Representation and Diversity in Arts Careers: October 13
We will examine who is equitably represented in art worlds and who is left out, and discuss strategies for recourse.

Discussion Leaders: Alina, Isabella
Readings:
- Cuyler, Antonio C., Victoria Durrer, and Melissa Nisbett. 2020. "Steadfastly White, Female, Hetero and Able-Bodied: An International Survey on the Motivations and Experiences of Arts Management Graduates." *International Journal of Arts Management* 22(3): 5-16.
- DeLorenzo, Lisa C. 2012. "Missing Faces from the Orchestra: An Issue of Social Justice?" *Music Educators Journal* 98(4): 39-46.
- Grams, Diane. 2010. *Producing Local Color: Art Networks in Ethnic Chicago.* Chicago: University of Chicago. **Read:** Chapter 7: Gentrification Networks and the Whitewashing of Culture, pp. 157-185.
- Delin, Annie. 2002. "Buried in the Footnotes: The Absence of Disabled People in the Collective Imagery of Our Past." Pp. 84-97 in *Museums, Society, Inequality*, ed. Richard Sandell. Routledge.

Week 7: Disability and The Right of Access: October 20
We will compare different models and understandings of disability to explore the idea of access as a civil right.

Discussion Leaders: Ayano, Cornelia
Guest Speaker: Betty Siegel, Director of VSA and Accessibility, Kennedy Center for the Performing Arts, Washington, D.C.

Pre-Work (Due Before Start of Class):
- **Watch** Dr. M's Recorded Lecture (uploaded to the Course Module for Week 7). Embedded links include Clip from "Talk" and "I'm Not Your Inspiration"
- Please take the **mid-semester course survey** (in Course Module for Week 7)

Readings:
- Barnes, Colin. 2019. "Understanding the Social Model of Disability: Past, Present and Future." Pp. 14-31 in: *Routledge Handbook of Disability Studies*, ed. Nick Watson and Simo Vehmas. London: Routledge.

- *Design for Accessibility: A Cultural Administrator's Handbook.* 2003. Washington, D.C.: National Endowment for the Arts, 2003. **Read** foreword, goals, and Chapter 1: "Planning with Inclusion as the Goal," pp. 1-14 and **Skim** Chapter 2, "Legal Overview: The ADA and the Rehabilitation Act," pp. 15-54.
  Available online: Design for Accessibility: A Cultural Administrator's Handbook
- **SKIM** Taylor, Danielle M. 2018. "Americans with Disabilities: 2014," United States Census Bureau. Available online: Americans With Disabilities: 2014

Week 8: From the ADA to Universal Design: October 27
We will examine what it means to "design for all" and how to create accessible and fully participatory arts environments.

Discussion Leaders: Anthony, Christine
Readings:
- *Design for Accessibility: A Cultural Administrator's Handbook*: Chapter 3, "Architectural Access," pp. 55-86
- Williamson, Bess. 2019. "From Accessible to Universal: Design in the Late Twentieth Century." Pp. 147-184 in: *Accessible America: A History of Disability and Design*. New York University Press.
- Hamraie, Aimi. 2017. "All Americans: Disability, Race, and Segregated Citizenship." Pp. 65-94 in: *Building Access: Universal Design and the Politics of Disability.* University of Minnesota Press.
- Brown, Alan. 2012. "All the World's a Stage: Venues and Settings, and the Role They Play in Shaping Patterns of Arts Participation." *Grantmakers in the Arts Reader* 23(2). Available online: All the World's a Stage

Week 9: Embodiment and Sensory Hierarchies: Thursday, November 5, 7-8:30 p.m. EST
We will examine the privileging of particular bodily experiences in the arts, how this has changed over time, and how it presently shapes who can do what in art worlds.

Discussion Leaders: Joanna, Veronica
Please note: Discussion leaders will post by Friday, November 6 at 5 p.m. EST; discussion respondents will respond by Wednesday, November 11, at 5 p.m. EST; discussion leaders will present at the November 17 session
Guest Speakers: Rebecca McGinnis and Marie Clapot, Access Services, Metropolitan Museum of Art, New York, NY

Pre-Work:
- **Watch** Dr. M's Recorded Lecture (uploaded to the Course Module for Week 9)

Readings:
- Kuppers, Petra. 2000. "Accessible Education: aesthetics, bodies and disability." *Research in Dance Education* 1(2): 119-131.

- Hubard, Olga. 2007. "Complete engagement: Embodied response in art museum education." *Art Education* (60) 6: 46-53.
- Howes, David and Constance Classen. 2014. "Introduction: Ways and Meanings." Pg. 1-14 in: Ways of Sensing: Understanding the Senses in Society. Routledge.

*Recommended (**Not Required**)*
- Verbeek, Caro and Cretien van Campen. 2013. "Inhaling Memories: Smell and Taste Memories in Art, Science, and Practice." *The Senses and Society* 8(2): 133-148.

Week 10: Visual and Auditory Disabilities: November 10
We will learn about how arts organizations develop services for the blind and partially-sighted, and deaf and hard-of-hearing, and what we mean by these designations. We will also workshop description exercises as a group.

Readings:
- **Handout:** Olivia Swisher, on Preparation for Verbal Description
- *Design for Accessibility: A Cultural Administrator's Handbook*: Chapter 5, "Effective Communication and Program Access." **Read** pp. 97-107.
- Axel, Elisabeth Salzhauer et. al. 2002. *Art Beyond Sight: A Resource Guide to Art, Creativity, and Visual Impairment.* New York: Art Education for the Blind, Inc. **Read** Seidman, Karen R. "Understanding Visual Impairments," pp. 50-57 **and** "AEB's Guidelines for Verbal Description," pp. 229-237.
- "Audio Description for People with Vision Loss: A Guide for Performing Arts Settings." Washington, D.C.: The John F. Kennedy Center for the Performing Arts. Available for download here: <u>Audio Description Guide, Kennedy Center</u>

DUE: Verbal Description Assignment

Week 11: Cognitive and Developmental Disabilities: November 17
We will learn about arts organizations' programs for people with dementia, on the autism spectrum, and with developmental disabilities.

<u>Discussion leaders from the Embodied and Sensory Hierarchy session present today</u>

Readings:
- McGinnis, Rebecca. 2010. "Developing Museum Programs for People with Autism." Pp. 144-154 in: *Understanding Students with Autism through Art*, ed. Beverly Gerber and Julia Kellmann. Reston, VA: National Art Education Association.
- "Sensory Friendly Programming for People with Social & Cognitive Disabilities." 2013. Washington, D.C.: The John F. Kennedy Center for the Performing Arts. Available online: <u>Sensory Guidebook, Kennedy Center</u>

- Dowlen, Robyn et. al. 2017. "The personal benefits of musicking for people living with dementia: a thematic synthesis of the qualitative literature." *Arts and Health* 1-16.

DUE: Verbal Description Assignment, Revised

Week 12: Arts and Health: November 24
We will consider the "health turn" in cultural policy as it relates to broader debates about access and inclusion within arts administration and disability studies.

Discussion Leaders: Liliana, Mya (posting deadline extended to 12/3)

Readings:
- Silverman, Lois H. 2002. "The therapeutic potential of museums as pathways to inclusion." Pp. 69-83 in: *Museums, Society, Inequality*, ed. R. Sandell. Routledge.
- Houston, Sara and Ashley McGill. 2013. "A mixed-methods study into ballet for people living with Parkinson's." *Arts & Health* 5(2): 103-119.
- National Endowment for the Arts. "Guide to Community-Engaged Research in the Arts and Health." December 2016. **Read** Pp. 1-33. Available online: NEA Community Arts and Health
- Rembis, Michael. 2019. "Challenging the Impairment/Disability Divide: Disability History and the Social Model of Disability." Pp. 377-390 in: *Routledge Handbook of Disability Studies*, eds. N. Watson and S. Vehmas. New York: Routledge.

Background Policy Reading (Not Required):
- National Endowment for the Arts. February 2013. "The Arts and Aging: Building the Science." Available online: Arts and Aging
- American Alliance of Museums. June 7, 2013. "Museums on Call: How Museums Are Addressing Health Issues." Available online: Museums on Call:

Week 13: Spotlight on Global Practice: December 1
Discussion Leaders: Jamie, Richard
Readings:
- Culture as a Global Right
  - UN International Covenant on Economic, Social, and Cultural Rights
  - Cultural Rights Defenders (an overview) and Cultural rights defenders (full report) Report of the Special Rapporteur in the field of cultural rights*
- Shakespeare, Tom. 2019. "Disability in developing countries." Pp. 321-333 in: *Routledge Handbook of Disability Studies*, eds. N. Watson and S. Vehmas. New York: Routledge.
- Wu, Yuqi et. al. 2020. "Rhetoric and reality: litigation rights of Chinese disabled people." *Disability & Society* 35(8): 1343-1348.

Week 14: Grab Bag Week: December 8: Course content based on students' interests.
Presenters from Weeks 12 and 13 will speak.

Week 15: The Road Ahead: Making a Plan and Seeking Support: December 15
Guest Speaker: Christena Gunther, Director of Education, Evanston Art Center;
Founder and President, Chicago Cultural Accessibility Consortium (CCAC)

Readings:
- *Design for Accessibility: A Cultural Administrator's Handbook: Chapter 10*,
  "Accessibility is a Work in Progress," pp. 163-164.
- Ellcessor, Elizabeth. 2017. "Access." In L. Ouellette and J. Gray (Eds.),
  Keywords for media studies (pp. 7-8). New York: NYU Press.

DUE: Final paper, December 18 by 5 p.m. EST

APPENDIX A: DESCRIPTION OF ASSIGNMENTS

Discussion Board Engagement (36% of your grade; posted to Canvas discussion)
During 8 weeks of term (September 15, September 22, October 13, October 20, October 27, November 3, November 24, and December 1), you will have discussion-related assignments as either a discussion leader (1 of those weeks) or discussion participant (7 of those weeks). Your responsibilities are below.

- **Discussion Leader** (20% of your grade)**:** One pre-assigned week of term, you will be a discussion leader. As discussion leader, you will have two responsibilities.
    - **Starting the Discussion** (10%)**:** By Wednesday 5 p.m. EDT **following** your assigned discussion leader session, select a current arts administrative program, practice, or trend (captured in a news article; a blog post; a white paper or policy report; a video; an innovative program) that is relevant to your assigned session's themes and readings. Post a link for and/or upload a file of this example along with your 500-750 discussion post. The post should first, explain how you think your example relates to, or enhances, understanding of that week's theme/s and readings (5%); and second, poses two questions to your classmates for further discussion about your example and the broader discussion topic (5%).
    - **Leading and Summarizing the Discussion** (10%): Throughout the week, you are responsible for monitoring the ongoing conversation in response to your post. Take time to clarify and synthesize students' responses across posts, posing new questions in response to them, and otherwise inviting new commentary as relevant (5%). At the class following your assigned discussion leader session, you will present 3-5 takeaways from last week's asynchronous discussion in response to your post (5%). You might consider: What ideas came up? Where was there consensus? Where did there seem to be disagreement? Ultimately, what have we as a class learned about the week's topic and your selected example of it?
- **Discussion Participant** (16% of your grade; 2 points a post)**:** Each week **by Monday at 5 p.m. EDT (before Tuesday class)** log in and respond to the evolving discussion on **both** threads posted by the discussion leader/s. (**Please note** one week there will be three discussion leaders; you are only required to respond to two). This will require you read **the entire thread** before responding. Your first responses should be approximately 300-350 words, and should reflect your best understanding of the week's readings and ideas and the discussion leaders. You are only required to respond once to each discussion leader, though you may post throughout the week as much as you like at whatever word count you like. Good posts can do one or all of the following:
    - Respond anew to a specific question posed
    - Build upon (extend) points made by the original poster or a response to the OP with new ideas

○ Offer a counterexample/alternative explanation to the OP or respondents
○ Provide supplementary resources relevant to a given post that may extend, critique, or otherwise enhance the conversation

Hi! Here's the prompt for that survey question: What's your favorite cartoon character?

Verbal Description Assignment (25% of your grade; files posted to Canvas assignment portal):
This assignment has two parts.

● **By November 10, start of class (9 a.m. EST, 10%):** Select an artwork (a painting, a sculpture, or a performance) that can be viewed *on an arts organization's website or in a posted video.* Prepare a written verbal description of that work following the guidelines and protocol in your assigned readings and any supplemental research you may want to consider. Post your transcript to our Canvas assignment portal for "Verbal Description Assignment." We will workshop these in class on 11/10; you may include the name of the work, or any link to the work, in the transcript you submit but you should keep that to yourself when practicing your description.
● **By November 17, start of class (9 a.m. EST, 15%):** Upload to the "Verbal Description Revision" assignment on campus a revised verbal description transcript that is responsive to your peers' in-class feedback and our class discussion. Include a link to the artwork you selected. Include a 300-500 word paragraph at the end of the transcript about the feedback you received in class and how it guided your revisions.

Final Paper (Approximately 3000 words; 39% of your grade; due December 18, 2020 by 5 p.m. EST through Canvas assignment portal)
This final paper allows you to investigate a historical or contemporary program model, policy trend, performance or exhibition, or mode of artistic engagement you believe promotes access to the arts. Papers must a.) thoroughly describe the example you are analyzing, assuming an unfamiliar reader; b.) identify through a clear introductory thesis statement a particular definition, understanding, or goal of access your example is promoting; c.) relate your thesis to different understandings and problems of access explored in course material and d.) support it throughout by citing relevant course texts and independent research. Independent research on your example can include its historical origins, intended goals, evaluation, and/or diffusion (defined as the degree to which it has spread across the cultural sector), as well as any other sources related to the understanding of access you are describing. If you have any concerns about the suitability of your selected example, please email me in advance.

This assignment is a research paper. It must cite at least eight sources, and I encourage you to favor peer-reviewed sources. The paper must have properly formatted citations in a citation style of your choice, and a bibliography.

Appendix B: Grading

Participation (Including Discussion Participation Assessment)
We do not have a traditional participation grade in this course, but here's some benchmarks for effective synchronous and asynchronous engagement.

Synchronous Participation: **Weekly Sessions**
Students participating synchronously are expected to partake in in-session discussions, group work, and individual exercises. I intend to remain multi-modal (combining individual writing, pair/share, small group, and large group discussion) in our synchronous sessions to offer participation opportunities to diverse learners. I promise to keep things lively. It goes without saying that other uses of technology/the Internet during class (e-mail, texting, chatting, tweeting, online shopping) will make all of us very sad! More importantly, they will likely have a negative impact on both the strength of your assignments and your overall learning experience. Thus they are discouraged.

Asynchronous Participation: **The Discussion Board**
In addition to our weekly synchronous sessions, we will be relying on asynchronous forms of online instruction to promote peer-to-peer exchange. Data from an international survey of college and university students responding to COVID-19 found 68% of students struggled with "no longer hav[ing] regular access to classmates;" it's my goal that continuous discussion board participation can facilitate more interactive engagement and points of connection across our various time zones and continents. While I will be reading and monitoring posts throughout the week, this is a space for you to interact with one another as colleagues around some of the most crucial issues of diversity, equity, inclusion, and accessibility facing contemporary arts administrators. This is an important skill for successful DEIA work, and here you will practice it.

A reminder that discussion boards, like weekly course sessions, are learning communities. Participation means contributing in the required way and not simply reading your peers' contributions. Once the posting due date has passed, you essentially have missed the opportunity to engage with your peers, since the group will have moved on. By participating regularly in the course, you are establishing your online presence in our class community.

Below is a valuable list of "Do's" and "Don'ts" to guide discussion board participation and to give you a sense of what is expected of you and will guide my grading. I have adapted this list from materials provided by the Teachers College program in Digital and Online Learning. As you'll see, there are many more "Do's" than "Don'ts", highlighting there's lots of possibilities for learning in this format!

Here are some "Do's" for Online Discussion	A Few "Don'ts" for Online Discussion
Post your comments on time (discussion leaders by Wednesday 5 p.m. day after their assigned session; discussion participants on a rolling basis but no later than Monday 5 p.m. EDT before the start of the next class) Show consistent and timely involvement with the discussion (that is: don't everyone wait until the day before to log in and post) Consider raising new, interesting, and even appropriate provocative topics as relevant to the flow of conversation Provide support for your view: avoid sweeping generalizations (i.e. "everybody knows that museums are crummy") Be willing to listen and learn from others Be respectful and tolerant of differences Show tenacity when you feel right and a willingness to change when you don't feel so right Show clarity and eloquence in expression: proofread for grammatical and spelling errors; aim for effective syntax to promote comprehension Show signs of intellectual growth: a willingness to accept and even welcome new ideas and viewpoints Check whether your entries can be misinterpreted. We all know how easy it is for humor to be misinterpreted when there are no face-to-face cues. For example, you can use emoticons ;) :-(to augment your communications. Capitalization can be used for emphasis, but too much is generally viewed as SHOUTING!	Don't just agree or disagree. Don't forward someone else's messages or class work outside of the class without their permission. Don't post on the discussion board if you haven't read the entire thread Don't write an essay for a discussion post

Written Work

This grading rubric for written research assignments modifies Dr. Jennifer Lena's rubric for written assignments in ARAD at TC. I assign grades for my courses numerically (for example, 28/30, 7/10) to allow for more variation within these categories. Dividing the top by bottom number results in the numeric percentage. An A+ is 98 and above; an A, 93-97; an A-, 90-92; and so forth. Grades of 0.5 or higher are rounded up. The weight of assignments for the total grade are available on the course syllabus. In general, I evaluate student work in terms of strength of argument (what you say); integration of ideas central to the class and prompt (what you say it with); and style, clarity, and form (how you say it).

Grade	Meaning
A+	Creative new questions and ideas posed; arguments are provocative, interesting, even counter-intuitive; extraordinary facility with one or several aspects of argument, research; mastery of course concepts and requirements of assignment prompt; in dialogue with the most recent, interesting, and impactful thinking on the topic, including course readings
A	An obvious attempt to produce an A-level assignment, marred by minor problems with organization, evidence, research, or the written text
A-	Several aspects of the text or argument is above-average
B+	**Meets expectations**. Clear thesis sentence; reasonable, empirically supported argument; appropriate response to assignment prompt; reflects current thinking on the topic; makes use of primary or secondary data analysis, scholarly research, course readings, and instructor and peer discussions; presents plausible alternative viewpoints or research (counter-evidence); clearly defines all technical terminology; analyzes each piece of evidence or quotation; argument is well-organized and written
B	Does not meet expectations, but does not fall that far short. E.g., scope of inquiry may be too large for what the evidence and argument can support; thesis sentence may be too vague; organization of the argument may be very weak in places
B-	The equivalent of a "rough draft:" easily preventable problems like a missing thesis sentence, disorganized text, not responding to requirements specified by the prompt, or substantial unanalyzed evidence. Heavy reliance on the ideas and words of others.
C+	Shows disregard for the reader and the author's own reputation. Messy, imprecise, disorganized, missing a thesis or focus, using only biased or anecdotal evidence.