

## **SYLLABUS – Cultural Partnerships**

Course Number: CSP 615/HP 615

Credits: 3

Semester Summer 2023

Instructor: Amy Millin

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Office Hours: During residency, be in touch if you want to meet outside of class.

Virtual Office Hours: By appointment via zoom. To schedule, send email 24 hours in advance with two potential times that work for you to meet. I will respond to all emails with confirmation and time.

### **Welcome to our Course!**

This course asks the question, what are effective strategies for scholars and organizations to work with communities to help develop the capacity for those communities to make choices about what matters to them? The overarching goal is to examine ways that effective enduring partnerships and programs can be developed to reflect the voices and aspirations of communities, their stakeholders, and the cultural organizations that serve them. This course will introduce students to partnership development, including identification, collaborative planning, project execution, and evaluation.

### **Course Topics**

This course explores various approaches to developing the skills and capacity to build partnerships with organizations and individuals working ethically toward common cultural sustainability goals. Drawing upon tangible, case studies from the local to the global, we will examine strategies of engagement, methods for building equitable partnerships, issues of community activism and what happens when multiple voices intersect at cultural crossroads.

### **MACS Program Outcomes** (realized in part through this course)

- Exhibit professional and ethical responsibility in managing partnerships that foster community self-determination and empower community efforts in cultural documentation, preservation, revitalization and social equity.
- Devise, implement and evaluate actions that support cultural sustainability such as educational programs, exhibitions, performances, workshops, projects, media productions, websites, festivals and other initiatives that align with community practices.
- Identify and demonstrate a range of professional management skills that contribute to organizational sustainability such as financial skills, communications, and leadership through collaboration, teamwork, and consensus building.

### MAHP Program Outcomes (realized in part through this course)

- Use and apply key concepts in the theory and practice of historic preservation in the United States to advance preservation goals and assess their utility.
- Articulate, explain, and justify ways in which heritage preservation relies on interrelationships between the built environment, community engagement, and heritage sustainability as the field has expanded beyond the preservation of buildings.
- Envision, assess, and develop new directions for effective work in heritage, planning, standard preservation programs and innovative ways to steward senses of place and foster supportive communities.
- Demonstrate preparedness for careers in government at various levels, work as consultants or in advocacy organizations, or create new types of careers in partnerships with sustainability, resilience, social justice, housing, or other sectors that shape the built environment.
- Qualify as professionals in historic preservation as defined by 36 CFR Part 61, Code of Federal Regulations.

### Course Learning Objectives

At the conclusion of this course, you will be able to do the following:

- Identify strategies to grow and manage cultural partnerships that are **ethical and effective**.
- Identify and describe **methods** for including the multiple voices and visions of community stakeholders in **shaping and implementing** culturally-informed initiatives.
- Demonstrate a basic knowledge of the ways in which **community-based resources** (including traditional arts, folklife, and other expressions of cultural identity can directly support the key themes of cultural sustainability.
- **Evaluate the impact** that cultural partnerships can have on cultural sustainability.

### Course Format

This course is a combination of an 8-day intensive residency and three weeks online.

**Residency** The 8-day intensive residency is held at the campus of Goucher College from July 22-July 29. There are assigned readings, links, and resources that students are expected to read before residency and review before each class meeting. Each day will include a combination of lecture, group exercises, student-led presentations, and lively discussions.

**Three-week online class** After our time together at Goucher, we will continue to meet for three weeks through Canvas and Zoom. We will use video, live chat, and discussion boards to continue the conversations begun in Baltimore. This is also when you will complete a final project that will consist of multiple assignments that are completed for both instructor and peer feedback. These assignments will feed into the final partnership plan that will be due on the final day of the course.

### Description of Assignments

1. **Participate in the eight-day residency.** You may miss no more than one session without special arrangement. You are expected to be an active contributor to the classroom learning environment. In order to achieve a satisfactory level of participation, you should aim towards making at least two relevant contributions per classroom session and always stay connected with the class discussion.
2. **The readings** assigned for each class period must be completed before class. You will be expected to respond in class to questions provided as a guide to each reading. It is advised that you bring the text or texts we are discussing to class in order to refer to specific passages. Remember that academic reading is not a passive activity. Strive to gain the highest degree of understanding about the work that you can. As you read the course texts, pay attention to the ways, positive and negative, practical or impractical that the author engages culture and partnerships. **It is your responsibility before Residency to read all course materials and come prepared to discuss them.**
3. **First Day Presentation:** You will give a 5–7-minute presentation on this first day worth 5 points. You will share what you KNOW, what you WONDER and what you have already LEARNED (or perhaps were surprised by) about cultural partnerships from the reading you did prior to residency. Structure your presentation using this outline:
  - KNOW (2-3 minutes): Everyone comes to class with their own knowledge, what do you know, from your own experiences, about cultural partnerships?
  - WONDER: Pose 2-3 questions about partnerships that we might explore during this course.
  - LEARN: 3-4 minutes: Reference and cite three (3) specific quotes or concepts from the readings that you have completed in anticipation of this course and tie it specifically to your interests. In other words, where did you see yourself and the things that you care about in these readings? Where did you say, “that resonates with me because...”?
4. **Small group work:** There will be small group work that occurs throughout the residency week that will require you to cooperatively unpack materials related to Historic East Towson’s Freedom Trail Initiative: *Mapping the Road to Freedom*, White Paper; *Mapping the Road to Freedom: From Hampton Plantation to Historic East Towson*; “Connecting Historic and Public Open Space to reflect, heal and experience the heritage of Historic East Towson” (brochure); and a news video.
5. **Day Three Facilitated Discussion:** We learn from each other in formal and informal situations. On Day Three, you will have the opportunity to co-facilitate a discussion based on a section from one of our texts, *Curatorial Conversations: Cultural Representation and the Smithsonian Folklife Festival*.
6. **Participate in the online Canvas activities** both during the Residency and on-line portion of the course; including submitting the required postings and assignments, reading your classmates entries, and completing peer reviews where required. The online Canvas activities should be thought of as an extension of the classroom. Your responses should provide constructive critiques that will help your peers improve and advance their work. Please be aware that all of your responses are contributing to your grade. All posts will be read, but I will not always respond directly in the forum.

7. **Cultural Partnership Proposal Final Project:** Throughout the class you will be completing assignments that will contribute to your final project, a hypothetical application for a cultural partnerships project.
- During week 1 of the online portion, you will develop a **detailed profile of the community or cultural group** you plan to focus on for your coursework in cultural partnerships. The profile should include elements such as demographics, location, and cultural traditions that are meaningful to the community, as well as a community-articulated issue related to cultural sustainability. Do not forget the “people” and what the people “do” in this profile. Numbers and statistics absolutely help establish one dimension of a community and quickly give an outsider some feel for the community, but one of the points of this course is that ethnographic description and research provides a very powerful tool for those who wish to work with, and as a part of, these communities. You will also identify at least **two ethical considerations** that inform your specific partnership plan. You will also write a **vision statement** that articulates a key issue you want to focus on for your cultural partnership, and what vision is for what will be changed through this work.
  - During the second week of online work, you will submit your final **vision statement** that incorporates feedback from the last day of the residency course. You will also develop an **annotated list of potential partners** that could support the final paper, describing who they are, and their stake and potential role in your community work. Additionally, you will create a **work plan and timeline** for bringing them together in a partnership over a 12-week period to address the cultural sustainability issue or concern you plan to address.
  - During the third week of online work, you will create a final 10-page proposal that discusses and illustrates how you will apply cultural partnerships concepts to your cultural sustainability community or theme. Include a bibliography, work plan for implementing your ideas, and a plan for evaluating the success of the proposed work--a full description is found on Canvas. It is expected that you will incorporate the texts discussed in class and cite them in this final paper. The published rubric in that assignment module should guide your work. You will contribute a reflective discussion board post on the most important “aha moment” during the online portion of class.

### Required Resources

You are expected to read all texts and materials prior to arriving at Goucher’s campus for residency.

**Books that must be purchased by students from their preferred text vendor before arriving on Campus so that they may read them before residency:**

Borrupt, Tom. *Creative Community Builder's Handbook: How to Transform Communities Using Local Assets, Arts, and Culture*. Saint Paul, MN: Fieldstone Alliance, 2006.

Cadaval, Olivia, Sojin Kim, and Diana Baird N'Diaye, eds. *Curatorial Conversations: Cultural Representation and the Smithsonian Folklife Festival*. 2016.

Graves, Bau. *Cultural Democracy, The Arts, Community & the Public Purpose*. Urbana and Chicago: University of Illinois Press. 2005.

**Chapters, Articles, and Websites that will be available through Canvas: E-mail the instructor if you have any problems accessing these texts. You will be responsible for all readings.**

Alvarez, Maribel. *Pedagogies of Disruption*. Southwest Folklife Alliance. (pdf on Canvas)

AORTA Zine READ PAGES 1-11. (pdf on Canvas)

Jason Bulluck with Maribel Alvarez. Creating with a Sense of Strategic Practice. In *Bridge Conversations: Arts and Democracy*.

<https://artsanddemocracy.org/detail-page/?program=bridge&capID=53>

Engh, Rachel, Ben Martin, Susannah Laramée Kidd, and Anne Gadwa Nicodemus.

*"WE-making: How arts & culture unite people to work toward community well-being,"*

Easton, PA: Metris Arts Consulting, 2021.

[https://communitydevelopment.art/sites/default/files/we-making\\_theory-of-change\\_041321\\_a.pdf](https://communitydevelopment.art/sites/default/files/we-making_theory-of-change_041321_a.pdf)

Arts + Public Sphere (pdf on Canvas)

Kelly Feltault. "Development Folklife: Human Security and Cultural Conservation." *Journal of American Folklore*, Vol. 119, No. 471 (Winter 2006) 90-110. (pdf on Canvas)

Historic East Towson:

- *Mapping the Road to Freedom* [White Paper] (pdf on Canvas)
- Northeast Towson Improvement Association  
Website: <https://www.historiceasttowson.org/>
- "Connecting Historic and Public Open Space to reflect, heal and experience the heritage of Historic East Towson" (brochure) <https://www.historiceasttowson.org/freedom-trail>
- Simms, Barry. "Community association seeks to honor Towson's Black history with 'Freedom Trail'" WBAL, February 17, 2023, [video]  
<https://www.wbal.com/article/black-history-freedom-trail-east-towson-community-association/42955119>

Bel Jacobs, "What Defines Cultural Appropriation?" BBC News, May 15, 2022

<https://www.bbc.com/culture/article/20220513-what-defines-cultural-appropriation>

“Introduction: Brokering Culture” from Richard Kurin. *Reflections of a Culture Broker: A View from the Smithsonian*. Washington, D.C.: Smithsonian Institution, 1997. (pdf on Canvas)

“Introduction to Critical Ethnography: Theory and Method” from D. Soyini Madison. *Critical Ethnography: Method, Ethics, and Performance*. California: Sage Publications, Inc., 2020 (pdf on Canvas)

“Some Things in My House Have a Pulse and a Downbeat” The Role of Folk and Traditional Arts Instruction in Supporting Student Learning, in *Journal for Learning through the Arts*, published by e-Scholarship at the University of California. (pdf in Canvas)

Blog Post: “How to Write Smart Goals.” *WorkLife* by Atlassian  
<https://www.atlassian.com/blog/productivity/how-to-write-smart-goals>

Barre Toelken. “Fieldwork Enlightenment,” *Parabola*, Summer 1995, pp 28-35. (pdf on Canvas)

## Grading

*(All Due Dates are noted in the Class Schedule)*

Participation (Residency, Zoom, Canvas)	10
Classroom presentations	25
<i>Introduction day one ( 5 pts)</i>	
<i>Small group work (10 pts)</i>	
<i>Day Three Facilitated Discussion (10 pts)</i>	
Discussion Board Posts	10

### Cultural Partnership Proposal:

Vision Statement	10
Work Plan	10
Community Profile	5
Ethics Statement	5
Annotated list of partners	10
Final paper	25
Total	110

## Grade Scale

A	93 or more points	C+	77 - 79 points
A-	90 - 92 points	C	73 - 76 points

B+	87 - 89 points	C-	70 - 72 points
B	83 - 86 points	D	60 - 69 points
B-	80 - 82 points	F	59 points and below

## Course Policies

**Academic Integrity:** All final work products are to be the independent work of each student original to this course. Suspected violations of the [Academic Honor Code](#) will be referred to the Academic Honor Board.

**Accessibility Services:** Please inform your instructor about any accommodations you need to participate fully in the course. Goucher College makes reasonable academic accommodations for students with documented disabilities. Students requesting accommodations must make their request and provide appropriate documentation to the Office of Accessibility Services (OAS). Because classes change every semester, eligible students must obtain a new accommodation letter from the Disabilities Specialist every semester and review this letter with their professors so the accommodations can be implemented. The Director of OAS is available by appointment to answer questions and discuss any implementation issues you may have. For more information, please visit Goucher College's [Academic Accommodations](#) site.

### Communication:

- Faculty will be available at their Goucher email address and will respond to queries within 24 hours.
- Course participants are responsible for maintaining continuous involvement with faculty, fellow students and student groups. In particular, participation in all online discussions is required. Ongoing communication allows you to gain deeper insights into the content, activities and assignments in the course. Please give notice of any obstacle that prevents this.
- You are encouraged to ask questions whenever information needs clarifying.
- For questions pertaining to your assignments: send an email directly to the instructor (please do not post personal questions on the discussion board).
- For questions about assignments that may be interesting and helpful to other class members: please use the discussion board.
- For problems with technical aspects of the course website: chat with [Canvas Support](#).

**E2Campus Emergency Notification System:** In an ongoing effort to better disseminate information during emergencies and campus closings, Goucher has implemented the e2Campus Notification System. The notification system will only send information regarding emergencies and campus closings as text messages to your mobile phone. To receive these messages, you must be registered in the system. Click the following link for information about how to create your [E2Campus account](#).

### Graduate Virtual Writing Center

The Welch Center provides free writing support for all graduate students. Visit the [Graduate Virtual Writing Center](#) for information on requesting a writing tutor and accessing drop-in tutoring to assess and improve your academic writing. Services include:

- Initial writing assessment with free ongoing tutoring for up to four hours per semester
- Free drop-in tutoring for specific assignments
- Free half-semester writing course - GRW601: The Writing Studio

Writing assistance may include any or all of the following components: planning, organizing and using evidence in academic writing and thinking; making supported arguments; reading for content by workshopping writing; and proofreading, editing, revision, and reviewing writing for clarity and effectiveness.

**Inclement Weather:** Online courses will not be canceled for inclement weather when the college campus is closed. Students and faculty are expected to access their courses just as they would if the campus were open. Each faculty member and student is expected to have a contingency plan for attending online courses in case their primary computer is unavailable or out of service. Additionally, the online component of a residency or hybrid course is not affected when the college campus is closed for inclement weather, although if the residency or hybrid course has a face-to-face meeting scheduled on the closed campus, the meeting will be rescheduled for another day. The course instructor will notify students of the makeup day and time. Only in extreme situations, such as widespread power outages, may exceptions to this policy be made by the Office of the Provost/Vice President of Academic Affairs. In such severe cases, an official statement concerning online activities will be issued via normal emergency channels.

**Late Policy:** For proper graduate student learning to occur, pacing of content mastery is critical. Therefore, assignments are to be completed on time. If extreme circumstances prevent an assignment to be completed in a timely fashion, please **notify us before the assignment is due** so a new date can be negotiated. Only follow-ups completed by the due date can be redone. Late assignments without such notification will be docked.

**Missed Work:** You are responsible for material covered in the course. It is your sole responsibility to obtain any materials missed. You are expected to attend all Zoom meetings and will lose participation points if you miss one, unless you notify the instructor at least 24 hours **in advance**. Advanced notice will allow us to record the meeting for future review.

**Nondiscrimination Policy:** Goucher College does not discriminate on the basis of race, color, national origin, ethnicity, sexual orientation, gender identity, religion, sex, age, disability, marital status or genetic information in its programs and activities. The college has adopted a [Nondiscrimination Policy](#). Further details and contact information for the college's Title IX coordinator can be found on [Goucher's Nondiscrimination Notice and Policy page](#).

**Religious Observance Policy:** If you need to request accommodation for religious observance, fill out the [Religious Observation Form](#) and submit it to your instructor as soon as possible and at least two weeks before the observance. If you communicate in a timely manner and complete any mutually agreed upon make-up work, any such absences or schedule changes will be excused and will not adversely affect your grade.

**Resources:** Students in Goucher College's graduate programs are provided with and encouraged to use the following resources:

- [Academic Accommodations](#)
- Academic Assistance and Advising - contact your program director
- Elizabeth [Johns](#) Library Services 410-337-3289
- [Scott Farquhar](#) Financial Aid Counselor 410-337-6142
- [Career Education](#)
- [Student Support and Outreach - Cameron Cox](#)
- [Writing Center](#)
- [myGoucher](#) Registration, Classes, Schedules, Transcripts
- [Distance Learning Resources](#)
- Student Tutorials and Resource



## *One-week intensive ♦ Week at a Glance:*

### **MACS First Friday. Friday, July 21** An All-MACS Activity

- *Note: MACS First Friday is for students enrolled in the MACS program.*

### **Day 1. Saturday, July 22** Introduction & The Principles of Partnership

### **Day 2. Sunday, July 23** The Building Blocks of Partnership and Incorporating Multiple Voices

### **Day 3. Monday July 24** Methodology, including planning and outreach, in community-based projects

### **Day 4. Tuesday, July 25** Field trip

### **Day 5. Wednesday, July 26** Identifying Expertise and Local Resources

### **Day 6. Thursday, July 27** Ethics and Working Across Cultures

### **Day 7. Friday, July 28** Measuring and Evaluation

### **Day 8. Saturday, July 29** Applying Partnerships in Your Work and Prep for Online

# Day One: Introduction to Each Other and Principles of Partnerships

**Topics:** The classroom community, personal introductions, and a course overview with attention given to the landscape and keywords of cultural partnerships.

## Learning Objectives

- To reaffirm acquaintance with classmates
- To understand the structure of the course
- To understand expectations for the course, including the on-line work
- To explore the concept of cultural partnerships and its relationship to cultural sustainability
- To become familiar with the language of cultural partnerships

## Student Assignment DUE

Each student will give a 5-7-minute presentation on this first day worth 5 points. Students will share what they KNOW, what they WONDER and what they have already LEARNED (or perhaps were surprised by) about cultural partnerships from the reading they did prior to residency. Structure your presentation using this outline:

KNOW (2-3 minutes): Everyone comes to class with their own knowledge. What do you know, from your own experiences, about cultural partnerships?

WONDER: Pose 2-3 questions about partnerships that we might explore during this course.

LEARN (3-4 minutes): Reference and cite three (3) specific quotes or concepts from the readings that you have completed in anticipation of this course and tie it specifically to your interests. Where did you see yourself and the things that you care about in these readings? Where did you say, “that resonates with me because...”?

## In-Class Writing

## Required Readings

INTRODUCTION AND CHAPTER ONE Bau Graves. *Cultural Democracy, The Arts, Community & the Public Purpose*. Urbana and Chicago: University of Illinois Press. 2005.

CHAPTER TWO: “Introduction: Brokering Culture” from Richard Kurin. *Reflections of a Culture Broker: A View from the Smithsonian*. Washington, D.C.: Smithsonian Institution, 1997. (pdf)

## Day Two: The Building Blocks of Partnership and Incorporating Multiple Voices

**Topic:** Key elements and considerations when building cultural partnerships in communities with multiple voices and multiple agendas.

### Learning Objectives:

- To explore ways of articulating shared vision and fostering community participation through strategic, goals-based planning
- To identify and examine the qualities of a strong and ethical cultural partnership
- To learn to listen for multiple voices in a community
- To explore diverse formats for ensuring those voices are heard
- To connect cultural partnership with social justice

### Student Group Work Begins

### In-Class Writing

### Guest Speaker

### Required Readings

AORTA Zine READ PAGES 1-11. (pdf)

Arts + Public Sphere (pdf)

READ CHAPTER 7 AND CHAPTER 9: Bau Graves. *Cultural Democracy, The Arts, Community & the Public Purpose*. Urbana and Chicago: University of Illinois Press. 2005.

Kelly Feltault. "Development Folklife: Human Security and Cultural Conservation." *Journal of American Folklore*, Vol. 119, No. 471 (Winter 2006) 90-110.

*Mapping the Road to Freedom* [White Paper] (pdf)

Northeast Towson Improvement Association Website: <https://www.historiceasttowson.org/>

"Connecting Historic and Public Open Space to reflect, heal and experience the heritage of Historic East Towson" [brochure] <https://www.historiceasttowson.org/freedom-trail>

Simms, Barry. "Community association seeks to honor Towson's Black history with 'Freedom Trail'" WBAL, February 17, 2023, [video]

<https://www.wbal.com/article/black-history-freedom-trail-east-towson-community-association/42955119>.

## Day Three: Methodology, including planning and outreach, in community-based projects

**Topic:** The implications and complications of different roles in supporting community-based culture

### Learning Objectives

- To introduce the multiple political issues and forces involved in building infrastructures for cultural support, with an emphasis on roles within these systems of support
- To introduce the different ways that the development of educational materials and public programs necessitates smart and successful partnerships.
- To explore how community-based organizations/leaders/members and advocates can best identify significant stakeholders
- To understand the potential for representing culture through outreach.
- To critically assess common assumptions found in cultural education programming.

### Day Three Facilitated Discussion

Small group facilitated discussion of essays from *Curatorial Conversations: Cultural Representation and the Smithsonian Folklife Festival*. You and your partner will facilitate a discussion on one essay. Please speak to the learning objectives of the Cultural Partnership course and today's theme, planning and outreach in community-based projects (methodology). You will have about 20 minutes to provide an overview and facilitate a class conversation. If you choose to use a PowerPoint, please submit prior to the start of class by emailing the instructor or loading onto Canvas. It is not expected that you spend large amounts of time preparing for this assignment outside of class.

Note: While you will be reading one essay closely in preparation to teach, it is still expected that you read all assigned essays so you are prepared to contribute to class conversation.

### Student Group Work Continues

### In-Class Writing

### Required Readings

*Curatorial Conversations: Cultural Representation and the Smithsonian Folklife Festival* (2016) edited by Olivia Cadaval, Sojin Kim, Diana Baird N'Diaye.

~ You are expected to closely read: Preface, Prologue, and Introduction pp 3-29, Contributors pp 341-345, and thoughtfully read other assigned essays. Prior to Residency, you will sign-up to lead a discussion on at least one of the following essays.

- Dan Sheehy, "Aims Frames & Gaines" pp 49-66
- Cynthia L. Vidaurri, "Cuba—Confluences, Creatividad y Color" pp 133-154
- Olivia Cadaval, "Imagining a Collaborative Curatorial Relationship" pp 155-176
- Marjorie Hunt, "The Poetics and Power of Presentation at the Smithsonian Folklife Festival" pp 179-198
- Diana Baird N'Diaye, "Agency, Reciprocal Engagement, and Applied Folklore Practice" pp 275-301

## Day Four: Field Trip

**Field Trip** (wear your walking shoes and bring a bottle of water)

The field trip to Patterson Park and surrounding communities will highlight themes that we have been discussing during the first part of Residency.

**Discussion Board Follow-up Assignment:** Document the field trip and your reactions through field notes and photography. Present examples of cultural partnerships as well as what appears to be working, and what is not. Consider process over product. We will discuss the field trip in class on Day Five.

### **Supplemental Resources:**

Dhenin, Marianne (2022) Walking Tours Get a Radical Makeover, Focusing on People's Histories  
<https://www.yesmagazine.org/economy/2022/06/02/walking-tours-radical-peoples-histories>

## Day Five: Identifying Expertise and Local Resources

**Topic:** Exploring forms of tradition and how they can reflect and catalyze community and inform cultural sustainability projects.

### Learning Objectives

- To examine multiple forms of tradition
- To understand diverse ways that communities use tradition to catalyze action
- To reflect on how traditional expressions are employed in cultural communities to address a particular issue
- To explore the concept of expertise within community and how this can contribute to strong partnerships and collaborative relationships
- To understand how context shapes cultural needs and products.

### Student Group Work Continues

### In-Class Writing

### Required Readings

Tom Borrup. *Creative Community Builder's Handbook: How to Transform Communities Using Local Assets, Arts, and Culture*. Saint Paul, MN: Fieldstone Alliance, 2006. Read Chapter 1 & Chapter 6.

## Day Six: Ethics and Working Across Cultures

**Topic:** Working across cultures to build ethical and effective partnerships.

### Learning Objectives:

- To explore the power of narrative as a tool for creating community
- To examine strategies for developing leadership across cultures toward a common goal
- To understand cultural expectations and how they influence decision making in a cultural partnership
- To explore the challenges and ethics of balancing multiple agendas

### Small Group Work Continues

### In-Class Writing

### Required Materials

Carolyn Bye. *Brave New World: Nurturing the Arts in New Immigrant and Refugee Communities*, Issues in Folk Arts and Traditional Culture, Working Papers Series, #2. Fund for Folk Culture, 2004.

Bau Graves. *Cultural Democracy, The Arts, Community & the Public Purpose*. Urbana and Chicago: University of Illinois Press. 2005. READ CHAPTER 2

Bel Jacobs, "What Defines Cultural Appropriation?" BBC News, May 15, 2022  
<https://www.bbc.com/culture/article/20220513-what-defines-cultural-appropriation>

"Introduction to Critical Ethnography: Theory and Method" from D. Soyini Madison. *Critical Ethnography: Method, Ethics, and Performance*. California: Sage Publications, Inc., 2020 (pdf)

Barre Toelken. "Fieldwork Enlightenment," *Parabola*, Summer 1995, pp 28-35. (pdf )

## Day Seven: Measurement and Evaluation

**Topic:** The products [and outcomes] that might result from your cultural partnership and strategies for measuring your success.

### Learning Objectives:

- To assess diverse formats for sharing findings
- To understand outcomes monitoring and strategies for developing measures of success
- To understand potential uses of measurement and evaluation in advocating for partnerships and projects
- To understand the impact and role of partnerships in culturally responsive evaluation and assessment

### In-Class Writing

### Guest Speaker

### Required Readings

Borrupt, Chapter 8

“Some Things in My House Have a Pulse and a Downbeat” The Role of Folk and Traditional Arts Instruction in Supporting Student Learning, in *Journal for Learning through the Arts*, published by e-Scholarship at the University of California. (pdf on Canvas)

Alvarez, Maribel. Pedagogies of Disruption. Southwest Folklife Alliance. (pdf on Canvas)

Blog Post: “How to Write Smart Goals.” *WorkLife* by Atlassian

<https://www.atlassian.com/blog/productivity/how-to-write-smart-goals>



## Day Eight: Applying Partnerships in Your Work

**Topic:** The opportunities and challenges in developing meaningful partnerships within and for public spaces, educational settings, and for general audiences. We will also prepare for the off-campus course work.

### Required Readings

Borrupt Chapter 5

Jason Bulluck with Maribel Alvarez. Creating with a Sense of Strategic Practice. In *Bridge Conversations: Arts and Democracy*. pp 47-53. April 2008.

<http://artsanddemocracy.org/what-we-do/bridge-conversations>

Engh, Rachel, Ben Martin, Susannah Laramée Kidd, and Anne Gadwa Nicodemus.

*"WE-making: How arts & culture unite people to work toward community well-being,"*

Easton, PA: Metris Arts Consulting, 2021.

[https://communitydevelopment.art/sites/default/files/we-making\\_theory-of-change\\_041321\\_a.pdf](https://communitydevelopment.art/sites/default/files/we-making_theory-of-change_041321_a.pdf)