Voyage: Fall 2020
Discipline: Arts Management
Course Number and Title: LEAP 300 Arts Outreach and Community Engagement
Division: Upper
Faculty Name: Zhanna Gurvich
Semester Credit Hours: 3

Prerequisites: The standard CSU prerequisite as outlined in the course catalog – One (1) lower-division Technology and the Arts course – has been waived by the instructor

COURSE DESCRIPTION

Research, development and production of arts outreach projects; team projects for community engagement.

Not many people had heard of Provo, Utah, before the Sundance Film Festival, and fewer had heard of Black Rock City, before Burning Man. Cannes was just another ritzy seaside town, until its eponymous film festival became an international sensation. Music, film, theatre, and visual arts festivals draw international crowds to far-flung locations. The resulting arts identity energizes the communities and instills civic pride.

Arts and cultural events are now an engine for economic development around the world. The benefits to the communities and the participants often exceed the economic and cultural rewards of the event itself.

Develop the skills necessary to organize a successful arts event by researching global community engagement efforts, and leverage that knowledge to imagine and implement a project in your community.

LEARNING OBJECTIVES

By the end of this class students will be able to:

- Identify a community's cultural needs through observation and interaction
- Come up with a community project that helps to meet those needs
- Design that project from the ground up by engaging with community members
- Stage a successful community event by collaborating with community partners

REQUIRED TEXTBOOKS
REQUIRED SUPPLIES

This course is somewhat fluid as a large portion of it is the student designed and led community event. Hence there are no specific materials that I can currently identify as being required. However, there will likely be an arts or design component to the event planning so some minimal art supplies such as markers, pads of paper and your favorite graphics software would be a good idea to bring along. If you already have an idea for an event and it would benefit from specific supplies, feel free to bring those. I cannot promise your idea will be chosen but being extra prepared might put it over the top.

TOPICAL OUTLINE OF COURSE

Notes:
• All Assignments are due the following class period unless otherwise noted.
• As part of the course involves the planning of an original event, a number of classes will be dedicated to the planning of said event and exact content will depend on the needs of the class to accomplish this. Therefore, the exact class schedule is subject to change.

Depart Hamburg, Germany – September 9

A1—September 11: Introductions, Discussion of Syllabus and expectations, Introduction to arts festivals around the world, how they developed and their impact on their respective communities
Reading Assignment: "Building Communities, Not Audiences", pages 6 through 36 (Part 1, "The Arts/Community Divide" and all Forwards and Introductions) and "Events Management", Chapter 1, "Introduction to Events Management"
Assignment: Tell us about an interesting event you have participated in, attended, or observed - write a short (1 page) description and give a 5 minute minimum presentation to
the class with photos if you have them. Discuss how the event came to be, what purpose it served, how it was received by the community, what your involvement was...

A2—September 13: Presentations from students, discussion of presented events, discussion of upcoming field class (if that is the one happening)
Reading Assignment: "Events Management", Chapter 2, "Event Project Management"  
Assignment: Field Work - Learn what you can about L'Boulevard Music Festival, how did it get started? What do people think of it? How does it affect the city...? Don't just do internet research, walk around, see where there are crowds, where there are traffic jams, where there are people having fun and spending money, talk to people...

Casablanca, Morocco – September 15-19 Field Class? L'Boulevard Music Festival  
Attendance, talk with organizers, volunteering opportunity if possible

A3—September 20: Discussion of L'Boulevard Music Festival; How did it meet community needs? How does it seem to affect the people in Casablanca? Show first half of Fyre (Fyre Festival documentary)
Reading Assignment: Events Management, Chapter 3, "Event Design & Production"
Assignment: * Finish watching Fyre  
  * Come up with 3 distinct ideas for an event that we can produce as a class. Consider feasibility, relevance to community, audience, goals and some ideas for what it would look like. Due September 24th.

A4—September 22: Show Creating Woodstock (Woodstock Festival documentary).  
Reading Assignment: "Building Communities, Not Audiences", Chapter 4, "A Conceptual Framework for Community Engagement"
Assignment: * Finish watching Creating Woodstock  
  * Write a 1,500-word essay comparing and contrasting the 3 music festivals you have just learned about (L'Boulevard, Fyre, and Woodstock) due October 3rd.

A5—September 24: Discuss Experiential and Immersive Concepts and Design as an emerging field in all of the arts and in life. Discuss Ideas for Event. Consider how above concepts may be applied to an event we produce.  
Event Ideas Due (3 each)
Reading Assignment: White Paper handout on community outreach by Stephen Snow  
Assignment: Begin a shared digital journal/portfolio of materials related to the event being planned. This should include event ideas, notes from meetings (in class and out), schedules, charts, budgets, contacts, tweets you posted for the event, poster designs...

A6—September 26: Continue discussing event ideas, relate them to the various readings, how do they serve our community? How will they be received? Decide which idea we would like to pursue and begin working on details.  
Reading Assignment: Events Management, Chapters 4 & 5, "Event Operations", "Event Human Resources"
Assignment: Individual assignments to begin researching aspects fo the event (spaces available and appropriate, dates, resources we have access to, similar events that we may not want to overlap with, potential expenses...)  

Takoradi, Ghana — September 27-28  
Tema, Ghana — September 29-October 1

A7—October 3: Report on individual assignments; what do we have to work with? Evaluate our event so far. Is our idea still viable or do we need to reconsider or adjust? Discuss jobs within the event planning model. Decide who is interested in what tasks and who is suited to what tasks. Assign jobs that students will carry through in developing the event.  

Comparative Essay due  
Reading Assignment: Events Management, Chapters 6, "Event Finance" & Handout on Gantt Charts  
Assignment: Develop a preliminary Gantt Chart of the expected work & a preliminary budget on the proposed event

Community Programming — October 4 (No Class)

A8—October 6: Discuss Gantt charts and budgets created. Figure out what we really need & how we afford it. Do we have the time/human-power to accomplish or goals? Are there alternative ways to source what we need? Do we cut back/adjust?  
Reading Assignment: "Fundraising" handout (or read in library)  
Assignment: Fill out the worksheets/lists in the handout, thinking of the resources available to us on and off the ship and resources that would be available to us if we were home in our respective communities.

A9—October 8: Discuss fundraising. Look at comparative fundraising handout. Discuss what strategies may be used in conjunction with an event. Discuss how the right fundraising strategies can help involve the community in your mission and give them ownership and a stake in it rather than annoy them. Discuss lists made and how we can move forward in using those to help us plan.  
Reading Assignment: Grant-writing handout (or read in library)  
Assignment: On the intranet and on the internet in port and in paper class archives, research grants that might be suited to one of the event ideas (or an aspect of an idea) we discussed in class.  
Field work suggestion: Cape Town is full of art and culture and should be a great place to find a performance or exhibition or festival. Don't forget to take advantage of the time in this port to seek out events for your comparison essay.

Cape Town, South Africa — October 9-14

A10—October 16: Discuss Grants and Grant-writing. How does asking for a grant differ from asking for a sponsorship or a donation? How are they similar? What are funders looking for in an organization or project to fund? When is it appropriate to look to a grant for funding? Examine the grants researched and evaluate how well they match up with the idea proposed.
Reading Assignment: "Event Management", Chapter 7, "Event Marketing"

Assignment: Written Event Pitch (see description below) Due October 20th

A11—October 18: Event prep in class

A12—October 20: Discuss stakeholders in events; people who are directly affected by the issue central to the event, people who are interested but not directly affected by the issue, businesses in the community, government agencies, local residents. What is the government looking for when they decide to approve or invite and event? What would make them turn one down?

Written Event Pitch Due
Assignment: Prepare oral event pitch for next class

Port Louis, Mauritius — October 22-24

A13—October 25: Oral event pitches in class (part 1). We will divide into groups. I will assign the "catchers" an identity and the "pitchers" will do their best to get the support they want to make their event happen. "Catchers" will then write a short review of how they felt their "pitchers" did in convincing them to help.

Oral Event Pitch Due
Assignment: Peer Review of event pitches (not graded but mandatory). You will write a short review (approximately 250 words) of each pitch you listened to.

A14—October 27: Oral event pitches in class (part 1). We will divide into groups. I will assign the "catchers" an identity and the "pitchers" will do their best to get the support they want to make their event happen. "Catchers" will then write a short review of how they felt their "pitchers" did in convincing them to help.

Assignment: Peer Review of event pitches (not graded but mandatory). You will write a short review (approximately 250 words) of each pitch you listened to.

Community Programming — October 28 (No Class)

A15—October 30: Event Prep in class
Oral Event Pitch Peer Review Due

Mumbai, India — November 1-6

A16—November 7: Event prep in class

A17—November 9: Flex Class (continue event planning, check in about assignments, catch up on subjects that may not have been sufficiently covered...)

Reflection & Study Day — November 11 (No Class)

A18—November 12: Research Presentations in class (Part 1)
Research Presentation Due

A19—November 14: Research Presentations in class (Part 1)
Port Klang/Kuala Lumpur, Malaysia — November 15-19

A20—November 21: Discuss Presentations. Did we learn anything surprising? Does anything we've learned help us with our event? Do we make any changes? Community Event check in. Is there anything we still need that we should get in port?

Ho Chi Minh City, Vietnam — November 22-27

A21—November 29: Community Event prep

A22—December 1: Community event final prep, Community event on the ship (time TBD - date may also change depending on ship schedule)
Assignment - write a 1,500-word analysis of the event, what went well, what didn't, how you would improve it if you tried again, due December 10th

A23—December 3: Community event post mortem

Kobe, Japan — December 5-9

A24—December 10: Class wrap up. Discuss assignments still due. Answer questions. What have we learned about community outreach? What have we observed that has been successful across cultures? Do some things work in one culture but not in another? Why? What will we take home and use to build on?
Event analysis essay due

Busan, South Korea — December 12-16

Study Day — December 17 (No Class)

A25—December 18: Final Exam - no exam, Digital Journal of Community Event due (group project), Arts Events Compare/Contrast Due

Arrive Yokohama, Japan— December 22

FIELD WORK

Semester at Sea® field experiences allow for an unparalleled opportunity to compare, contrast, and synthesize the different cultures and countries encountered over the course of the voyage. In addition to the one field class, students will complete independent field assignments that span multiple countries.

Field Class & Assignment
[Field Class proposals listed below are not finalized. Confirmed ports, dates, and times will be posted to the Fall 2020 Courses and Field Class page when available.]
Field Class attendance is mandatory for all students enrolled in this course. Do not book Individual travel plans or a Semester at Sea sponsored trip on the day of your field class. Field Classes constitute at least 20% of the contact hours for each course, and are developed and led by the instructor.

Proposal Title #1: L’Boulevard - urban music fest at Technopark
Country: Morocco
Idea: This is an international music festival that goes on for several days. Students will attend the event, speak to one or more of the organizers and get a bit of an inside look into the planning and challenges of an international music festival. If possible, they will volunteer some time that day to working on the event. They will take notes and photos if allowed then write an essay comparing this music festival to two others we will study in class. They will examine what worked and what they thought could be improved. How the goals of the three festivals differed and how that impacted the planning, the outcomes, and public perception. Objectives: Attend and, if possible, work on a real world event in order to get a first hand view of what it takes to plan one.

Proposal Title #2: Urbanscapes multimedia arts festival
Country: Kuala Lumpur
Idea: This is a multimedia arts festival, held in various venues across the city this long-running creative arts festival brings together art, music, film and design with a series of performances and events. Students will attend the event, speak to one or more of the organizers and get a bit of an inside look into the planning and challenges of an international music festival. If possible, they will volunteer some time that day to working on the event. They will take notes and photos if allowed then write an essay comparing this music festival to two others we will study in class. They will examine what worked and what they thought could be improved. How the goals of the three festivals differed and how that impacted the planning, the outcomes, and public perception. Objectives: Attend and, if possible, work on a real world event in order to get a first-hand view of what it takes to plan one.

Students will write an essay comparing this festival to other festivals discussed in documentaries they will be watching in class. They will also use it as one of 5 events that they will compare and contrast as part of a survey of arts events they will attend independently in various ports of call.

Independent Field Assignments

Arts Events Compare/Contrast:
In addition to the field class festival, you will attend 4 events during the course of the semester. The events are your choice. They can be museum openings, theatre performances, parades, street fairs, school fundraisers, film festivals, concerts, plays, religious festivals... The important thing is that they were planned (not spontaneous) and have some creative aspect to them. Try not to all attend the same events. A variety of experiences will make for more interesting discussions. Use your experiences at these events to inform what we do with our planned community event. No event is planned in a vacuum. I expect you to bring ideas into class as your experience grows so don’t leave this
all to the last week in port. You will write a 1,500-word paper describing and comparing and contrasting these events. Include pictures when possible to help illustrate your assertions.

**METHODS OF EVALUATION**

**Grading Breakdown**

<table>
<thead>
<tr>
<th>Component</th>
<th>Points</th>
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<tr>
<td>Class Participation</td>
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<tr>
<td>Field Class Participation</td>
<td>100</td>
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<tr>
<td>Comparative Essay</td>
<td>100</td>
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<tr>
<td>Research Presentation</td>
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<tr>
<td>Arts Events Compare/Contrast</td>
<td>100</td>
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<tr>
<td>Event Pitch Written</td>
<td>100</td>
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<tr>
<td>Event Pitch Oral</td>
<td>100</td>
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<tr>
<td>Community Event Participation &amp; Digital Portfolio</td>
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<tr>
<td>Community Event Written Analysis</td>
<td>100</td>
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<tr>
<td><strong>Total</strong></td>
<td><strong>1000</strong></td>
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**Class Participation:**
You will be graded on how actively you participate in class discussions, classroom projects, and field trips. To participate fully you will be required to read or watch materials assigned. There will be no quizzes but your participation grade will be adversely affected if I feel you did not read, watch, or attend the assignment/event being discussed. There will also be a number of small homework assignments that are not graded individually but just as satisfactory or unsatisfactory. An unsatisfactory or missing assignment will take 10 points off your participation grade.

**Field Class Participation:**
Attend and actively participate in the field class. Ask questions, not only of the field experts we arrange but of event participants and people living and working around the event area. Take pictures and videos to help demonstrate and support assertions you will make in class and in the comparative paper that will include this event.

**Comparative Essay:**
You will write a 1,500-word essay comparing and contrasting the 3 music festivals you have just learned about (L'Boulevard, Fyre, and Woodstock). You must attend the field class in order to write this essay. Only first-hand accounts of the field class event will be accepted. Discuss what worked and what didn't with all 3 festivals. What mistakes were made? Why were they made? How much did those mistakes or poor decisions affect the outcome? Suggest how each could have been better. The review should be of the event planning aspect of the festivals not their philosophy except in how that affected the success or failure of the event. This is not a political treatise. Discuss how these festivals influenced each other if at all. Include pictures when possible and helpful to illustrate your assertions.

**Research Presentation:**
You will identify an interesting event and present what you learned about it to the class. Please tell me what you are planning on researching before you start (by October 18th) so that I can approve it. I am looking for interesting, diverse projects that we can all learn from.
So stretch a little. You will have to look for these in port. If you plan well, you may be able to find information on an event in an upcoming port that you can then learn more about when there. You do not have to attend the event that you will reporting on but it could help. The presentation should be approximately 10 minutes long and should include some visual images. Please rehearse and troubleshoot your presentation so that we are not waiting for you to figure out how the tech works. If you are not tech savvy, you can create physical presentation boards, portfolios, etc. using materials approved on the ship (nothing messy or very sharp - tape and scissors are ok).

**Arts Event Pitch - Written:**
You will come up with a theoretical event that you would like to produce. Then you will write separate proposals to pitch that event to the following people:
- Producer/Backer
- Foundation for a grant
- Government agency
- The public in flyers

Each letter should be no longer than a page. It should give the information needed to form an opinion and make a decision. Each letter will have a different spin and highlight different aspects of your event that will be appeal to the target audience. However, the letters cannot contradict each other and cannot blatantly lie. You may include images on your letters/flyers if that will help you sell your event.

**Arts Event Pitch - Oral:**
You will split top into groups and pitch ideas for events to each other. I will assign the roles those being pitched to will play. Pitchers will make their best efforts to get their event produced. "Catchers" will try to ask the questions someone in their assigned position would ask. Then we will rotate. Please rehearse all your pitches. You will not know which ones you will be called upon to use on the day of.

**COMMUNITY EVENT:**
As a class, we will conceive of, plan, and execute a community event. We will discuss ideas in class, decide on what we want to do, and have numerous planning meetings in order to produce our event. We will examine community needs, target audiences, scope, and feasibility. We may need to get permissions or raise funds. The event will be the culmination of the class. Everybody will work together and so your grades will be inter-dependent. Please don't let your classmates down by slacking. You will, keep a shared digital binder, documenting the process which you will submit on the last day of class.

**Community Event Analysis:**
You will write a 1,500-word analysis of the community event we planned as a class. Discuss what worked, what didn't, how it could have been better, how you believe your contribution rated. Evaluate your classmates’ efforts (I will not be grading them based on your evaluation). Should any responsibilities have been shifted? Did anyone end up doing too much? Too little? How successful was the event at achieving its stated goal? How did the community react? How would you have made it different if it had not been on board ship?
GRADING SCALE

The following Grading Scale is utilized for student evaluation. Pass/Fail is not an option for Semester at Sea® coursework. Note that C-, D+ and D- grades are also not assigned on Semester at Sea® in accordance with the grading system at Colorado State University (the SAS partner institution).

Pluses and minuses are awarded as follows on a 100% scale:

<table>
<thead>
<tr>
<th>Excellent</th>
<th>Good</th>
<th>Satisfactory/Poor</th>
<th>Failing</th>
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<tbody>
<tr>
<td>97-100%:</td>
<td>87-89%:</td>
<td>77-79%:</td>
<td>Less than 60%: F</td>
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<tr>
<td>A+</td>
<td>B+</td>
<td>C+</td>
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<tr>
<td>93-96%:</td>
<td>83-86%:</td>
<td>70-76%:</td>
<td></td>
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<tr>
<td>A</td>
<td>B</td>
<td>C</td>
<td></td>
</tr>
<tr>
<td>90-92%:</td>
<td>80-82%:</td>
<td>60-69%:</td>
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<td>A-</td>
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ATTENDANCE/ENGAGEMENT IN THE ACADEMIC PROGRAM

Attendance in all Semester at Sea® classes, including the Field Class, is mandatory. Students must inform their instructors prior to any unanticipated absence and take the initiative to make up missed work in a timely fashion. Instructors must make reasonable efforts to enable students to make up work which must be accomplished under the instructor’s supervision (e.g., examinations, laboratories). In the event of a conflict in regard to this policy, individuals may appeal using established CSU procedures.

LEARNING ACCOMMODATIONS

Semester at Sea® provides academic accommodations for students with diagnosed learning disabilities, in accordance with ADA guidelines. Students who will need accommodations in a class, should contact ISE to discuss their individual needs. Any accommodation must be discussed in a timely manner prior to implementation.

A letter from students’ home institutions verifying the accommodations received on their home campuses (dated within the last three years) is required before any accommodation is provided on the ship. Students must submit verification of accommodations to academic@isevoyages.org as soon as possible, but no later than two months prior to the voyage. More details can be found within the Course Registration Packet, as posted to the Courses and Field Classes page no later than one month prior to registration.

STUDENT CONDUCT CODE

The foundation of a university is truth and knowledge, each of which relies in a fundamental manner upon academic integrity and is diminished significantly by academic misconduct. Academic integrity is conceptualized as doing and taking credit for one’s own work. A
pervasive attitude promoting academic integrity enhances the sense of community and adds value to the educational process. All within the University are affected by the cooperative commitment to academic integrity. All Semester at Sea® courses adhere to this Academic Integrity Policy and Student Conduct Code.

Depending on the nature of the assignment or exam, the faculty member may require a written declaration of the following honor pledge: “I have not given, received, or used any unauthorized assistance on this exam/assignment.”

RESERVE BOOKS FOR THE LIBRARY

AUTHOR: Cheryl A Clarke & Susan P. Fox
TITLE: Grant Proposal Makeover
PUBLISHER: Jossey-Bass
DATE/EDITION: November 28, 2006/1 edition

AUTHOR: Mim Carlson, Tori O'Neal-McElrath, The Alliance for Nonprofit Management
TITLE: Winning Grants
PUBLISHER: Jossey-Bass
DATE/EDITION: October 13, 2008/3rd edition

AUTHOR: Hildy R. Gottlieb
TITLE: Friendraising: Community Engagement Strategies for Boards Who Hate Fundraising But Love Making Friends
PUBLISHER: ReResolve, Inc. d/b/a Renaissance Press
DATE/EDITION: May 1, 2014/2nd edition

FILMS

TITLE OF FILM: Fyre; The Greatest Party That Never Happened.
DISTRIBUTOR: Netflix (disk appears to be available only on Ebay from Emmy voters - never marketed to the public)

TITLE OF FILM: Creating Woodstock
DISTRIBUTOR: Cinema Libre, (disk available on Amazon)

ELECTRONIC COURSE MATERIALS

TBD
ADDITIONAL RESOURCES

None