



As of April 15, 2022

SYLABUS DRAFT: Subject to Change
ARTH 597-301 - THE FUTURE OF ARTS AUDIENCES
UNIVERSITY OF PENNSYLVANIA HISTORY OF ART DEPARTMENT
FALL 2022

Course Information

Time: Thursdays, 10:15 am – 1:15 pm unless otherwise noted in the syllabus
Dates: 09/01, 09/08, 09/15, 09/22, 09/29, 10/13, 10/20, 10/27, 11/03, 11/10, 11/17, 11/22 (online), 12/01, 12/08
Holiday: 11/24/22 class will not be held in observance of the Thanksgiving Day holiday; at-home readings will be assigned earlier in the week
Professor: Arthur Cohen
E-mail: cohen125@sas.upenn.edu
Location: College Hall 315A (CH315A)

Overview

Demographic, political, social, and generational shifts have given rise to unprecedented changes in the expectations audiences have of the role cultural organizations should play in their lives. Beyond traditional definitions of purpose rooted in the type of art or content offered, cultural organizations are being held to new or different standards of behavior, beliefs and engagement with the world around them. At the same time, mission alignment across staff, board, and audiences is more challenging than ever.

Adding to this complex combination of factors are the ongoing effects of recent health and social justice crises, including changes in technological usage and shifting patterns of social interaction. Using the latest audience research and illustrated through the direct, frontline experiences of cultural leaders who will be guest speakers for this course, *The Future of Arts Audiences* will pose a series of challenging yet essential questions necessary for navigating the road ahead for cultural organizations.

Speakers (subject to change)

- Dan Weiss, President and Chief Executive Officer, The Metropolitan Museum of Art (REQUESTED)
- Christine Anagos, Executive Director, Association of Art Museum Directors (CONFIRMED)
- TBD, Deputy Director or Director, MoMA
- Anne Pasternak, Director, Brooklyn Museum (CONFIRMED)
- Paula Marincola, Executive Director, Pew Center for Arts & Heritage (REQUESTED)
- Thelma Golden, Director and Chief Curator, Studio Museum in Harlem (REQUESTED)

Weekly Reading and Participation (40% of grade)

- Course readings will combine academic texts, white papers, reports, and news media on how art organizations connect with their publics. All reading materials will be distributed through the course site and/or accessible via hyperlink through this syllabus under reading assignments.
- Individuals should come prepared to contribute to discussion and be called upon to answer questions about readings.
- New or emerging stories from news sources may replace some readings on syllabus to ensure relevance and timeliness of topics covered.

Written Assignments and Oral Presentation (60% of grade)

Assignment #1 - Confronting Crisis, Assessing Response (due Class 9, 11/3/22)

Review and critique upon an arts organization's response to a crisis and/or audience-generated action.

- Topics must be submitted for pre-approval by Class 4, 09/22/22.
- Write a 1500-word-paper that introduces a challenge, controversy or disruption a cultural organization of the student's choice has confronted, and analyze its causes, their reaction, and the student's sense of the effectiveness or success of their response.
- Develop a 10-minute presentation of findings to share on Class 9 (11/3/22).

Assignment #2 - Comprehensive Audience Development Strategy (due Class 14, 12/8/22)

Select a cultural organization you would like to see undertake a new effort or initiative to engage/invite/include an audience group or demographic segment it is not (in your assessment) adequately serving at present and propose a strategy for cultivating a successful relationship with this audience group.

- Topics must be submitted for pre-approval by Class 8, 10/27/22.
- Write a 2500-word paper that makes the case for a strategic audience development initiative not previously explored by that cultural organization.
- Develop and present a 15-minute presentation to share on Class 14 (12/08/22) that introduces and analyzes the cultural organization, defines the target audience opportunity, and details the student's audience development strategy.

Guidelines for Successful Papers and Presentations

- Demonstrate the student's understanding and application of audience theory and research models presented in class, building upon those theories and/or research findings the student finds most compelling and applicable for their specific cultural organization's desired audiences.
- Integrate key learnings from the case studies and guest speakers throughout the course.
- Propose innovative solutions that could feasibly be implemented by your chosen organization.

Course Objectives/Learning Goals

- Through exposure to a range of cultural audience issues, students will gain an in-depth understanding of the intense challenges confronting cultural organizations today.
- Students will be introduced to the latest cultural audience research and apply learnings to real-world contexts within arts organizations.
- Students will have direct, firsthand exposure to some of the most influential cultural leaders and innovators in the field and will learn from and engage with them directly in a seminar setting.
- Students will learn to analyze environmental conditions and internal and external resources to identify and respond to market opportunities and obstacles, and to develop best-practice strategies.

Note: Students are expected to observe Penn's code of academic integrity; further information can be found vis this link: include this link: <https://catalog.upenn.edu/pennbook/code-of-academic-integrity/>

CLASS 1	TOPIC: INTRODUCTION AND RESEARCH FOUNDATION	READINGS DUE
DATE: 09/01/22		<p>Report: LaPlaca Cohen and Slover Linett. "Culture and Community in a Time of Crisis." September 2020.</p> <p>Cohen, Arthur. "Emerging from Crisis." <i>Museum Magazine</i>, November 2020.</p> <p>Cohen, Arthur. "How are Audiences Doing Now?" <i>Museum Magazine</i>, March/April 2022.</p>

CLASS 2	TOPIC: INSTITUTIONAL PURPOSE	READINGS DUE
DATE: 09/08/22	<p>How should a museum identify and be authentic to its unique mission?</p> <p>SPEAKER: Dan Weiss, President, The Metropolitan Museum of Art</p>	<p>Chaumier, Serge, and Nicholas Chare. "Writing and the Exhibition: The Structures of Museum Revolutions." <i>RACAR: Revue D'art Canadienne / Canadian Art Review</i> 45, no. 1 (2020): 22-35.</p> <p>Gopnik, Adam. "The Mindful Museum," <i>The Walrus</i>, 2007.</p> <p>Griffin, Tim. "The Museum Revisited." <i>Artforum</i>, Summer 2010.</p> <p>Crow, Thomas. "The Modest Museum." <i>Artforum</i>, Summer 2021.</p> <p>Macaulay-Lewis, Elizabeth. "Making The Met, 1870–2020: A Universal Museum for the 21st Century." <i>American Journal of Archaeology</i> 125, no. 2 (2021): 319-30.</p> <p>Chart: "The Hedgehog Concept in Social Sectors" in Collins, James. <i>Good to Great and the Social Sectors</i> (2005), 19.</p> <p>Mission Statement, The Metropolitan Museum of Art Annual Report 2019-2020, p13</p> <p>Report: Weiss, Daniel H. and Max Hollein, A Year of Mission and Challenges, April 2020-2021.</p>

CLASS 3	TOPIC: AUDIENCE & IDENTITY	READINGS DUE
<p>DATE: 09/15/22</p>	<p>How can organizations understand and address the pragmatic and psychological need-states of a variety of audiences?</p> <p><i>[No guest speaker]</i></p>	<p>Falk, John H. <i>Identity and the Museum Visitor Experience</i>. Walnut Creek, CA: Left Coast Press, 2009, Chapter 8: Theory to Practice, Chapter 9: Attracting and Building Audiences (pp. 181-213)</p> <p>Grant, Adam. "There's a Specific Kind of Joy We've Been Missing," <i>The New York Times</i>, July 10, 2021 and "There's a Name for the Blah You're Feeling: It's Called Languishing," <i>The New York Times</i>, 5 May, 2021.</p> <p>Simon, Nina. <i>The Art of Relevance</i>: pp. 92-98 (Wants and Needs; Needs and Assets), 110-117 (Build a Door or Change the Room?; Building a Bigger Room), 140-143 (Content versus Form), 167-183 (Measuring Relevance; Transformative Relevance; Empathic Evangelists; A Great Treasure).</p> <p>Walker-Kuhne, <i>Invitation to the Party</i>, pp. 21-32 (Chapter 3: Ten Tools for Building Audiences); 151-168 (Chapter 9: The Future)</p> <p>Report: VICE Media, Youth in Pandemic.</p>

CLASS 4	TOPIC: THE BATTLE OF THE BOARDROOM	READINGS DUE
<p>DATE: 09/22/22</p> <p>ASSIGNMENT TOPIC DUE: Please submit a proposed topic for Assignment #1.</p>	<p>How does the role of the board impact the museum's responsiveness to its audiences?</p> <p>SPEAKER: Christine Anagos, Executive Director, Association of Art Museum Directors</p>	<p>Chart: Gulbenkian Foundation, civic role of cultural organizations, p.18).</p> <p>Chart: Simon, Nina. <i>The Participatory Museum</i>. Defining Participation at Your Museum (p.190-191)</p> <p>ADDITIONAL READINGS T.K.</p>

CLASS 5	TOPIC: CONQUERING THRESHOLD FEAR	READINGS DUE
DATE: 09/29/22	How can organizations engage and invite underserved audiences with authenticity? [No guest speaker]	READINGS T.K.

CLASS 6	TOPIC: THE BROOKLYN MUSEUM AND THE ACTIVE(IST) AUDIENCE	READINGS DUE
DATE: 10/13/22	How – and when – should cultural organizations respond to community concerns and demands? SPEAKER: Anne Pasternak, Director, Brooklyn Museum	<p>"A Questionnaire on Decolonization" (October 174, December 2020): contributions by Nitasha Dillon Hannah Feldman, David Garneau, Thomas J. Lax, Saloni Mathur, Steven Nelson, Ugochukwu-Smooth C. Nzewi, Andrew Ross.</p> <p>Di Liscia, Valentina. "Brooklyn Museum Employees Accuse Administration of Staff Mistreatment." Hyperallergic, September 17, 2020.</p> <p>Harper, Radiah and Hendrick, Keonna. "Doing the Work: A Discussion on Visioning and Realizing Racial Equity in Museums." <i>Journal of Museum Education</i> Vol 42, No. 2, 2017, 163-168.</p> <p>Finkel, Jory. "Meet the Experts Who Root Out Racism and Exclusion." <i>The Art Newspaper</i>, January 11, 2021.</p> <p>Kenney, Nancy. "Exclusive survey: what progress have US museums made on diversity, after a year of racial reckoning?", <i>The Art Newspaper</i>, May 25, 2021.</p> <p>Resource: OF/BY/FOR ALL, "Five Steps to Reimagine Your Organization" (June 12, 2020)</p>

CLASS 7	TOPIC: MID-SEMESTER REVIEW, AND SHARING AUTHORITY	READINGS DUE
DATE: 10/20/22	<p>Mid-semester review.</p> <p>How can leaders share authority, and with whom?</p> <p>(no guest speaker)</p>	<p>Hood, Walter, and Shannon Jackson. "The Inside-Out Museum/The Inside-Out University: A Conversation." <i>Boom: A Journal of California</i> 6, no. 3 (2016): 110-19.</p> <p>Li, Shirley. "American Museums are Going Through an Identity Crisis." <i>The Atlantic</i>, Nov. 2020.</p> <p><i>Letting Go: Sharing Historical Authority in a User Generated World</i> (Philadelphia: The Pew Centre for Arts and Heritage, 2011) McLean, Kathleen, "Whose Questions? Whose Conversations?", pp.70-79, and Marjorie Shwarzer, Paula Marincola, and Benjamin Filene, "Mining the Museum Revisited: A Conversation With Fred Wilson, Paula Marincola, and Marjorie Schwarzer," pp.304-321</p> <p>ADDITIONAL READINGS T.K.</p>

CLASS 8	TOPIC: MoMA AND THE MUSEUM MODEL	READINGS DUE
<p>DATE: 10/27/22</p> <p>ASSIGNMENT TOPIC DUE: Please submit a proposed topic for Assignment #2</p>	<p>How are institutional and art historical narratives written and changed?</p> <p>SPEAKER: TBD, Director or Deputy Director, MoMA</p>	<p>Pink, <i>A Whole New Mind</i>, pp 48-53: (High Concept, High Touch); pp.100-106 (Story)</p> <p>Pollock, Griselda. <i>Differencing the Canon: Feminist Desire and the Writing of Art's Histories</i>. London and New York: Routledge, 1999, 1-12.</p> <p>Smith, William S. "Dissident Modernism and Peak Philanthropy." <i>Art in America</i>, December 2019.</p> <p>Quentin Bajac, Christophe Cherix, Stuart Comer, Rajendra Roy, Martino Stierli, and Ann Temkin. "Reimagining the Modern." In <i>MoMA Now: Highlights from the Museum of Modern Art</i>, Nineteenth Anniversary Edition, ed. Rebecca Roberts, introduction by Glenn D. Lowry (New York: The Museum of Modern Art, 2019), 18-27.</p> <p>Video: "Thelma Golden and Glenn Lowry with Helen Lee and Joachim Pissarro." The Brooklyn Rail, July 27, 2020.</p>

CLASS 9	TOPIC: ASSIGNMENT ONE PRESENTATIONS AND DISCUSSION	READINGS DUE
DATE: 11/03/22 ASSIGNMENT #1 DUE	Confronting Crisis, Assessing Response: Review and critique upon an arts organization's response to a crisis and/or audience-generated action.	(No required readings this week)

CLASS 10	TOPIC: THE CHANGING WORLD OF CULTURAL FOUNDATIONS	READINGS DUE
DATE: 11/10/22	How have recent societal changes impacted foundations and who and what they fund?? SPEAKER: Paula Marincola, Executive Director, Pew Center for Arts & Heritage	Marincola, Paula. " 25 Years of Pew Fellowships in the Arts: Looking Back, Looking Forward. " <i>The Pew Center for Arts and Heritage</i> , March 23, 2017. Basciano, Oliver. " How Museums Can Be Spaces for Care. " <i>Art Review</i> , December 2020. Gilman, Amy. " The Era of the Visionary Museum Director Is Over ... or It Should Be. " <i>Hyperallergic</i> , July 27, 2021. Haimerl, Amy. " What Keeps U.S. Art Museums Running—and How Might the Pandemic Change That? " <i>ArtNews</i> , March 3, 2021. Resnik, Sarah. " Organizing the Museum. " <i>Art in America</i> , April 2019. Wallestad, Anne. " The Four Principles of a Purpose Driven Board. " <i>Stanford Social Innovation Review</i> , March 10, 2021. Resource: OF/BY/FOR ALL, " A Framework for Action in Response to Moments of Outrage & Crisis " (June 2, 2020)

CLASS 11	TOPIC: SITTING IN THE DARK AND THE ARC OF ENGAGEMENT	READINGS DUE
DATE: 11/17/22	How do arts audiences make meaning? [No guest speaker]	Report: WolfBrown, Making Sense of Audience Engagement: (2011), pp. 5-12 Conner, Lynne. " In and Out of the Dark: A Theory about Audience Behavior from Sophocles to Spoken Word. " In <i>Engaging Art: The Next Great Transformation of America's Cultural Life</i> , edited by Steven Tepper and Bill Ivey. Routledge Press: 2008.

CLASS 12	TOPIC: WHAT IS THE MUSEUM'S FUTURE?	READINGS DUE
<p>DATE: 11/22/22</p> <p>NO CLASS THIS WEEK</p> <p>READINGS ONLY</p>	<p>Evolution, revolution, or abolition?</p> <p><i>[No guest speaker]</i></p>	<p>Baker, Hannah. "We Should Abolish Museums Now." <i>Hyperallergic</i>, May 27, 2021.</p> <p>Farago, Jason. "10 Ways for Museums to Survive and Thrive in a Post-Covid World." <i>The New York Times</i>, May 5, 2021.</p> <p>Joselit, David. <i>After Art</i>. Princeton: Princeton University Press, 2012, pp. 55-96.</p> <p>Szántó, András. "A new kind of museum is emerging—here's what the future holds." <i>The Art Newspaper</i>, November 27, 2020.</p> <p>Yerebakan, Osman Can. "Museums Might in Fact Be Broken." <i>Artnet</i>, June 25, 2021.</p>

CLASS 13	TOPIC: THE NEXT CANON	READINGS DUE
<p>DATE: 12/01/22</p>	<p>How do museums chart their own course?</p> <p>SPEAKER: Thelma Golden, Director and Chief Curator, Studio Museum in Harlem</p>	<p>Carrier, David and Joachim Pissarro. "Thelma Golden with David Carrier and Joachim Pissarro." <i>Brooklyn Rail</i>, May 2017.</p> <p>Durón, Maximiliano. "Mission Accomplished?: As Mainstream Art Museums Rush to Diversify, What is the Role of Culturally Specific Museums Working for a Cause?" <i>ARTnews</i>, September 20, 2018.</p> <p>Mercer, Kobena. "The Cross-Cultural and the Contemporary." <i>Travel & See: Black Diaspora Art Practices Since the 1980s</i>. Durham and London: Duke University Press, 2016, pp. 262-276.</p> <p>Pogrebin, Robin. "The Studio Museum Has a Vision for Its Home. And a Power Player at the Helm." <i>The New York Times</i>, September 26, 2017.</p> <p>Thelma Golden on "Black Male" (1994–95), <i>Artforum</i>, Summer 2016.</p>

CLASS 14	TOPIC/GUEST	READINGS DUE
DATE: 12/08/22	FINAL PRESENTATIONS & PAPERS DUE	