



Using Createquity in the Higher Education Classroom

A Primer

Last Updated December 2017





Welcome to **Createquity's Higher Education Resource Guide**. This document is intended for instructors at the undergraduate or graduate levels teaching courses in or related to the arts, arts administration, cultural policy, economics, and research. Its goals are to:

1. Orient you to Createquity's mission, approach, and current scope of services.
2. Provide suggested entry points for integrating Createquity's resources into your curriculum, including ideas for writing assignments or discussion points.
3. Get you started with a comprehensive reading guide of articles from Createquity's archives, aligned with the Association of Arts Administration Educators graduate standards.

About Createquity

Createquity is a think tank and online publication investigating the most important issues in the arts and what we, individually and collectively, can do about them.

Createquity is designed to fill the critical gap between research and practice in the United States and beyond. With many members of the field lacking time to fully engage with research, and with no clear framework for how the findings can be used, a huge amount of potential shared knowledge often goes to waste. We plumb the depths of the literature to find the studies that have the most to teach us – not just the high-profile reports. And we facilitate progress toward a better world by making relevant and useful insights from that research accessible to people who have the ability to make a difference, including the next generation of arts leaders and practitioners.

Createquity's marriage of rigorous evidence review and lively writing represents an exciting and unprecedented model. Rather than 100-page PDFs, we present our insights in engaging, long-form multimedia articles that bring the stories and challenges of each topic to life.

Createquity has a steady track record of engaging audiences and exercising influence on a national level. Createquity's 12,000+ followers and regular readers include a who's who of policymakers, funders, thought leaders, administrators, educators, scholars and artists around the world.

In 2017, Createquity announced plans to sunset operations after 10 years of service to the field. The articles linked in this guide will remain available to the public indefinitely.

Using Createquity in the Higher Education Classroom - December 2017

Co-Contributors: *Katy Coy and Talia Gibas*

Co-Editors: *Jack Crager, Michael Feldman, Shawn Lent, and Ian David Moss*

Designer: *Benzamin Yi*

Cover/Back Photo: *Faustin Tuyambaze on Unsplash*

Createquity Student and Faculty Resources

To familiarize yourself with Createquity's many available editorial resources, we recommend starting with the following categorized listing of articles and materials, which may supplement your current curriculum or help provide the backbone for new coursework. This curated selection of Createquity highlights is organized around the Association of Arts Administration Education (AAAE)'s [Standards for Arts Administration Graduate Program Curricula](#) and are relevant to faculty and students studying arts-related topics in any discipline.



Community Engagement



Institutional Leadership and Management



International Environment for the Arts



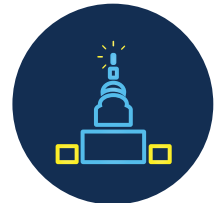
Legal and Ethical Environment for the Arts



Marketing and Audience Development



Fundraising



Policy for the Arts



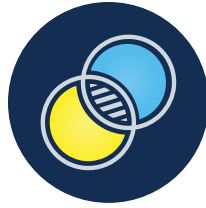
Production and Distribution of Art



Research Methodology



Strategic Planning



Community Engagement

One primary area of investigation for Createquity is [disparities of access to the benefits of the arts](#). We believe that large numbers of people may face barriers to participating in the arts in the way they might want to. Not only are those people unfairly missing out on opportunities for a higher quality of life, but the quality and diversity of the cultural products and experiences available to the rest of us – and to our descendants – suffer as well. The AAAE guide affirms the importance of this crucial area: Students in the arts “should learn to see, appreciate and know how to work within the broad context of creative and cultural needs and expressions of their local communities, including the full range and mix of cultural and creative traditions and practices from all segments of society and all parts of the world that are present in their communities.”

Recommended Createquity Articles

[“What Makes Arts Organizations Civically Engaged?”](#) 2017

A nationwide study indicates that peer networks and mission identity are key.

Winner of Createquity’s Arts Research Prize, this study examines the relationship between civic roles and market roles in engaging audiences.

[“Why Don’t They Come?”](#) 2015

It’s not just the price of admission that’s keeping poor and less-educated adults away from arts events.

This investigative article explores cost as a barrier for some poorer individuals who want to participate in the arts, examines the impact of free programming, and begins to look into competing activities such as television.

[“Making Sense of Cultural Equity”](#) 2016

When visions of a better future diverge, how do we choose a path forward?

Cultural equity is increasingly a topic of concern for the arts ecosystem, but not everyone agrees on what it means in practice. This article examines four overlapping but distinct visions of success advanced by cultural equity advocates over the past half century, the assumptions underlying each of these visions, and the fault lines running between them.

[“Artists and Gentrification: Sticky Myths, Slippery Realities”](#) 2013

The role of artists as gentrifiers may be deeply entrenched in our imaginations, but the reality is not so simple.

In this guest post for Createquity, Anne Gadwa Nicodemus “repudiates the notion that artists are the shock troops of gentrification.” Looking toward current examples, she makes the argument that, “Artists are looking hard at issues of their potential complicity in gentrification. They’re some of the most thoughtful voices grappling with questions of social equity in placemaking.”



Institutional Leadership and Management

Createquity's definition of a [healthy arts ecosystem](#) asserts that cultural infrastructure, including organizations led by professional managers, provides value when it furthers the goal of improving people's lives in concrete and meaningful ways through the arts. This value may be diminished when cultural institutions fail to prioritize the interests of the ecosystem as a whole ahead of their own prosperity; when a disproportionate share of influence within the sector is wielded by wealthy individuals who do not seek to further the best interests of the ecosystem; or when arts managers do not have enough skills and information resources to make effective decisions on behalf of the collective good.

Recommended Createquity Articles

[“The Last Word: Our Recommendations for Arts Philanthropists”](#) 2017

After a decade of inquiry, here's what we've learned about how to support the arts most effectively.

Createquity summarizes lessons learned as well as recommendations going forward for foundations, government agencies, philanthropists, and others providing of resources for the arts.

[“Who Will Be the Next Arts Revolutionary?”](#) 2016

The story of how the nonprofit arts sector got started offers would-be changemakers some clues.

The arts in the United States are extremely decentralized, with very little government policy in place to guide outcomes and the dynamics of the system driven to a large extent by market forces. There are many advantages to such a model, but one of the challenges it poses is that it makes any kind of large-scale, systemic change extremely difficult to accomplish. What can history tell us about the pre-conditions, motivations, information, resources, processes, and incentives that are necessary to create sector-wide changes?

[“It's Time to Break Arts Philanthropy Out of Its Silo”](#) 2016

Connecting arts goals to a foundation's larger vision can make support for the arts more targeted and impactful.

This article argues that the intrinsic vs. instrumental distinction in measuring the benefits of arts participation is a false dichotomy.

[“The Art of ‘Having it All’”](#) 2012

An exploration of the challenges and rewards mothers face in balancing work, family, and a creative life.

This article draws from conversations the author conducted with artists who are mothers. It discusses how the path to “success” for an artist is open to interpretation, how artists navigate a balancing act between parenthood and career, and how the art world could better accommodate motherhood.



International Environment for the Arts

AAAE describes student growth in this area in the following way: “Introduce students to the forces of globalization and its effects on and interactions with the arts ... deepening student understanding of specific international issues that affect artists, arts organizations and arts administrators and how the international environment influences the practice of arts management.” Createquity’s approach considers the arts ecosystem from a global perspective, and we frequently draw upon cross-country comparisons to deepen our understanding of cultural trends, patterns, and policy options.

Recommended Createquity Articles

[“When Artistic Education Matters”](#) 2017

Arts degrees don’t seem to have much impact on income from the arts. But do they affect how long people stay in the field?

A Danish study assesses the odds of artistic longevity through the prism of academia: does a formal education enhance one’s chances of making it in the arts?

[“The State: A Friend Indeed to Artists in Need?”](#) 2016

Internationally, governments can play an important role creating occupational equity for the arts – but there’s a catch.

This article examines international examples where governments seek to play a role fostering opportunities for artists to make a living. The piece also looks at trade-offs when government programs try to lessen the influence of luck and chance in deciding who gets to make a career as an artist – both in terms of picking winners and even limiting freedom of expression.

[“Looking Beyond Our Borders for International Arts Education Policies”](#) 2013

Do Australia, Brazil, Canada, China, Germany and South Africa have something to teach us about teaching our kids?

This article envisions what an alternative national education policy might look like, and to what extent could it change the degree to which arts education is implemented – and implemented well – in public schools across America by looking at models in other countries such as Australia, Brazil, Canada, China, Germany and South Africa.

[“Nationalism and Government Support for the Arts”](#) 2014

Looking beyond our borders shows how other countries handle limited budgets, growing or diminished international stature, and the desire to be competitive.

The author compares the image-building programs of China, Korea, Brazil and Cambodia to the private-sector arts and culture industry of the US to inform new thinking about government support of artmaking.



Legal and Ethical Environments for the Arts

Createquity's articles have touched on the complex waters that artists and arts leaders navigate. AAAE spells out some of the complexities here: "In addition to legal issues, there is an increased awareness of and sensitivity to ethical guidelines, including but not limited to artistic freedom and censorship; sources of financial support; and arts organizations' responsibility and accessibility to the broader community."

Recommended Createquity Articles

["On the Cultural Specificity of Symphony Orchestras"](#) 2017

What is the role of white-led arts institutions in a race-conscious world?

As longstanding equity concerns find a voice in policy issues, leaders are snapping into action.

["With Trump in the White House, Arts Issues Are Everyone's Issues Now"](#) 2017

The fates of artists, the free press, and democracy are intertwined. We'd better start acting like it.

Createquity founder Ian David Moss highlights the tectonic shifts that a Trump administration could bring to the arts ecosystem, drawing connections between the arts and journalism industries as truth-telling disciplines and illustrating how authoritarian subversion of democratic societies happens little by little, rather than all at once.

["Uncomfortable Thoughts: Is Shouting About Arts Funding Bad for the Arts?"](#) 2011

Guest contributor Margy Waller explores questions no one really wants to ask about the arts, but need to be asked all the same.

This piece examines whether loud and public debates over arts funding may inadvertently be doing more harm than good.

["Uncomfortable Thoughts: Are We Missing the Point of Effective Altruism?"](#) 2013

People who want to do the most amount of good possible with the resources available don't tend to take the arts very seriously. What if they're right?

This article looks closely at the effective altruism movement's arguments that "there are objective reasons for thinking we may be able to do more good in one [sector] than in another" and that we have a moral obligation to make choices that do as much good as possible.

[Createquity Newsroom](#), summarizing the most important arts-related stories, job openings, and new research.

Createquity's annual roundup of the [Top 10 Arts Policy Stories](#) of the year.



Marketing and Audience Development

Students who are looking at strategies to engage and draw arts audiences will find considerable fodder in Createquity’s several research investigations on motivation and pricing’s impact on attendance. AAAE stresses the role of the younger demographic in marketing: “Social media and mobile communications have grown in significance in recent years, and students are increasingly familiar with this rapidly changing landscape. However, they need to learn to assess new tools as they become available, and determine whether, when, and to what purpose an organization should add a new tool to its marketing mix.”

Recommended Createquity Articles

[“Why Don’t They Come?”](#) 2015

It’s not just the price of admission that’s keeping poor and less-educated adults away from arts events.

This investigative article explores cost as a barrier for some poorer individuals who want to participate in the arts, examines the impact of free programming, and begins to look into competing activities such as television.

[“Are the Arts the Answer to Our TV Obsession?”](#) 2016

Television can wreak havoc on the brain AND the body. But the people who watch it the most don’t seem to mind.

This article looks at whether people are consciously choosing TV over other activities – including engaging in the arts.

[“Mood Affiliation and Group Loyalty in the Arts”](#) 2014

The importance of a perspective on the arts that is independent of a rooting interest, other than an interest in reality.

In a dialogue on the arts in society, this post explains why we believe it’s important to offer information about the arts that’s based in objective reality rather than subjective value judgments.

Recommended Createquity Podcast

[“Createquity Podcast Series 3: Is Television Bad for Us?”](#) 2016

A look at the effects of television on our lives, communities, and creative work.



Fundraising

The AAAE standards note that “most not-for-profit organizations...must consider that, at their heart, both marketing and fundraising are about developing relationships with our current and future patrons and audiences.” In addition to research on the benefits of the arts that can be useful for case-making, Createquity offers a number of articles that illuminate how arts funders think along with the challenges and constraints they face.

Recommended Createquity Articles

[“Everything We Know About Whether and How the Arts Improve Lives”](#) 2016

The research could still use an upgrade in many areas. But what we know so far should cheer any arts advocate. With this article, Createquity catalogues the benefits of arts participation in an interactive graphic – the first of its kind – that explores the various connections between wellbeing & the arts along with the strength of evidence backing those claims.

[“Audiences at the Gate: Reinventing Philanthropy Through Guided Crowdsourcing”](#) 2011

How technological advances have brought about crowdsourcing methods that could transform the art of fundraising.

This piece argues that the arts’ current system of philanthropic support is not equipped to respond to the explosion of creative engagement that technology makes possible. By ignoring audience members, they threaten to make themselves obsolete.

[“Who Will Be the Next Arts Revolutionary?”](#) 2016

The story of how the nonprofit arts sector got started offers would-be changemakers some clues.

This article looks into how the non-profit organization became the dominant model for the sector, reaching a boom during the mid-20th century.

Recommended Createquity Podcast

[“Createquity Podcast Series 1: Watch Where You’re Giving”](#)

Effective altruism and the arts.



Policy for the Arts

AAAE affirms the relationship between arts practice and arts policy: “All artists and arts organizations exist within a particular policy environment. It is essential that arts administrators understand arts and cultural policy in order to ensure the wellbeing of their organizations, play a role in improving the quality of life in their communities, to be active participants in civil society, and to be effective advocates for the place of the arts in society.”

If you’re teaching an arts policy course, you have a deep reservoir of resources in [Createquity](#). We invite you dive into the website for materials covering a number of crucial issues – here are some of the most important ones in the policy realm.

Recommended Createquity Articles

[“A Healthy Arts Ecosystem”](#)

Guiding principles for a better world.

[“Everything We Know About Whether and How the Arts Improve Lives”](#) 2016

The research could still use an upgrade in many areas. But what we know so far should cheer any arts advocate.

[“Top 10 Arts Stories of the Decade”](#) 2017

From economics to technology, what impacts the world impacts the arts.

Createquity’s selection of the most important art news stories during the whole decade that we’ve been around.

[“Part of Your World: On the Arts and Wellbeing”](#) 2015

A concept that’s been making the rounds in other fields for decades provides fresh ideas about how to think about the benefits of the arts.

[“The Deduction for Charitable Contributions: The Sacred Cow of the Tax Code?”](#) 2014

Reforming the deduction on charitable contributions isn’t necessarily a bad thing for the arts.

[“Making Sense of Cultural Equity”](#) 2016

When visions of a better future diverge, how do we choose a path forward?

[“Creative Placemaking Has an Outcomes Problem”](#) 2012

Federal policymakers and private philanthropists are spending millions of dollars on creative placemaking without having developed a clear and detailed theory of how it works.

[“Federal Arts Funding: A Trace Ingredient in the Sausage Factory of Government Spending”](#) 2011

How the arts fit into the federal budget and puts them in context with tax breaks offered to other special interests, including private industry.



Production and Distribution of Art

Createquity seeks to align leaders around a vision of a healthy arts ecosystem where opportunities are available to those for whom it matters the most and who have the most to contribute to the wellbeing of others. Experience and [research](#) tell us that different people relate to the arts in vastly different ways across different contexts. According to AAAE, “Awareness of an art form – how it is produced and how it is received – requires an open sensibility and critical judgment in order to steward that art form from conception through exhibition or performance.”

Recommended Createquity Articles

[“Who Can Afford to Be A Starving Artist?”](#) 2016

The key to success may be risk tolerance, not talent.

This feature article examines whether there is evidence that risk dissuades individuals from economically disadvantaged backgrounds from pursuing arts careers.

[“Artists Not Alone in Steep Climb to the Top”](#) 2014

For all the talk of how artists face challenges making a living, they’re not alone.

This article looks at how individuals in other fields, including fashion and even law, are singing the winner-take-all blues.

[“What am I Worth to You?”](#) 2013

Situations where it may be appropriate – or not – for artists to work for free.

“When people discuss the issue of when performing for free is appropriate and when it is not, three logics emerge: utility, community, and justice.”



Research Methodology

Createquity's primary methodology is research synthesis, an emerging discipline within the social sciences that emphasizes a rigorous and scientific approach to assessing bodies of evidence. In developing this research process, Createquity has studied some of the leading initiatives in this arena, including the Cochrane and Campbell Collaborations. Our growing advisory council includes [Harris Cooper](#), the author of several books on research synthesis and the recipient of a lifetime achievement award from the Society for Research Synthesis Methodology. AAAE stresses the value of applied research: "Leaders in the field should be able to critically analyze and comment publicly and knowledgeably on potentially significant new research findings in the arts and closely related fields."

Recommended Sections of Createquity Website

[Research Spotlights](#)

These provide concise summaries and analyses of the newest studies you should read, but haven't gotten around to yet.

[Createquity Insider](#)

This is a transparency initiative offering readers the opportunity to deeply engage with our research process. It includes our internal discussions, investigations, and preliminary findings along the path to concrete recommendations for the field.

Recommended Createquity Articles

["Our Recommendations for Arts Researchers \(and Those who Pay Them\)"](#) 2017

Stronger leadership is needed. But who will step up to the plate?

This article summarizes Createquity's recommendations for people who commission arts research and those who conduct it themselves.

["Part of Your World: On The Arts and Wellbeing"](#) 2015

A concept that's been making the rounds in other fields for decades provides fresh ideas about how to think about the benefits of the arts.

Most wellbeing definitions do not explicitly include culture, but some do. In particular, a variation of a wellbeing framework called the capability approach recognizes the capacity for imagination and play as critical components of human wellbeing. This approach ties wellbeing in with conversations about human progress without downplaying the so-called "intrinsic" benefits of the arts.

["Public Art and the Challenge of Evaluation"](#) 2012

The impact of public art seems harder to measure than pretty much anything else imaginable. Some have tried anyway. Here's what they came up with.

This article explores some of the main challenges with public art evaluation, incorporating recent literature review and interviews with leaders in the public art field.



Strategic Planning

As noted by AAAE, “Strategic planning requires an extraordinary scope of awareness and analysis from large environmental trends in the economy, technology, society, politics, and the natural environment; to industry-specific and organization-level factors like culture, capacity, and communications; and even to the biases and decision-making processes of individuals and groups.” Createquity supports this emphasis on context by urging that strategic planning for individual institutions take place against the backdrop of a thorough understanding of how the arts function as an ecosystem.

Recommended Createquity Articles

[“The Last Word: Our Recommendations for Arts Philanthropists”](#) 2017

After a decade of inquiry, here’s what we’ve learned about how to support the arts most effectively.

Createquity summarizes lessons learned as well as recommendations going forward for foundations, government agencies, philanthropists, and others providing of resources for the arts.

[“In Defense of Logic Models”](#) 2012

They’re flexible, they’re transparent, and chances are, they’re already in your head.

Why is the integration between data and strategy important? Because research is only valuable insofar as it influences decisions. Logic models and their conceptual cousins, theories of change, can be useful tools in filling this gap – by forcing us to articulate our assumptions about the way the world works, and by providing a framework that we can use to test those assumptions.

[“Is the Cultural Sector Ready to Move Beyond Data for Data’s Sake?”](#) 2014

A recent report challenges arts administrators to use data to make more thoughtful decisions. Are we up to it?

This article summarizes “New Data Directions for the Cultural Landscape,” a report commissioned by the Cultural Data Project that recommends the best ways to apply data to decision-making processes in the cultural sector.



Ideas for Using These Createquity Resources in the Classroom

There are many ways to invite students to engage with the materials that we've outlined above. In a classroom setting, Createquity articles may serve as:

- Reading assignments
- Resource for students pursuing individual research projects
- Topics or starting point to structure a class discussion
- Opportunities for students to analyze and respond
- A platform to participate in discussion with students at other institutions
- Material for use in class presentations

Students are encouraged to respond to Createquity publications, follow the RSS feed, subscribe, and comment directly on the website. As one other creative example, you could ask students to pick an item from one of the [Top 10 Arts Stories of the Decade](#) and give a presentation about it to the class..

Among the primary components in our research process are capsule reviews: brief written assessments of arts research publications. You may consider having students generate their own.

Createquity [Capsule Reviews](#) have three main sections:

- 1. What it says:** a paraphrase of the article using its own frames. It's similar to an executive summary, with particular attention paid to "the point" of the piece, regardless of whether or not the author lays that out clearly. Key questions include:
 - What is the text trying to do?
 - What are the most important/central claims of the article?
 - What are the main arguments it is presenting in support of these claims?
- 2. What I think about it:** a critical look at the claims and analysis of the text. Key questions include:
 - Are there holes in the logical underpinnings of the argument(s)?
 - Is there an alternative way of looking at what is presented in the article?
 - Which of the text's points or conclusions should be taken most seriously? Which may be based in faulty reasoning?
- 3. What it all means:** an opportunity to generate a brief thought piece in response to what was described in sections 1 and 2. In the context of a college classroom, this section (or moment in the discussion) would allow students to engage in a creative response to the arguments presented.

