

Proposal for Arts requirements for the Interdisciplinary Entrepreneurship Minor

Introduction

Current trends reveal an increasing recognition that curricular change is necessary to prepare students for active and involved citizenship in many disciplinary fields. However, a consensus on a well-conceived, cohesive and integrated curricular framework is not clear across the cultural fields. As a viable alternative, the Arts Entrepreneurship curricular strand is based in a rationale of “cultural entrepreneurship;” it is a consistent and practical curricular strategy which potentially extends student understanding beyond personal awareness of social issues and introduces into their disciplinary arts/culture study a multi dimensional approach to social participation. However, rather than focus simply on subjective and individual dispositions (i.e. behaviors, virtues, etc.) of the “genius” entrepreneur so often emphasized in popular literature, the proposed curriculum is concerned with framing the curricular content and student responses to their world in terms of professional roles. Specifically, the Arts Entrepreneurship track bridges the divide between learning objectives commonly a part of existing arts and cultural curriculum with parallel principles of entrepreneurship commonly underlying business curricula; it reinforces creative and/or critical cognition emphasizing associative, analogical thinking inherent in art sensitivities, broad-based knowledge acquisition focusing on pattern alertness (inherent in problem construction and/or opportunity recognition), and innovative solutions applied through specific improvisational response to the needs of specific cultural environments. (Baron, 2006, p.116) But importantly, the curricular focus shifts from the creation of “wealth” to the creation of “value.” In doing so, it incorporates and encourages time-honored ethical understandings of social engagement through arts and cultural participation.

Student and Institutional Needs

Although an interest in entrepreneurship as an academic discipline has been evident among business schools since the 1940s, research on entrepreneurial interests in non business majors has not been available until recently. Levenburg et al (2006), for example, demonstrate that students across all disciplines exhibit characteristics of entrepreneurs. Although a higher percentage of the students surveyed were non business majors, the ability to perceive “new venture opportunities” seems strong across all disciplines. Interest in entrepreneurship courses and programs were stronger among disciplines not offering any support in this area; generally, students expressed a preference for a minor or fewer courses (rather than a major) that would support their already-selected majors. “Following this, it will be important to develop a curriculum and courses that are flexible enough to foster the dreams of students whose hearts and academic majors lay outside the business school.” (Levenburg et al, 2006, p. 280)

Indeed, some scholars in the field support the idea that a liberal arts education may be more suited to entrepreneurial education because it is not about preparing students to become employees in large firms or corporations. “Entrepreneurship education should not be viewed as some mechanistic or technocratic process but as a holistic and integrative process which ultimately liberates people from employee status.” (Ray, 1990) When the Department of Art Education offered pilot courses in organizational management and career development based in entrepreneurial principles applied to

arts/cultural fields, these research conclusions were reinforced. Enrolled students were majoring in arts, humanities, business, public policy and education; many others express interest in and make inquiry about a potential undergraduate minor or major related to arts/culture administration. Art Education 481 “Managing Arts Organizations” has been offered for 9 quarters and Art Education 483 “Developing Arts Careers” has been taught at least once a year for the last three years. A third new course, exploring issues impacting the creative sector is scheduled for Spring 2009. Based on early indicators from students, advisors and faculty, a yearly cohort enrollment for the Arts Entrepreneurship track is projected at 20-25.

Curricular Structure

Similar to the structure of the Entrepreneurship Minor for NEWPATH students in the department of Computer Science and Engineering (see appendix A), Arts students would be required to complete the current 9 hour core of the Entrepreneurship Minor and 3 additional courses offered in the Department of Art Education:

Bus MHR 290 (5 cr. hrs), *Innovation and Entrepreneurship in Modern Business*

Bus MHR 490 (4 cr. hrs), *New Venture Creation*

Students would be required to enroll in the following courses for completion of the minor (for syllabi, please see Appendix B):

Art Education 480 (5 cr. Hrs), *Art Worlds: Exploring their Reality in the 21st Century*

Art Education 481 (5 cr. Hrs), *Managing Arts Organizations*

Art Education 483 (5 cr. Hrs), *Developing Arts Careers: Positioning Passion*

(Students would also be strongly encouraged to pursue experiential learning within their home departments to round out their understanding of arts/culture environment. This may take the form of mentorships or internships at festivals, galleries, theatres, etc).

Student Learning Assessment

Learning Goals:

1. Students will gain the business acumen and managerial skills necessary to succeed as creative individuals in the increasingly complex economic environment of contemporary art-making.
2. Students will gain expertise in business and management with the understanding of arts/cultural institutions necessary to operate effectively in the specific role of arts administrators and managers.
3. Students will be encouraged to think critically and creatively as potential policy makers about varied policy environments, and current and potential policy practices, and their impact on the role of art in society.

Assessment Plan:

1. Enrollment will be evaluated, as possible, on both the program and course levels on a yearly basis. On a program level, the number of students enrolled in the minor will be tracked. Additional student information, such as student major,

honors and scholar affiliation, course selection, and performance in the minor will be assessed. At a course level, enrollment and seat availability in specific minor courses will be evaluated. Possible barriers to completing the minor in a timely fashion may be shown by enrollment trends. As students may not declare their minor until application for graduation, retrospective data will be collected and compared to data collected on a quarterly and annual basis.

2. As enrollments increase, assessment will move to a survey of graduating minors, stressing of attainment of the above goals, and the structure, availability and sequencing of courses in the minor.
3. Student feedback regarding curricular content of courses will be solicited, especially in courses that are selected by the majority of students for use in the minor.

Dissemination:

The assessment will be supervised by the oversight committee for the minor and the results will be used for considering improvements in the minor program. The oversight committee also will summarize the results, along with any plans for changes and improvements in the minor, as a report to be distributed to the Arts and Sciences Curriculum Subcommittee A and to the faculty and academic units participating in the minor.

Administrative Arrangements

Administration of the Creative Enterprise courses will be assumed by the Department of Art Education, including the assignment of Art Education course personnel, course expenses, scheduling, and advertising across the University.

Advising

Advising will be done by departmental advisors, in conjunction with Arts and Sciences advisors, as well as participating faculty. Students will be able to declare this minor with their advisors and DARS will be used to complete degree certification.

Appendix A

Entrepreneurship Education for NEWPATH students: Entrepreneurship Minor

One of the key elements of the NEWPATH program is the training in entrepreneurial principles and practices that it provides to students. An essential component of this is the requirement that all students in the program complete the *entrepreneurship minor* offered by the Fisher College of Business.

The entrepreneurship minor program is designed to be flexible to meet the needs of students of quite different backgrounds. This flexibility has enabled us to tailor the program to meet the specific needs of computing students interested in IT entrepreneurship, i.e., NEWPATH students. Specifically, NEWPATH students are required to complete the minor by taking the following courses:

1. Bus MHR 290 (5 cr. hrs), *Innovation and Entrepreneurship in Modern Business*;
2. Bus MHR 490 (4 cr. hrs), *New Venture Creation*;
3. Bus Finance 590 (4 cr. hrs), *Entrepreneurial Finance*;
4. Bus Mktg & Log. 490 (4 cr. hrs), *Entrepreneurial Marketing*;
5. Bus MHR 590 (4 cr. hrs), *Leading High Performance Ventures*.

Some of the NEWPATH faculty were instrumental in setting up the entrepreneurship minor program in the Fisher College; and are directly and extensively involved in several of the courses listed above. This faculty, along with the NEWPATH computing, faculty will serve as advisors/mentors for NEWPATH students.

Appendix B

Art Education Syllabi



Management & Human Resources

BUS-MHR 290 *Entrepreneurship*

Instructor

Dr. Sharon Alvarez
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Phone: (614) 688-8289
Email: alvarez.42@osu.edu
Office Hours: 1 hour before class and/ or by appointment.

Course Location: SCH 320
Time: Mondays and Wednesdays, 1:30-3:18 p.m.
Call Number: 21423-9

Course Description and Objectives

Entrepreneurship is a foundations course. This course will examine the foundations of entrepreneurship from historical, philosophical, economic and sociological lenses. The course helps students understand the origins of the field and the role of entrepreneurship in the allocation and distribution of scarce resources for wealth and prosperity in society, and entrepreneurship's influence on contemporary world issues. The course finishes by examining how different entrepreneurship opportunities result in different organizational structures and the unique requirements of those structures. This course will help prepare students for advanced learning in opportunity creation and recognition, organizational design and formation, industry evolution, government development policy, personal enterprise, and the creation and distribution of wealth and prosperity in societies.

This course meets the GEC requirements for a social science course.

Social Science Goals

Courses in social science facilitate student understanding of human behavior and cognition, in addition to the structures of human societies, cultures and institutions.

Social Science Learning Objectives

1. Students understand the theories and methods of scientific inquiry as they are applied to the studies of individuals, groups, organizations and societies.
2. Students comprehend human differences and similarities in various psychological, social, cultural, economic, geographic and political contexts.
3. Students develop abilities to comprehend and assess individual and social values, and recognize their importance in social problem solving and policy making.

Specific Course Learning Objectives

1. Students understand the history and evolution of entrepreneurship thought and the influence of entrepreneurial action on contemporary social issues.
2. Students understand the theoretical basis for the role of and need for innovation and entrepreneurship, including sociological, psychological and economic foundations. Students understand and are able to integrate, compare and contrast the realist, constructionist, evolutionary and resource based perspectives of entrepreneurship thought.
3. Students understand the impact of the world's social, political, economic and culturally diverse communities on the demand and opportunity for entrepreneurship.
4. Students understand and develop a typology of entrepreneurial opportunity formation.
5. Students are able to understand and to design and implement organizations (i.e., organizational structures) based on the nature of the entrepreneurial opportunities they pursue.

Prerequisites

There are no prerequisites for this course.

Required Texts and Materials

The required text for this course are:

Alvarez, S.A. (2007). Foundations of Entrepreneurship. Columbus Ohio.

In addition to these texts, several separate readings will be assigned from a variety of other sources, including other textbooks, research journals, trade periodicals and newspapers. The readings are selected to aid students in understanding the theoretical foundations of entrepreneurship rather than simply memorizing specific details and facts. While the readings are essential for developing a sound understanding of and appreciation for the theoretical foundations of entrepreneurship, students will also focus heavily on applying the theoretical perspectives to understanding how entrepreneurship influences world issues.

Evaluation

Final grades for this course will be based on:

Class Contribution/Participation	10.0%
Written Papers (4)	40.0%
Midterm Exam	25.0%
Final Team Paper and Presentation	25.0%
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	100.0%

Grading Scale

A	93 - 100%	C	73 - 76%
A-	90 - 92%	C-	70 - 72%
B+	87 - 89%	D+	67 - 69%
B	83 - 86%	D	60 - 66%
C+	77 - 79%	E	Below 60%

Format and Evaluation Criteria for Written Paper Assignments

There will be four individual and one team-based written research papers due throughout the quarter. For each paper, students will evaluate a current article about entrepreneurship and consider arguments from one particular school of thought, its historical and current implications, and how the particular school of thought influences the contribution of each article. To be eligible, the article must have been published in 2007 from one of the following periodicals.

- *The Wall Street Journal*
- *Inc 500*
- *The New York Times*
- *Entrepreneurship Magazine*
- *Fortune*
- *Business First*
- *Harvard Business Review*
- *Fast Company*
- *Columbus Dispatch*

With this many different publications, there is little chance that students will choose the same article to review. However, except for the final team papers, **students cannot plan to work on the same article.**

Each written report will focus on only one of the four theoretical perspectives that are examined throughout the quarter (see course schedule below). Each paper will be graded on the student's ability to a) describe and apply the theoretical perspective (theoretical perspective) and b) evaluate the issue from that perspective in a way that advances our understanding of how entrepreneurship influences the issue (evaluation).

The writing assignments will be graded on these two components. First, the (relatively) easy component is analytic: students must take the selected article apart (i.e., critically review) and apply the readings and discussions from class. In doing so, students should be able to show strengths and weaknesses of the assigned theoretical perspective, and thereby advance the class' overall understanding. Second, the (relatively) difficult component is synthetic: students must bring together the authors' ideas and their own while applying the assigned theoretical framework.

From the *theoretical perspective*, each paper should address the following questions.

1. How does the assigned theoretical perspective address the entrepreneurship issue raised in the selected article?
2. How are the issues raised in the article better understood or framed using the assigned theoretical perspective?

For the *evaluation*, each paper should include at least the following items.

1. Describe the principles/concepts/variables at issue and the relationship(s) between them.
2. Explain the implications raised by the relationship(s) between the concepts and the influence on the assigned theoretical perspective.
3. Using the assigned theoretical lens, clearly describe your personal assessment of the importance and impact of the issue(s) raised in the article about entrepreneurship.

A satisfactory paper (i.e., a 'C' paper) will:

- correctly classify the theoretical perspective under consideration;
- cover each evaluative component in a satisfactory manner;
- give direct support for the student's personal assessment from the article and other class readings;
- cite sources properly;
- be virtually free of spelling, grammar and punctuation errors; and
- have satisfactory transitions and logic flow.

An excellent paper (i.e., an 'A' paper) will:

- give special attention to the *theoretical perspective* component of the paper;
- correctly classify the theoretical perspective and support the relationship(s) explored between the article and the historical tradition with effective reference to course readings;
- cover each evaluative component in an excellent manner;
- discuss the ontological and epistemological assumptions of the authors and/or paradigm/etc.;
- be able to clearly and succinctly distinguish between a viewpoint of the article and the student's personal viewpoint;
- cite sources properly;
- be virtually free of spelling, grammar, and punctuation errors; and
- have excellent transitions and logic flow.

Each written report is limited to no more than 1,000 words (not counting the title page and works cited page(s)). Each report should be double spaced, using 1 inch margins on all sides and Times Roman 12 point font. Students should use the APA in-text citation style for citing other works. For more clarification visit the reference librarians at any of the libraries on campus. All written papers should include a works cited page and a title page with the word count noted on the title page.

Format and Evaluation Criteria for One Minute Opportunity Presentations

The 'elevator' pitch is a 60-second presentation intended to stimulate the audience's interest in your opportunity idea. Your 60-second (maximum) pitch must describe the opportunity in simple terms, emphasizing the potential demand, the sources of supply, and a logical analysis of the expected profitability in a given timeframe.

This assignment is intended to stimulate creative thinking and to practice enrolling others in your new idea. Your objective is to have the audience want to take some action as a result of your pitch. You may want them, for example, to invest in your new idea, to join you as a partner or an employee, or to place an order to buy your product/service.

The two criteria on which your pitch will be evaluated are:

1. To what degree is the idea you presented understandable? How clearly did you present the idea?
2. To what degree is the idea you presented compelling? That is, how likely is it that your audience would take the action you want them to take after hearing your pitch?

Format and Evaluation Criteria for Final Team Presentations

This project takes the place of a final exam. The project consists of a written component (maximum 4 pages excluding exhibits) and an oral presentation component (maximum 10 minutes). The finished report is due the last week of class. During that week each team will give a 10-minute presentation of their final project followed by approximately 10 minutes of questions and answers.

- Write out an opportunity plan summary for one original business idea – limited to 4 pages of written content and up to 4 pages of supporting exhibits. All components of the opportunity such as the origins of the opportunity, types of information needed to form the opportunity, kind of leadership and expertise needed to form the opportunity, and how information might be gathered, and the manner in which the opportunity can be exploited, should be reflected in your plan summary. The plan should demonstrate:
 - (1) Knowledge of opportunity formation process
 - (2) Critical and strategic thinking about the issues facing the opportunity formation
 - (3) Passion

As a team, you will pitch the opportunity idea to the class in the last week of class (maximum 10 minutes). The instructor and your classmates will assess your presentation based on the criteria used for judging business plan competitions (see WEBCT for the criteria). The instructor will assign the grade, but your classmates' assessments will be taken into consideration.

The format and evaluation criteria for the final team presentations are described below. To earn the best grade for the presentation, teams must meet the following criteria.

1. Teams must plan for and lead class discussion for twenty minutes. Each team's focus must be on engaging the class with a highly structured question and answer session that provides valuable insights.
2. All team members must participate equally in leading the class discussion around the select topic. Each team member will pose at least one unique question to the class and lead the discussion around that question.
3. At least one team member will summarize what was learned at the end of the discussion, identifying the most significant points raised in your paper and elaborating as needed.
4. The team must provide specific examples from the article/reading to enhance the class' understanding of the topic.

Team grades will be based on the overall quality of the presentation and your success in engaging the class in a productive discussion. Each presentation should be conducted in

Power Point. In addition to the actual presentation, teams are required to have some form of visual display.

Evaluation Criteria for Class Contribution

In order to emphasize the necessity to be prepared for and to contribute to each class, class contribution will comprise a significant portion of the final grade (i.e., 10%). As is the case with real world work environments, students will be judged not by what they know but by what they contribute. Therefore, students will have to share their insights with the class in order to evaluate their preparedness and contribution. At the end of the quarter, the entire class will assign participation points to their classmates. While those evaluations will not be used directly, they will be taken into consideration when assigning the final contribution grades. The following criteria will help students improve their class contribution grade.

1. Is the contributor willingness to take intellectual risks and test new ideas or are all comments “safe?”
 - a. Repeating facts from articles, films and readings without analysis or conclusions and/or repeating comments already made by another student do not represent intellectual risk-taking and do not earn credit towards class contribution.
 - b. An example of a potentially risky contribution that will be positively viewed is providing an insight about a firm’s operations that was not provided directly in the articles, films or readings but was gleaned from other sources. This can also apply to questions you ask guest speakers.
2. Is the contributor a good listener?
 - a. An illustration of good listening is acknowledging previous contributions from others upon which your contribution builds.
3. Do the contributor’s comments and questions add to our understanding of the situation? Are they incisive? Do they cut to the core of the problem?
 - a. An example of a contribution that will be positively viewed is carefully explaining the major factors affecting a decision, how they were evaluated and how the different factors were weighed.
4. Are the contributor’s points relevant to the discussion? Are they linked to the comments of others and to the themes that the class is exploring together?
 - a. An example of a contribution that will be positively viewed is describing a situation you have experienced or read about that bears on the discussion.
5. Is the contributor willing to constructively challenge the ideas that are being expressed by classmates, guest speakers or the instructor?
 - a. An example of a contribution that will be positively viewed is pointing out an error or weakness in someone’s argument/decision, providing an

alternative approach, and explaining why the alternative should be preferred.

6. Does the contributor integrate material from past classes or the readings where appropriate? Do the comments reflect cumulative learning over the course or does the contributor merely consider each case in isolation?
 - a. An example of a contribution that will be positively viewed is exploring an issue that arises naturally from the case but was not raised in the case itself or in the study questions.

Finally, openly and actively participating in class can be an intimidating experience. However, every effort will be made to help students grow comfortable with this important aspect of the learning environment. Typically, students eventually come to prefer this pedagogical approach.

Absences and Make Up

Students are expected to attend class, arrive on time, be prepared, and participate. In general, recruiting/work related conflicts or overlapping requirements due in other classes are NOT valid excuses for missing class or assignments. In cases of valid family, health, or safety emergencies, students must contact the instructor PRIOR to the class or assignment deadline. No assignments will be accepted late if the absence was unexcused. Five percent (5%) will be deducted off the final grade for the first two unexcused absences and for every unexcused absence thereafter. To a significant extent, the value in this course depends on your presence in order for your classmates to learn from your insights and unique perspectives.

Five percent of the final grade for written assignments will be deducted for each day the assignment is late up to two days. No assignments will be accepted beyond two days from the original due date. Assignments due on the scheduled date of the final exam will not be accepted late.

It is the sole responsibility of absent students to obtain any missed class notes, handouts, etc. In general, the instructor will not provide missed handouts to absent students during subsequent class periods. In addition, the instructor will generally not discuss missed material with an absent student until the student can provide evidence that he or she has worked diligently at understanding the material missed.

Administrative Issues

Notification of Scores and Final Grades: The results of any graded materials, including final grades, WILL NOT BE given by the instructor to individual students via phone, US post, e-mail, or verbally in person. Grades will be posted on Carmen. Students may obtain their final grades online by accessing the University Registrar link.

Materials submitted for grading throughout the quarter will be returned to students generally within one week after submission. Students with invalid absences on the return date must retrieve their materials at the instructor's office.

Disability Accommodation: Students with disabilities will be given reasonable accommodation and should inform the instructor as soon as possible of their specific needs. Students must be certified by the University Office of Disability Services.

Appeals: Grading errors should be corrected. Appeals must be in writing within two weeks after the graded work is made generally available – not the date you first looked at it. If the end of term is within the two-week period, the two weeks will start at the beginning of the next quarter. In general, the entire document will be checked for grading errors, and correcting these could either raise or lower the overall score.

Academic Misconduct: Cheating is ground for failing the course and additional sanctions. In accordance with Faculty Rule 3335-5-487, all instances of alleged academic misconduct, illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations and written and oral assignments, will be reported to the Committee on Academic Misconduct, which recommends appropriate sanctions to the Office of Academic Affairs. For additional information, see the Code of Student Conduct (http://studentaffairs.osu.edu/info_for_students.csc.asp).

Course Schedule

Week 1: Introduction to the Theoretical Foundations of Entrepreneurship Thought

Lecture 1 (9/19): Course Introduction: The Role of Entrepreneurship in the Economy and Society

Readings

Chandler, A.D. (1963). Entrepreneurial Opportunity in Nineteenth-Century America. *Explorations in Entrepreneurial History*. New York: AMS Press.

Video

“Transcontinental Railroads”

Week 2: Theoretical Foundations of Entrepreneurship Thought

Lecture 1 (9/24): Overview of the Realist, Social Constructionist and Evolutionary Perspectives

Readings

Alvarez, S. & Barney, J., *Discovery and Creation: Alternative Theories of Entrepreneurial Action*. Strategic Entrepreneurship Journal, Forthcoming.

Lecture 2 (9/26):

Video

“How William Shatner Changed the World”

Week 3: The Realist Perspective

Lecture 1 (10/1): Discussion of the Underlying Concepts of the Realist Perspective

Readings

Babbie, E. (1973). Chapters 1: The Logic of Science. *Survey Research Methods*. Belmont, CA: Wadsworth Publishing.

Lecture 2 (10/3): Application of the Realist Perspective to Understanding Entrepreneurship

Readings

Kirzner, I. (1997). Entrepreneurial Discovery and the Competitive Market Process: an Austrian Approach. *Journal of Economic Literature*. 35(1), 60-85.

Video

“Cargo Lifter”

Assignment: Paper 1 Due 10/3 in class: *The Realist Perspective*

No late assignments will be accepted.

Week 4: The Social Constructionist Perspective

Lecture 1 (10/8): Discussion of the Underlying Concepts of the Social Constructionist Perspective

Readings

Assorted readings from Wikipedia

Video

Jones, D. (2007) *Everyday Creativity*. Star Thrower Distribution.

Lecture 2 (10/10): Application of the Social Constructionist Perspective to Understanding Entrepreneurship

Readings

Baker, T. & Nelson, R., *Creating Something from Nothing: Resource Construction through Entrepreneurial Bricolage*. Administration Science Quarterly.

Assignment: Paper 2 Due 10/10 in class: *The Social Constructionist Perspective*

No late assignments will be accepted.

Week 5: Review Week

Lecture 1 (10/15): Midterm Review

Lecture 2 (10/17): Midterm Exam

Week 6: The History and Evolution of Entrepreneurship Thought

Lecture 1 (10/22): Evolution of Entrepreneurship Thought from an Economics Perspective

Readings

Herbert, Robert F., Link, Albert N. (2007). *Historical Perspectives on the Entrepreneur*. NOW: Boston.

Chapters: 1, 2, 3.1, 3.2, 3.3, 3.4, 3.8, 3.10

Lecture 2 (10/24): Evolution of Entrepreneurship Thought from a Sociological Perspective

Readings

Herbert, Robert F., Link, Albert N. (2007). *Historical Perspectives on the Entrepreneur*. NOW: Boston.

Chapters: 4.1, 4.2, 4.5, 5, 6

Week 7: The Evolutionary Perspective

Lecture 1 (10/29): Evolution of Entrepreneurship Thought: Policy and Institutions

Readings

Herbert, Robert F., Link, Albert N. (2007). *Historical Perspectives on the Entrepreneur*. NOW: Boston.

Chapters: 7.4, 8

Lecture 2 (10/31): Discussion of the Underlying Concepts of the Evolutionary Perspective

Readings

Aldrich, H. & Foil, C., *Fools Rush In: The Institutional Context of Industry Creation*.

Assignment: Paper 3 Due: *Economics, Sociology and Entrepreneurship Origins*

No late papers will be accepted.

Week 8:

Lecture 1 (11/5): One minute opportunity presentations and voting

Lecture 2 (11/7): Team formation

Week 9: The Resource Based Perspective

Lecture 1 (11/12): University Holiday – No Class

Lecture 2 (11/14): Application of Resource Based Theory to Understanding Entrepreneurship: Where do Heterogeneous Resources Come From?

Readings

Alvarez, S.A. and Busenitz, L. (2001). *The entrepreneurship of resource-based theory*. Journal of Management., 27(6).

Week 10: Contemporary Entrepreneurship Thought and Implications for Organizations

Lecture 1 (11/19): Resource Based Theory and Wealth Creation

Readings

Barney, J. (1995). *Looking inside for Competitive Advantage*. Academy of Management Executive, 9(4).

Lecture 2 (11/21): Incremental and Disruptive Technology Influences on Industry Evolution

Readings

Christensen, C., Anthony, S. & Roth, E. (2004). *Introduction and Chapters 1 and 2*, in Seeing What's Next: Using Theories of Innovation to Predict Industry Change, Harvard Business School Press: Cambridge, MA.

Assignment: Paper 4 Due: *The Evolutionary Perspective: Wealth Creation*

Week 11: Final Team Presentations

Lecture 1 (11/26): Final Team Presentations (Teams 1-4)

Lecture 2 (11/28): Final Team Presentations (Teams 5-8)

Finals Week: Final Team Papers

Assignment: Final Papers due 12/3

Drop off in Dr. Alvarez's office by 5pm – Room 850



FISHER
COLLEGE OF BUSINESS

BUS-MHR 490
New Venture Creation

Spring 2008
Tuesday and Thursday 10:30 – 12:18 p.m.
320 Schoenbaum Hall

Instructor: S. Michael Camp, Ph.D.
Office: 256 Fisher Hall
Email: camp.1@osu.edu
Phone: 292-3045

Office

Hours: Tuesday 12:30 p.m. – 2:30 p.m.
Thursday 1:30 p.m. – 2:30 p.m. or by appointment

Text: Barringer, B. R. & Ireland, D. R. (2008). *Entrepreneurship: Successfully Launching New Ventures* (2nd Ed.). Upper Saddle River, NJ: Pearson-Prentice Hall (with Feasibility Analysis Pro™)

A Revolution

There is a revolution today among college students around the world. For these revolutionaries the definition of career success is extremely personal; they strive to make *meaning* with their lives rather than to simply make money. Furthermore, they recognize that personal enterprise is an effective, if not the most effective, means of achieving all that they dream for their lives. They also accept the fact that the traditional employment market no longer guarantees career success. They are the champions of their own destinies. They refuse to take jobs when they have the potential to make jobs while making lasting differences in the world.

BUS-MHR 490 (New Venture Creation) is a survey course that explores the context of and comprehensive process of personal enterprise and new venture creation. Concepts covered in this class include idea creation, feasibility assessment, and evaluation and analysis of business opportunities. Students will be exposed to the critical issues of new venture strategy and business planning through readings, case analyses, guest speakers, a final team project, and interactive class discussions. The case analyses, guest speakers, and final project provide a wide range of examples to demonstrate and test the students' knowledge regarding specific new venture creation issues covered in class. In the final project, students will integrate all of their knowledge in the context of one new venture.

The course is designed to bring together students from many disciplines. Business majors in this course are expected to contribute a foundation of knowledge about a variety of core business functions (e.g., marketing, finance, operations). In many new ventures, however, knowledge of the rules of business is not enough. New ventures often rely on specialized knowledge of other disciplines in order to determine the best mix of resources for generating economic profit. Accordingly, non-business majors in this class will provide critical insights from their respective disciplines, such as engineering, computer science, medicine, agriculture, and others. This design mirrors the environment in most industry settings, and gives students the opportunity to deepen their knowledge of their selected area of study and to learn about other disciplines. We will maximize this opportunity by forming cross-disciplinary teams for many of the assignments.

Course Objectives

To develop critical thinking skills

- Activities geared toward this goal include the original venture idea assignment (i.e., concept case), the case analyses/discussions, and the final project
2. To integrate knowledge across business functions and non-business disciplines
 - Activities geared toward this goal include the original venture idea assignment (i.e., concept case), the case analyses/discussions, and the final project
 3. To provide a basic understanding of entrepreneurship and the process of new venture creation
 - Activities geared toward this goal include textbook reading assignments and guest speaker presentations
 4. To provide experience in creativity and networking
 - Activities geared toward this goal include the original venture concept case assignment, team activities, and guest speaker presentations
 5. To develop analytic and decision making skills
 - Activities geared toward this goal include the case analyses/discussions and the final project

Course Procedures

Text Readings and Case Preparation

This course uses a combination of readings, lectures, cases, projects, and guest speakers. The cases are about real entrepreneurs in real business ventures. Some of them emphasize analysis – what made a venture successful or not? Others require a critical decision – standing in the shoes of the case principal(s), what would you do? A good contribution is based on good preparation. **You are expected to complete all reading assignments before the class in which they will be reviewed.** Contribution is based on quality, but some level of quantity is also necessary.

Class Contribution

You are expected to attend every class and to arrive by the beginning of class. If you must be absent for reasons of health, or some other legitimate matter, email me before hand. In order to emphasize the necessity to be prepared for and to contribute to each class, class

contribution will comprise a significant portion of your grade (15%). **As is the case with real world work environments, you are judged not by what you know but by what you contribute.** Even if you feel that you know the material, unless you share your insights with the class, I cannot adequately evaluate your preparedness and contribution.

Each day we analyze a case in class, I will randomly ask one team to “open” the case with a summary of the key issues along with their analysis of those issues. At an absolute minimum, each student is expected to be familiar with the case and to understand his or her team’s analysis and conclusions. It is important that each team be prepared to respond to the invitation to open the discussion. Each team should be able to identify the key issues, problems and opportunities facing the central case protagonists, to articulate and evaluate alternative approaches to problems, and to describe the recommended course of action and the reasons for your recommendations.

If you are unaccustomed to, or uncomfortable with, the ‘give-and-take’ of case discussions, summon your courage, take a chance, manage the risk, and rise to the challenge of participating. Some of the specific things that will have an impact on effective class contribution – during lectures, case discussions *and* guest speaker presentations – and on which you will be evaluated include the following.

- Is there a willingness to take intellectual risks and test new ideas or are all comments “safe”?
 - Repeating facts without analysis or conclusions or repeating comments already made by someone else do not represent intellectual risk-taking nor do they earn credit towards your class contribution evaluation.
 - An example of a potentially risky contribution that will be positively viewed is providing an insight about a firm’s operations that was not provided in the case discussion but was gleaned from the data. This can also apply to questions you ask guest speakers.
- Is the contributor a good listener?
- Do the comments and questions add to our understanding of the situation? Are they incisive? Do they cut to the core of the problem?
 - An example of a contribution that will be positively viewed is carefully explaining the major factors affecting a decision, how they were evaluated and how the different factors were weighed.
- Are the points made relevant to the discussion? Are they linked to the comments of others and to the themes that the class is exploring together?
 - An example of a contribution that will be positively viewed is describing a situation you have experienced or read about that bears on the discussion.
- Is there a willingness to challenge the ideas that are being expressed, by classmates or the instructor?
 - An example of a contribution that will be positively viewed is pointing out an error or weakness in someone’s argument/decision, providing an alternative approach, and explaining why the alternative should be preferred.

- Does the contributor integrate material from past class discussions, presentations or readings where appropriate? Do the comments reflect cumulative learning over the course or does the contributor merely consider each discussion in isolation?
 - An example of a contribution that will be positively viewed is exploring an issue that arises naturally from the reading but was not raised directly in the review questions.

Support a Safe Learning Environment

In many business situations the ‘right’ answer is unknowable for certain. This truth can cause anxiety among students who are less comfortable taking the risk of being ‘wrong’ in class discussions. We, as a classroom community, must encourage each other to get accustomed to being uncomfortable. If you are not intellectually uncomfortable, at least a little bit, you are not learning anything new. It is important that you get practice making decisions under uncertainty– when you do not have all the information you really want – in this class because in the ‘real world’ you seldom will have all the information and will be expected to perform regardless.

To support this kind of risk-taking, we will create a safe learning environment in our classroom. It is important to appreciate that every student is an important part of the class discussion, and that it is equally important that each of us listen carefully to one another and attempt to build on or constructively critique prior comments. Please resist the temptation to jump to topics that are not specifically open for discussion.

What *I* will do to support a safe learning environment:

- Students are not penalized for making comments that do not appear to be the “right answer.” It is only through consideration of many diverse opinions and viewpoints that we will move toward greater shared understanding of the multi-dimensional materials this course entails.

What *you* will do to support a safe learning environment:

- It is important that different opinions, assumptions, and methods of analysis be discussed in class. It contributes greatly to the learning process if, when you disagree with a classmate, you explain clearly what you disagree with, why you disagree, and how you think the decision should be made. This can be done energetically, but with respect for your classmates – belligerence is unnecessary and counterproductive.

Work in Teams

During the early part of the quarter, you will form teams of five to six students. Every team will include business and non-business students. Team members will work together on all of the team-based assignments over the course of the quarter. Formation of teams and individual roles will be left to your discretion, but I encourage you to include some variety in terms of gender, ethnicity, nationality, etc. Recognize that the teams you work with on the job usually include such diversity.

Sit in the Same Seat

In class, team members should sit together in adjacent seats to facilitate discussion and breakout assignments. I require you to sit in the same seat each class. This helps me track your class contribution, and makes it easier for you to interact with your team members during class discussions. Once the teams are formed, I will prepare a seating chart for the class configuration.

Don't Plagiarize or Cheat

I refer you to the Ohio State University web page that details policies on this matter (<http://oaa.osu.edu/procedures>). Cheating will result, at a minimum, in an F grade for the assignment. All information in written reports from other sources than the author should be cited appropriately. Copying material from the internet or any other source without proper citation is considered plagiarism and cheating. Know, also, that any statistic or empirically testable comment in a business-planning context is meaningless if it is not accompanied by evidence of its validity. An investor is not likely to give you capital based on your hunch. All written work for this course must be submitted electronically and may be vetted through a search engine.

Accommodations for Disabilities

Students with disabilities who qualify for academic accommodations need to discuss specific needs with me, preferably during the first two weeks of class. Please see <http://www.ods.ohio-state.edu> for assistance.

Understand Your Grading

The following team and individual components make up your total grade for the class.

Team components:

Due Diligence (Write-Up)	10%
Final Project (Presentation)	15%
Final Project (Write-Up)	20%

Individual components:

Concept Case (Write-Up)	10%
Exam 1	15%
Exam 2	15%
Class Contribution	15%

Formatting for ALL Written Assignments

All written reports should be in 12-point font, double-spaced, with margins of at least one inch on all sides. Team members should be listed alphabetically on the cover page. All exhibits should be clearly labeled and easily readable. Page limitations will vary by assignment.

Team Components

Due Diligence Write-Up

Due diligence assignments will be used to reinforce concepts introduced in the text readings and class discussions. These assignments involve a range of managerial issues and are designed to help you learn to evaluate and make decisions based on available information. Every team is expected to prepare for the class discussion of every due diligence/case on the schedule. Teams are to work independently on these projects.

Each team will prepare and submit a written analysis of one of the case/due diligence projects. The written analyses will not exceed three (3) pages of text plus up to three pages of exhibits. The written analyses will be submitted to me via email by 9:00 a.m. on the day the case is scheduled. This gives me the opportunity to read your thoughts before class and to tailor that day's discussion as needed.

The **write-up** should focus on identifying the key issues, providing a brief analysis of those issues, and recommendations of actions to address those issues. It should not be a recitation of the facts, but facts from the case should be used to support the analysis. These reports will demonstrate your team's ability to concisely analyze a situation, weigh alternatives, and make a decision on a plan of action. You will end your write-up with a position statement regarding whether or not you would invest in the company.

The case questions are intended to help you think about an issue involved in the case, but likely do not encompass all the issues involved, nor all the alternative solutions available. Feel free to raise other issues relevant to the venture in the case and the decision(s) at hand. As discussed above, be prepared to justify your analyses in class and discuss a broader range of issues relating to the case. In your write-up, you should strive to provide an integrated discussion of the situation and your recommendations.

Each team will lead a class discussion of the case assigned to them and their particular analysis and recommendation. Each team will discuss only one due diligence case during the quarter but all teams are expected to prepare all three cases.

Final Project (Write-Up and Presentation)

Each team will prepare a dehydrated business plan (written) and will present their business concept near the end of the quarter. Presentations will be 12 minutes, all team members must participate and slides are required. The dehydrated business plan will be no more than 10 pages with up to 10 pages for appendices. The finished report is due the last week of class. The main objective for this business plan is that it describes a new venture that has a credible chance to create and appropriate economic value. The plan and presentation should demonstrate:

- knowledge of the industry, market, technology, and product
- critical and strategic thinking about the issues facing the new venture; and
- passion for, and knowledge about, the business, the product and the customer.

As a team, you will pitch the business idea in the last week of class. The instructor and your classmates will assess your presentation based on the criteria used for judging the annual Fisher business plan competition. The instructor will assign the grade, but your classmates' assessments will be taken into consideration.

Each team will develop a movie demonstrating the "essence" of their personal business concept. This assignment is designed to capture the creative and strictly personal dimension of entrepreneurship. The movie will include 12 slides (6 or which have to be unique photo images (personally developed), text overlays and music background. The point is that the movie is a unique medium in which to capture and communicate the essence of your unique ideas, particularly what makes your idea distinctive. The movie can be no more than three minutes in length. The movie will be played at the beginning of your final presentation.

Individual Components

Concept Case (Write-Up)

Each student is required to write a concept case summarizing his/her unique idea for a new innovative product or service. Concept cases must follow the guidelines established for Round One of the Fisher business plan competition. Concept cases cannot exceed three pages in length. Students should work independently on this assignment. Once teams are established, the five or six concept cases developed by the team members will serve as the idea portfolio for the final team project.

Class Contribution

There are two components of the class contribution grade: overall Instructor evaluation and team member peer evaluation. The instructor will make his own independent and subjective evaluation of class contribution throughout the quarter. This evaluation will be based on student contributions to class discussions, guest speaker discussions, and final project presentations.

For each case discussed during the quarter, I will have a number of critical questions that are at the core of analyzing the case. These critical questions may or may not be the same as the preparation questions that are provided for each case. I will randomly choose students to answer each one of these critical questions. Your contribution grade will be adjusted up or down depending on how well you answer the question.

Regarding all class discussions, students who are not asked direct questions by the instructor are free to volunteer their insights, analyses, and questions to the ongoing discussion. The quality of this volunteer contribution is the primary determinant of a student's overall peer evaluation and the instructor evaluation for class contribution scores.

Team Member Peer Evaluation

I will collect confidential peer evaluations at the end of the course to gauge the extent of each individual's contribution to the team, and may adjust individual grades accordingly. Peer review allows students to provide useful information about teammate contributions, helps avoid free-rider problems, and enables me to reward those who go 'above-and-beyond' their share of the workload.

Class Schedule

<i>Week</i>	<i>Day</i>	<i>Date</i>	<i>Topic</i>	<i>Assignment</i>
			ESSENCE	
1	T	25-Mar	Course Introduction <i>Review course syllabus and schedule</i> <i>Any extra class time should be used for you to personally explore creative ideas for new products or services. We will use the Fisher Conceptual Case Framework to guide your development effort on these ideas.</i>	Read Course Syllabus
	T	25-Mar	2008 Fisher Business Plan Competition <i>Final Business Plans Due</i>	
	R	27-Mar	Introduction to Entrepreneurship <i>Review the text book, the entrepreneurial process and the conceptual model we will use to frame the course content</i>	Read Chapter 1
2	T	01-Apr	Creating Ideas and Recognizing Opportunities: Part I <i>Review the difference between creative ideas and business opportunities. Review and discuss Case 2.1 and make team assignments.</i>	Read Chapter 2 Read and Prepare Case 2.1

	R	03-Apr	Creating Ideas and Recognizing Opportunities: Part II <i>Prepare to deliver 60 second value proposition of your most compelling product or service ideas. I will select several to review and discuss in class for elements of "opportunity." We will briefly discuss each idea and finalize team assignments. Finalize Team assignments.</i>	Personal Concept Cases Due
	M	14-Jan	<i>Finding and Following Your Passions: How Entrepreneurs Develop Business Concepts</i> Artie Isaac, Founder; Young Isaac, Inc. 5:30-8:30 p.m., Drexel Gateway Theater	Free Event Food Provided Extra Credit Awarded
3	T	08-Apr	Feasibility Analysis: Part I <i>Review the importance of and process for conducting feasibility analysis.</i>	Read Chapter 3
	R	10-Apr	Feasibility Analysis: Part II <i>Continue discussion about the importance of feasibility analysis and use of Feasibility Analysis Pro™. Teams finalize their selection of the business concept they will work on during the quarter.</i>	Review Feasibility Analysis Pro™
	F	11-Apr	2008 Fisher Business Plan Competition 2008 Finalists Announced	
			EFFECT	
4	T	15-Apr	Due Diligence <i>Review the steps in due diligence used to assess the quality and potential of the opportunity embedded in your ideas. Also review expectations for the team Due Diligence Write-Up and preparation.</i>	Read "Opportunity Due Diligence" by Justin Camp
	R	17-Apr	Exam 1 <i>First exam covering chapters 1, 2, and 3 and other class readings.</i>	Exam 1
5	T	22-Apr	Business Plans <i>Review the importance of writing a business plan and the process for preparing the most effective plan possible. The business plan will be the framework for your final team write-up.</i>	Read Chapter 4

	R	24-Apr	Due Diligence Live (1) <i>Review and discuss the assigned Live Venture Case. Up to four (4) teams may discuss the case facts and the class will discuss the pros and cons afterwards.</i>	Read and Prepare Live Venture Case 1 Due Diligence Reports Due (Teams TBD)
6	T	29-Apr	Industry and Competitor Analysis <i>Review the importance of understanding the industry structure and competitive dynamic of our target industries and the opportunities and challenges they present.</i>	Read Chapter 5
	T	29-Apr	Funding a Winning Business Idea John Huston, Founder of the Ohio Tech Angel Fund, and Chairman of the Angel Capital Association 6:00 – 8:00 p.m., TBD	Free Event Food Provided Extra Credit Offered
	R	01-May	Due Diligence Live (2) <i>Review and discuss the assigned Live Venture Case. Up to four (4) teams may discuss the case facts and the class will discuss the pros and cons afterwards.</i>	Read and Prepare Live Venture Case 2 Due Diligence Reports Due (Teams TBD)
	F	02-May	2008 Fisher Business Plan Competition Practice Pitch for Finalists	
7	T	06-May	Business Models <i>Review the essential nature of business models and how they derive from our decisions about the value inherent in our ideas, our chosen competitive strategy and organizational structure.</i>	Read Chapter 6
	R	08-May	Due Diligence Live (3) <i>Review and discuss the assigned Live Venture Case. Up to four (4) teams may discuss the case facts and the class will discuss the pros and cons afterwards.</i>	Read and Prepare Live Venture Case 3 Due Diligence Reports Due (Teams TBD)
EXECUTION				

8	T	13-May	Financial Viability <i>Review general financial management and the importance of forecasting and planning for the financial future of our new enterprise. Also discuss how to raise private financial capital.</i>	Read Chapter 8
	R	15-May	Exam 2 <i>Second exam covering chapters 4, 5, 6, and 8 and other class readings.</i>	Exam 2
	F	16-May	2008 Fisher Business Plan Competition <i>Final Presentations and Awards Banquet</i>	
9	T	20-May	Building a New Venture Team and Raising Financial Capital <i>Review the importance of building the proper new venture team, the role of the founders and leadership transitions as the new venture grows.</i> <i>Review the importance of raising financial capital in support of our new venture ideas. Discuss sources of capital and making the pitch for private capital.</i>	Read Chapters 9 and 10
	R	22-May	Final New Venture Team Presentations <i>Team presentations and class discussion and evaluation. Teams will follow the Fisher Business Plan Competition final presentation format. Teams (up to 4) to be determined.</i>	Final Dehydrated Business Plan Presentations Due (Teams TBD)
10	T	27-Mar	Final New Venture Team Presentations <i>Team presentations and class discussion and evaluation. Teams will follow the Fisher Business Plan Competition final presentation format. Teams (up to 4) to be determined.</i>	Final Dehydrated Business Plan Presentations Due (Teams TBD)
	R	29-May	Final New Venture Team Presentations <i>Team presentations and class discussion and evaluation. Teams will follow the Fisher Business Plan Competition final presentation format. Teams (up to 4) to be determined.</i>	Final Dehydrated Business Plan Presentations Due (Teams TBD)

Final	T	03-Jun	Final Team Dehydrated Business Plans and Final Team Evaluation Forms Due	Final Plans Due by 3:00 p.m. (EST) Final Team Evaluation Forms Due by 5:00 p.m. (EST)
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Art Education 480

**The World of the Arts:
Exploring their Reality in the 21st Century**

**Spring 2008 / Tuesdays – Thursdays, 11.30-1.18
HC362**

The Ohio State University

Instructor: **Wayne Lawson**

E-mail:

Office Hours:

Office: 246D Hopkins Hall

Course Overview

Course description

This course engages students in the exploration of the public value and the business reality of the visual, literary, and performing arts today. In particular, students will be introduced to the three main sectors that frame this reality - commercial, nonprofit, and community - and the collaborations which are possible among them. Students will be required to study the actual situation in Columbus. Ultimately, students will understand the breadth of the reality of the arts world and they will begin to identify the personal skills that are necessary to enter that world.

Learning objectives

Student will

- Broaden the horizon about the art world they are entering
- Reflect on why they should care about the public value and economic reality of art today
- Explore the arts sector in Columbus where students are living
- Understand the importance of cross-sector collaboration
- Learn to work collaboratively
- Experience qualitative research through fieldwork

Teaching Method

Student-centered teaching is the method used in this class. Accordingly, the instructor's role is to develop the students' capability to understand critical inquiry and share an organized body of knowledge. The instructor will stimulate, guide, and summarize the discussion, acting as facilitator and occasionally as a devil's advocate. Students will be exposed to a broad range of speakers as well as some foundational readings. Students will be provided with skills that will help them to navigate the arts worlds and crossover into the different sectors. Field work is the principal approach of the class.

Course Policies & Student Responsibilities

- 1. Attendance:** As the course involves in-class writing, discussions, and media presentations, regular and timely attendance is required. A student's final course grade will be reduced by half a letter grade for each unexcused absence that occurs after one absence. In order for an absence to be excused, a student must provide appropriate documentation (i.e., a medical excuse from your doctor). A student can fail this course due to poor attendance. Three (3) incidents of unexcused tardiness and/or leaving class early equals one unexcused absence. Tardiness is defined as arriving after the attendance is collected. If a student misses class, he/she is still responsible for obtaining notes and information missed from a classmate.
- 2. Class Participation:** Active participation in classroom activities is a course requirement and counts for 20% of the final course grade. Class participation is evaluated daily. Therefore, highly inconsistent participation will impact class participation grades negatively. Quality participation requires professional behavior which will include obvious preparation for class, asking pertinent questions and offering relevant comments, taking notes, actively engaging in classroom discussions and other activities, and working constructively in groups.
- 3. Guidelines for Class Discussions:** As individuals with diverse experiences and backgrounds we will not always agree on issues and our interpretation of the subject matter being discussed will sometimes differ. It is hoped that during this class students will learn to have open intellectual discussions about the multicultural society in which we live. Therefore, racial slurs, and remarks disrespectful of the rights and dignity of "others" will not be tolerated. The instructor acknowledges and appreciates students' ability to handle difficult discussions well.
- 4. Late Assignments:** Assignment grades are reduced by 1/2 a letter grade for every weekday an assignment has not been handed in after the assigned due date. Late assignments can be handed in at the beginning of class on scheduled class days, during office hours, or in the instructor's mailbox. Written assignments cannot be handed in as email attachments.
- 5. Returning Graded Assignments:** Papers will be returned two weeks after the instructor receives them. Papers are typically returned during regular scheduled classes.
- 6. E-mail:** E-mail is used as a means of communicating with students about the course. E-mail is sent to the Ohio State e-mail account. It is the student's responsibility to forward emails to an account that he/she checks regularly.

- 7. Plagiarism:** Copying/claiming someone else's words, ideas, or works (i.e., essays, term papers, in part or in full) as your own is considered plagiarism. This includes using information from the Internet as your own or submitting a paper previously written by someone else (your roommate, friend, boy/girlfriend, etc.) for this course. This includes also instances where a student submits data or information (such as a paper) from one course to satisfy the requirements of another course.

The *APA* style should be used when using words or ideas of other people. Suspected cases of plagiarism will be reported immediately to the Committee on Academic Misconduct.

The Committee regards academic misconduct as an extremely serious matter, with serious consequences that range from probation to expulsion. *If in doubt, credit your source.* Be sure to consult the course instructor if you have questions about plagiarism, paraphrasing, quoting, or collaboration.

- 8. Students with Special Needs/Disabilities:** If you need an accommodation based on the impact of a disability, you should contact the instructor to arrange an appointment as soon as possible. At the appointment we can discuss the course format, anticipate your needs and explore potential accommodations. The instructor relies on the Office for Disability Services for assistance in verifying the need for accommodations and developing accommodation strategies. If you have not previously contacted the Office of Disability Services, I encourage you to do so.

Course Assignments

This course emphasizes fieldwork. It gives an opportunity to do field work on a very small scale. Ideally, it will assist the students to become more self-confident when dealing with the arts worlds.

- 1. Readings:** a set of readings will prepare the students for discussions and will give them the starting information to develop an argument for their fieldwork.
- 2. Reports:** Students will pick 3 art events, one for each different sectors (commercial, nonprofit, and community) and will prepare a report and a presentation for the class.
- 3. Team Project:** Working in team of three people, students will prepare a project for a collaboration between three organizations.
- 4. In-Class Activities:** Students are required to actively participate to class activities related to course readings, class topics, and homework. These assignments are designed as opportunities to explore course content topics without the pressure of a grade, and to develop students' self-reliance and maturity.

Required Materials

Readings

- Becker, H. (2002). Art worlds. In L. Spilman (Ed.), *Cultural sociology* (pp. 178-186). Malden, MA: Blackwell Publishers.
- Gomes-Casseres, B. (1998). Strategy before structure. *The Alliance Analyst*, (August), pp. 1-8.
- Gomes-Casseres, B., Partnership Strategies. Glossary of Terms.
- Markusen, A., Glimore, S., Johnson, A., Levi, T., & Martinez, A. (2006). *Crossover. how artists build careers across commercial, nonprofit and community work* (The Arts Economy Initiative. Project on Regional and Industrial Economics. Minneapolis, MN: Humphrey Institute of Public Affairs.
- Moore, M., & Moore, G., W. (2005). *Creating public value through state arts agencies*. Minneapolis, MN: Arts Midwest.
- Rentschler, R. (2002). The changing concept of culture and cultural policy. In R. Rentschler (Ed.), *The entrepreneurial arts leader* (pp. 17-47). St. Lucia, Qld: University of Queensland Press.

Websites

- <http://www.allianceanalyst.com/>
<http://www.alliancestrategy.com/>
<http://www.strategic-alliances.org/>

Grading

Grade Distribution

- 15 pts Report #1
- 5 pts Presentation
- 15 pts Report #2
- 5 pts Presentation
- 15 pts Report #3
- 5 pts Presentation
- 20 pts Team project
- 20 pts Participation in classroom activities, and discussions

Grading Scale

Total of all Assignments = 100 points

Final course grade = Number of points earned/100 points

	100 points	5 points	10 points	15 points	20 points
A	93-100	4.65-5	9.3-10	13.9-15	18.6-20
A -	90-92.9	4.50-4.64	9.0-9.29	13.5-13.8	18-18.5
B+	87-89.9	4.35-4.49	8.7-8.9	13.0-13.4	17.4-17.9
B	83-86.9	4.15-4.34	8.3-8.69	12.4-12.9	16.6-17.3
B -	80-82.9	4.00-4.14	8.0-8.2	12.0-12.3	16-16.5
C+	77-79.9	3.85-3.99	7.7-7.99	11.5-11.9	15.4-15.9
C	73-76.9	3.65-3.84	7.3-7.6	10.9-11.4	14.6-15.3
C -	70-72.9	3.50-3.64	7.0-7.29	10.5-10.8	14-14.5
D+	67-69.9	3.35-3.49	6.7-6.9	10.0-10.4	13.4-13.9
D	63-66.9	3.15-3.35	6.3-6.69	9.4-9.9	12.6-13.3
E	Below 62.9	Below 3.14	Below 6.2	Below 9.3	Below 12.5

About your Instructor

Wayne P. Lawson served as the fourth executive director of the Ohio Arts Council from May 1978 until March 2006. Under his direction the OAC became one of the foremost state arts agencies in the nation in terms of funding, both public and private, long-range planning and evaluation, support for individual artists and innovative services to constituents in all arts disciplines.

Lawson, who was born in Cleveland, received a BA in Romance languages, an MA in European literature and earned his doctorate in theatre and comparative literature from The Ohio State University in Columbus. He holds a certificate in Spanish literature from the University of Madrid and an honorary doctorate from Rio Grande College in Ohio and an honorary doctorate from the Columbus College of the Arts and Design.

He is a board member of the Alliance of Artists Communities and the Fine Arts Work Center in Provincetown, Massachusetts the Columbus Museum of Art, and the Thurber House in Columbus, OH. He serves on the evaluation team of Young Audiences, New York City, and was a member of the National Advisory Committee for the Mandel Center, a collaborative program for nonprofit organizations sponsored by the Schools of Applied Social Science, Law and Management at Case Western Reserve University in Cleveland. He served a three-year term as chairman of the National Assembly of State Arts Agencies and completed three terms as chairman of Arts Midwest.

Lawson received the Gary Young Award for outstanding leadership in arts administration from the National Assembly of State Arts Agencies in 1994. That same year he was honored by The Association of American Cultures for leadership and commitment to the development of cultural diversity in the arts. He has served on committees seeking new directors for the Columbus Museum of Art, Wexner Center for the Arts, Columbus College of Art & Design, Thurber House and BalletMet Columbus. In 1995 Lawson was awarded a medal for lifetime achievement in the arts by the Butler Institute of American Art in Youngstown. In 1997 he received an Excellence in Crafts award from Kent State University for statewide leadership in the arts. In 2002 he was awarded the Ohioana Career Award for his meritorious career in the arts which has added luster and distinction to the heritage of our state and nation. In 2003 he received the Alumni Award of Distinction from the College of Humanities at The Ohio State University, as well as the Julian Sinclair Smith Celebration of Learning Award from the Columbus Metropolitan Library for his commitment to lifelong learning and literacy.

Lawson's publications: *Going Global, Negotiating the Maze of Cultural Interactions*, 2000; *State of the Arts Report*, 2001; *The Appreciative Journey: A Guide to Developing International Cultural Exchange*, 2006; *The Creative Economy: Leveraging the Arts, Culture and Creative Community for a Stronger Columbus*, 2007.

3 Event Reports and Presentation Criteria

Deadlines:

#1

#2

#3

3 Event Reports: (15 points)

- Pick 3 events – one from each sector
- Write a three page (no more!!!) report for each event, typed, and double spaced
 - Describe the art organization (mission, vision, employees, etc.)
 - Describe the art event (what did you see)
 - Analyze the audience (age, race, how many, etc.)
 - Describe where the event took place (environmental scan)
 - State your point of view about the art event (state your personal opinion and support it)

Assessment Criteria:

The 3 event reports count for 15 points of your final grade. The criteria for grading are:

1. The organization is presented.
2. The art event is succinctly described.
3. The audience analysis is detailed.
4. The location is clearly described.
5. Your personal analysis and point of view is articulated.

3 Event Reports Presentation: (5 points)

Each student will prepare a short/informal (5 minute) presentation for the class about the report.

- Provide an anecdotal episode
- Provide visuals of the events (brochures, pictures, etc.)

Team Project and Presentation Criteria

Deadlines:

Team Projects presentations _____

Team Project

Students are required to take **notes** during peer presentations of their event reports (5 points). In this way they will acquire an awareness of the organizations in each sector in Columbus. The students will then be required to utilize the information they have learned from each others' presentations. They will design an alliance (or partnership or collaboration) among these organizations. Included in this alliance design there will be,

- Strategy
 - What do you want to accomplish?
 - What is the new value created?
- Design and Constellations
 - What are the skills brought from each organizations?
 - What are the steps?
- Management
 - How do you manage the alliance?
 - Who is going to do what?

The final project is a power point presentation.

In the 8th week part of the class period will be dedicated to team work. This time is meant to set up to create a plan the work outside the classroom. In the 9th week, two class periods are entirely dedicated to the team work. During the presentation each member of the team has to present.

Assessment Criteria:

The team project counts for 20 points of your final grade. The criteria for grading are:

6. Notes
7. The strategy is well articulated.
8. The design and constellation is clearly described.
9. The management is well planned.

Calendar

Week	Date	Topic	In class activities	Assignments
Introduction				
1	T Mar 25	Intro		
	R Mar 27	Historical Perspective		Rentschler Becker
2	T Apr 1	Public Value		Moore
	R Apr 3	Commercial, Nonprofit and Community Arts	- The three sectors - How to get information? - Report criteria	Markusen

Commercial Arts				
3	T Apr 8	Performing Arts	- Teams sign up - Team project criteria + notes - Field work research	Event choice due
	R Apr 10	Visual Arts	Guest speaker	
4	T Apr 15	Literature	Guest speaker	
	R Apr 17	Discussion	Presentation/discussion	Paper/presentation due

Nonprofit Arts				
5	T Apr 22	Performing Arts	- <i>The Company</i> (Joffrey Chicago Ballet) 112 min.	Event choice due
	R Apr 24	Visual Arts	Guest speaker	
6	T Apr 29	Literature	Guest speaker	
	R May 1	Discussion	Presentation/discussion	Paper/presentation due

Week	Date	Topic	In class activities	Assignments
Community Arts				
7	T May 6	Performing Arts	Guest speaker	Event choice due
	R May 8	Visual Arts	Guest speaker	
8	T May 13	Literature	- Team regrouped	- Kanter
	R May 15	Discussion	Presentation/discussion	Paper/presentation due

Collaborations				
9	T May 22	Why collaborate	- Alliances - Team regrouped - <i>Consortium</i> and other examples in town	- glossary
	R May 22			- http://www.allianceanalyst.com/ - http://www.alliancestrategy.com/ - http://www.strategic-alliances.org/
10	T May 27			Team Projects Presentations
	R May 29			

CRMT

CRMT Admin

Course Requests

- Add Course Request

Committees

- Add Cmte Meeting

- Search Cmte Meetings

Syllabi for GEC Courses

CRMT User Guide

View Course Request Details

Request: New
 Honors:
 College: ARTS
 Department: Art Education
 Course Number: 481
 Course Title: Managing Arts Organizations
 Effective: WI 2007
 Contact Email: stuhr.1@osu.edu

Hold:
 Contingency:
 GEC:

URL:

<http://artsandsciences.osu.edu/currofc/tracking.cfm?TrackingID=497>

Status:

College Committee - ARTS	N/A	02/13/2009
Registrar's Office	N/A	06/15/2006
Office of Academic Affairs (OAA)	Pending	06/05/2006
Executive Dean	Approved	06/05/2006
College Committee - ARTS	Approved	05/30/2006
Request Initiated	N/A	05/26/2006

Documents:

Art Ed Cover Ltr-481-483-683.pdf	05/26/2006 02:11:38 PM
Art Edu 481 New Course and Syllabus.pdf	05/26/2006 02:19:31 PM
Art Ed 481-signed.pdf	06/05/2006 02:54:55 PM



COLLEGES OF THE
ARTS AND SCIENCES

Technology Services Office
 Arts and Sciences
 4138 Smith Lab
 174 W. 18th Avenue
 Columbus, OH 43210
 Tel: (614) 292-6200

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To: College of the Arts, Curriculum Committee
Susan Van Pelt Petry, Assistant Dean and Gregory Proctor, Faculty Chair

From: Department of Arts Education, Arts Policy & Art Administration Program

Date: May 26, 2006

Attached are syllabi for two courses we have been developing to introduce undergraduates to facets of arts entrepreneurship:

AE 481: Managing an Arts Organization

AE 483/683: Developing Arts Careers

Both courses are targeted to a broad cross section of students with a possible career interest in any of the arts or creative industries. Both are open to undergraduate students at the junior level and above in the expectation that such students have selected their major areas of interest but are open to exploring a range of inter-related career options. Careers as arts professionals are often eclectic and composed of a variety of work roles (e.g., artist, arts educator, arts administrator, free-lance or project artists, or small businessperson) and a range of work environments (e.g., nonprofit arts organizations, entertainment corporations, arts programs and schools at all levels, etc). These courses are designed to prepare students to think as arts entrepreneurs, both in regard to developing their own careers or businesses in the creative sector and to pursuing careers in managing arts organizations or companies. Both courses have been taught on a pilot basis and now seek a permanent course number.

Each course examines a range of options and skills that will be useful in nonprofit, public, commercial, and grassroots settings. Each course involves a mix of historical, theoretical, conceptual, and practical learning. Professionals working in the creative industries are frequent guest lecturers. *AE 481: Managing an Arts Organization* focuses on the issues, problem-solving skills, and decision-making options for manager's of nonprofit arts organizations such as dance and theatre companies, museums, public arts agencies, galleries, music and presenting organizations, fairs and festivals. In other words, performing as an entrepreneur in arts organizational settings.

AE 483/683: Developing Arts Careers is focused on identifying professional goals, the career options, and skills necessary for building professional careers in the arts, whether as independent artists, arts-oriented small businesses, or free-lance artists. We are submitting new course requests for both an undergraduate and a graduate level versions of this course. In AE 683, graduate students must fulfill all readings and assignments required in the undergraduate level as well a complete an additional written assignment. Both courses will familiarize students with the range of arts-related fields across the creative sector that can be combined to develop successful portfolio careers.

It is expected that the primary audience for these courses will be students with majors or minors in disciplines in the College of the Arts. However, both courses will be open to any undergraduate in the university with an interest in exploring the possibility of working in the creative industries. AE 683 will also be a welcome addition to the arts

management strand of courses available to graduate students in the Arts Policy & Administration Program (APA).

The COTA Curriculum Committee saw preliminary versions of these courses last year and provided helpful suggestions that were incorporated into the revised syllabi that accompany this request. Thank you for your consideration of these proposals.

The Ohio State University
Colleges of the Arts and Sciences New Course Request

Department of Art Education

Academic Unit
 Art Education

Book 3 Listing (e.g., Portuguese)
 481 Managing Arts Organizations

Number	Title	U	5
18-Character Title Abbreviation		Level	Credit Hours
Managing Arts Organ			

Proposed effective date, choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

A. Course Offerings Bulletin Information

Follow the instructions in the OAA curriculum manual. If this is a course with decimal subdivisions, then use one New Course Request form for the generic information that will apply to all subdivisions; and use separate forms for each new decimal subdivision, including on each form the information that is unique to that subdivision. If the course offered is less than a quarter or a term, please complete the Flexibly Scheduled/Off Campus/Workshop Request form.

Description (*not to exceed 25 words*): Introduces the purposes of nonprofit organizations and their functions such as governance, program planning, marketing, and fundraising; encourages critical thinking in managerial decision making through practical assignments.

Quarter offered: Winter Distribution of class time/contact hours: 2 2-hr cl + 1-hr on-line work
 Quarter and contact/class time hours information should be omitted from Book 3 publication (yes or no):

Prerequisite(s): English 110

Exclusion or limiting clause: Junior status or above or with permission of instructor

Repeatable to a maximum of 0 credit hours.

Cross-listed with:

Grade Option (Please check): Letter S/U Progress What is course is last in the series?

Honors Statement: Yes No GEC: Yes No Admission Condition
 Off-Campus: Yes No EM: Yes No Course: Yes No

Other General Course Information:
 (e.g. "Taught in English." "Credit does not count toward BSBA degree.")

B. General Information

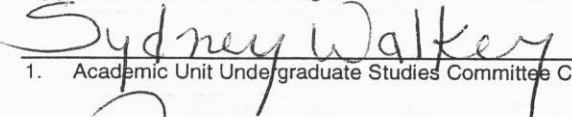
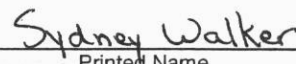
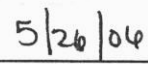
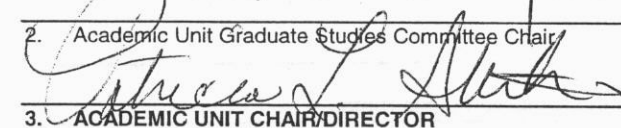
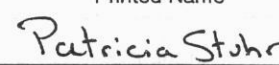
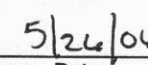
Subject Code _____ Subsidy Level (V, G, T, B, M, D, or B)
 If you have questions, please email Jed Dickhaut at dickhaut.1@osu.edu.

1. Provide the rationale for proposing this course:
 An introduction to the basics of managing arts organizations is not available in any single focused course in the university offered to undergraduates

2. Please list Majors/Minors affected by the creation of this new course. Attach revisions of all affected programs.
 This course is (check one): Required on major(s)/minor(s) A choice on major(s)/minor(s)
 An elective within major(s)/minor(s) A general elective:
 To become an elective among majors in the College of the Arts, and available to all university students as an elective.

3. Indicate the nature of the program adjustments, new funding, and/or withdrawals that make possible the implementation of this new course.
 Addition of graduate teaching assistants who will be supported by additional revenue generated by the course.
4. Is the approval of this request contingent upon the approval of other course requests or curricular requests?
 Yes No List: _____
5. If this course is part of a sequence, list the number of the other course(s) in the sequence: _____
6. Expected section size: 25 Proposed number of sections per year: 1
7. Do you want prerequisites enforced electronically (see OAA manual for what can be enforced)? Yes No
8. This course has been discussed with and has the concurrence of the following academic units needing this course or with academic units having directly related interests (*List units and attach letters and/or forms*):
 Fisher School of Business
9. Attach a course syllabus that includes a topical outline of the course, student learning outcomes and/or course objectives, off-campus field experience, methods of evaluation, and other items as stated in the OAA curriculum manual and e-mail to asccurrofc@osu.edu.

Approval Process The signatures on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.

- | | | |
|---|---|--|
| <p>1. 
 Academic Unit Undergraduate Studies Committee Chair</p> | <p>
 Printed Name</p> | <p>
 Date</p> |
| <p>2. 
 Academic Unit Graduate Studies Committee Chair</p> | <p>
 Printed Name</p> | <p>
 Date</p> |
| <p>3. ACADEMIC UNIT CHAIR/DIRECTOR</p> | <p>Printed Name</p> | <p>Date</p> |
| <p>4. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 105 Brown Hall, 190 West 17th Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to asccurrofc@osu.edu. The ASC Curriculum Office will forward the request to the appropriate committee.</p> | | |
| <p>5. COLLEGE CURRICULUM COMMITTEE</p> | <p>Printed Name</p> | <p>Date</p> |
| <p>6. ARTS AND SCIENCES EXECUTIVE DEAN</p> | <p>Printed Name</p> | <p>Date</p> |
| <p>7. Graduate School (if appropriate)</p> | <p>Printed Name</p> | <p>Date</p> |
| <p>8. University Honors Center (if appropriate)</p> | <p>Printed Name</p> | <p>Date</p> |
| <p>9. Office of International Education (if appropriate)</p> | <p>Printed Name</p> | <p>Date</p> |
| <p>10. ACADEMIC AFFAIRS</p> | <p>Printed Name</p> | <p>Date</p> |

Course Syllabus: Managing an Arts Organization

Art Education 481: 5 Credit Hours

Quarter | Time | Location

Instructor | Address & Email | Office Hours

Course Description

The topic of this 5-credit hour course is Nonprofit Arts Management. Through an examination of diverse points of view on management and the arts, this course constructs a conceptual framework for students to understand the impact of contemporary issues on the nonprofit organization; its mission, its operations and its societal functions. Conversely, an understanding of the public values and public purposes behind nonprofit arts organizations reveals a unique institutional response to larger economic, political, cultural, and educational problems in society. Specifically, students will gain knowledge about such topics as organizational governance and structure, strategic planning and evaluation, program design, and financial planning, marketing, and fundraising. Also they will develop an understanding of issues of sustainability, capacity building, and ethical practice. Students will examine internal organizational problems through lectures/discussions, media presentations, guest speakers, field trips, and through reading, written and oral assignments. Practical research methods will be presented in conjunction with the major writing assignments.

Course Objectives

Students will

- Understand the role of arts organizations in the United States and how they are affected by their social, political, and economic context;
- Describe the varied structures and processes characteristic of arts organizations (nonprofit, commercial, community);
- Identify and examine common problems and solutions facing arts organizations;
- Explore emerging entrepreneurial ideas relevant to managing arts organizations;
- Appreciate both similarities and differences among nonprofit arts organizations in different fields (e.g., theatre, dance, museums, orchestras, etc.);
- Improve critical thinking skills through description, analysis, interpretation and evaluation of readings, presentations, and arts organization visits;
- Refine skills in researching, writing, and oral communication about arts management.
- Gain familiarity with technology useful in arts organization management.

Required Text and Supplies

Byrnes, William J. (2003). *Management and the Arts* (3rd Edition). Boston: Focal Press.

Other readings will be distributed through the course website on www.carmen.osu.edu.

Student Responsibilities & Course Policies

1. Attendance: Regular and timely attendance is required. For every absence over two (with or without a legitimate document or explanation), the student's overall course grade may be lowered by half a letter (i.e. A to A-, B+ to B) Any extended periods of absence due to medical problems will be dealt with individually at the discretion of the instructor. If you have difficulty meeting the attendance requirement, discuss the problem with the instructor immediately. *If you miss a class, it is your responsibility to find out what material was covered and what outside work was assigned. Absence from a prior class is no excuse for being unprepared for class or missing assignments.*

2. Class Participation: Active participation is mandatory in classroom activities, discussions, and fieldtrips. Quality participation includes: consistent attendance, obvious preparation for class, active engagement in activities and classroom discussions by asking relevant questions and offering pertinent remarks, working constructively in large and small groups, submitting assignments on time, and participating in online postings.

3. Assignments and Grading: Performance in this course will be measured using the point distribution and grade scale on page 3. Satisfactory completion of all assignments, readings, presentations, writings, and assessments is mandatory for getting an "A". In the interest of fairness, *late assignments are subject to a grade deduction at the discretion of the instructor.*

4. Statement of Academic Misconduct: In accordance with Faculty Rule 3335-5-487, all instances of alleged academic misconduct will be reported to the department chairperson and the Committee on Academic Misconduct (University rules on academic misconduct can be found at <http://oaa.osu.edu/coam/home>). Academic misconduct is grounds for failing the course and may be grounds for further sanctions. Academic misconduct includes, but is not limited to, giving or receiving information during an exam and submitting plagiarized work for academic requirements. The University provides guidelines for research on the web at <http://gateway.lib.ohio-state.edu/tutor>. ***If in doubt, credit your source.*** Be sure to consult the course instructor, if you have questions about plagiarism, paraphrasing, quoting, or collaboration.

5. Students with Special Needs/Disabilities: Students who need accommodations based on the impact of a disability are responsible for contacting the instructor and making their needs known in a timely manner. The instructor relies on the Office for Disability Services for assistance in verifying the need for accommodations and developing accommodation strategies. For more information, please contact the Office at 292-3307.

Assignments and Grading

Grade Distribution

In-Class Discussions/Postings:	10%
Topical Assignments:	20%
Midterm Exam:	25%
Arts Event Paper	15%
Individual Project:	15%
Group Presentation:	15%

Grade Scale

A (93-100), A- (90-92)
B+ (87-89), B (83-86), B- (80-82)
C+ (77-79), C (73-76), C- (70-72)
D+ (65-69), D (60-64)
E (Below 60)

10% Attendance and Participation: As the course involves in-class writing, discussions, media presentations, and guest speakers, regular and timely attendance is mandatory. Active participation in classroom activities, discussions and online postings are a course requirement; these guided activities aid in understanding course concepts and in developing the final projects.

25% Midterm Assessment: This in-class writing covers all readings and class lectures, presentations and discussions presented to the mid-point of the course. The intent is to help students integrate information and conceptual understanding into project application. A short review will be held a week before the assessment.

20% Topical Assignments: Undergraduate students choose 4 short news article (from the website links on Carmen) relevant to your interests (art field, management topic, etc.) and submit a two-page, double-spaced response (325 words per page) *on each article* to the Carmen drop box on assigned dates. Your response should 1) identify the underlying issues presented in the article, 2) define the "problem" or the organizational relevance of the topic, and 3) suggest possible "solutions" or management applications provided by the article. Use course content from lectures, readings, etc. to support your opinion. Do your conclusions correspond with the article's author? Why or Why not?

15% Arts Event Paper: Undergraduate students will be required to attend one arts event of their choosing and write a 4-page double-spaced paper (325 words per page). In addition to researching the organization's website, students will observe and describe the on-site elements of the art event. Consider programming choice and artistic quality, audience demographics, created experience (physical spaces, event atmosphere, augmented services), evidence of marketing techniques (publicity posters, programs, etc) and organizational fundraising efforts. Specifically, the paper should discuss how these elements suggest the organization's mission, its relationship to the community, and management decisions. (**Graduate Students will do an Arts Interview Paper instead; See instructions below.**)

15% Group Presentation &

15% The Individual Project

The Group Presentation requires that members of discussion groups present the design of their respective art organizations and their individual project choices.

- **As a group**, briefly describe your hypothetical organization (its mission, its board, structure & staff, its planning processes, fundraising, marketing, financial status, etc.) and present a profile of your community.
- **As individuals**, explain how your proposed individual project meets or supplements the needs of the organization.
- **Finally, as a group**, come to a consensus on management problems and solutions in your decision making. (A summary of ideas at the end can be accomplished in any number of ways, but should engage the audience in reflection on the issues raised.)
- Power Point presentations are **encouraged** to aid your presentation. Presentations are assessed primarily on organization and preparation. *Do not read your paper. You should have a reasonable familiarity with the subject in order to "field" questions.*

Syllabus

DATE	TOPICS AND ISSUES	CLASS ACTIVITIES	READINGS / ASSIGNMENTS
WEEK 1	<p>Course Introduction What is the course subject? What are the objectives of the course? What topics will be covered? What are the course assignments and expectations? How is the course organized?</p>	<p>LECTURE/POWER POINT: Introducing the Course & Syllabus</p> <p>INDIVIDUAL INTRODUCTIONS</p> <p>CARMEN GROUP PROJECT: Collaborating on a Great Idea</p>	<p>ON THE WEB: Article Sources Subscribe to: ABOUT.COM http://nonprofit.about.com/od/nonprofitstartup/index.htm?nl=1 (or other newsletters from Carmen)</p>
	<p>Nonprofit Sector & the Arts Subsector Why do we have a nonprofit sector? What are the specific characteristics of the nonprofit sector? What are the purposes & functions of a nonprofit? What role do the arts play in the nonprofit sector?</p>	<p>LECTURE/POWER POINT: Describing the Nonprofit Arts Organization</p> <p>CARMEN GROUP PROJECT: Mapping the Local Arts Market</p>	<p>READ: Byrnes, W. (2003). <i>Management and the Arts</i>, (Chapter 3)</p> <p>Devine, Michael. (2006) "Creativity in the World of Work," <i>Peer Review</i>.</p>
WEEK 2	<p>Situating the Nonprofit Arts Organization in the Creative Sector How are the arts spread across nonprofit, for-profit and public sectors? How are nonprofit arts similar or dissimilar from other part of the creative sector? How do these characteristics change from one arts industry to another? What recent trends have impacted the nonprofit arts?</p>	<p>LECTURE/POWER POINT: Situating the Nonprofit Arts Organization in the Creative Sector</p> <p>CARMEN GROUP PROJECT: Identifying Local Resources for an Arts Organization.</p>	<p>READ: Wyszomirski, M. (2002). "Arts and Culture." Lester M. Salamon, ed. <i>The State of Non Profit America</i>. Washington, D.C.: Brookings Institute Press. (pp.187-218)</p>
	<p>Creating Nonprofit Arts Organizations Will your organization benefit/not benefit from incorporation? What are nonprofit incorporation requirements? What does a 501©(3) application look like?</p>	<p>LECTURE/POWER POINT: Creating Nonprofit Arts Organizations</p> <p>CARMEN GROUP PROJECT: Identifying the Application Materials for Nonprofit Incorporation.</p>	<p>READ: Byrnes, W. (2003). (Chapter 2, pp. 24-44)</p> <p>Grobman, G. (2004). "Defining and Describing the Nonprofit Sector" <i>The Nonprofit Handbook</i>, (Chapter 32)</p> <p>ARTICLES OF INCORPORATION http://www.mapnp.org/library/strtrg/strtrn/strtrn_np.htm#anchor168029</p> <p>STATE OF OHIO: http://.sos.state.oh.us/</p>
WEEK3	<p>Creating Nonprofit Arts Organizations What are the benefits of a market analysis of your community? What are vision and mission statements? How do you create a mission statement? How are your organizational goals, objectives and activities related?</p>	<p>LECTURE/POWER POINT: Creating Nonprofit Arts Organizations II</p> <p>CARMEN GROUP PROJECT: Drafting an Organizational Mission Statement</p>	<p>READ: Byrnes, W. (2003). (Chapter 4)</p> <p>EMPLOYER I.D. NUMBER SS-4 Form www.Irs.Ustreas.Gov/prod/bus_info/eo/eo-okit.Html</p> <p>TAX EXEMPTION: http://www.irs.gov/charities/article/0,,id=96109,00.html</p> <p>Application: http://www.irs.gov/pub/irs-pdf/f1023.pdf</p>

	<p>Nonprofit Governance & Leadership What is governance? What is the nature of a nonprofit board? How do you develop a board? What is the relationship between the board, executive director, and staff? What is the primary responsibility of each? What are the major skills needed for these different roles?</p>	<p>LECTURE/POWER POINT: Governing & Leading the Nonprofit Arts Organization</p> <p>CARMEN GROUP PROJECT: Building a Nonprofit Board of Trustees.</p> <p>SPEAKER: Regional Arts Organization</p>	<p>READ: Dreeszen, C. (2003). <i>Fundamentals of Arts Management</i>. (Chapter 3)</p>
WEEK 4	<p>Organizational Structure What are the benefits of formal organization? What variables must a manager understand about structure? How does the organizational structure vary across disciplines? What are the different roles of the board of directors, the artistic personnel, the administrative staff, and volunteers in a nonprofit arts organization?</p> <p>Organizational Staffing What is human resource management? What are the major tasks in hiring personnel (both artistic and administrative) for an organization? What is the role of volunteers in the nonprofit arts organization? What are the major professional associations and unions in the arts?</p>	<p>LECTURE/POWER POINT: Organizing Structure, Processes, & Staff</p> <p>CARMEN GROUP PROJECT: Structuring & Staffing the Nonprofit Organization</p>	<p>READ: Byrnes, W. (2003). (Chapter 6) Byrnes, W. (2003). (Chapter 7)</p>
	<p>The Strategic Plan & Program Design What is the purpose of a strategic plan? What are the pros & cons? Who is involved? How strategic planning influence program planning? What are important organizational considerations when planning programs? Artistic considerations? Audience considerations?</p>	<p>LECTURE/POWER POINT: Planning Strategically & Program Design</p> <p>CARMEN GROUP PROJECT: Programming "The Season."</p> <p>IN-CLASS REVIEW FOR EXAM</p>	<p>READ: Byrnes, W. (2003) (Chapter 5)</p> <p>DUE: Topical Assignments (4)</p>
WEEK 5	<p>Developing an Individual (Auxiliary) Program What guides your action plan? What are the major areas in a needs assessment? What are some helpful techniques & tools for organizing the action plan? What is the purpose of program evaluation? How does planning vary across disciplines?</p>	<p>LECTURE/POWER POINT: Planning & Implementation of Special Projects</p> <p>CARMEN INDIVIDUAL PROJECT GUIDE: Designing Individual Projects: Post Outline in Carmen Locker</p> <p>SPEAKER: Regional Arts Organization</p>	<p>READ: Korza, P. (2003). <i>Fundamentals of Arts Management</i>. (Chapter 5)</p>
	<p>The Midterm Exam What is the midterm format? How should you prepare for the midterm? What materials are covered? Are there any questions or concepts that need clarification?</p>	<p>MIDTERM EXAM</p>	
WEEK 6		<p>CARMEN GROUP PROJECT WORKSHOP: Designing the Final Group & Individual Presentation (& Power Point)</p>	

	<p>Marketing: Understanding the Audience What is marketing and what part does earned income play in the finances of nonprofit arts organizations? Who is the arts audience and how does it differ from one art form to another? What are some basic considerations in audience building? What is the difference between audience building and audience education?</p>	<p>LECTURE/POWER POINT: Marketing: Understanding the Audience</p> <p>CARMEN GROUP PROJECT: Defining the Target Audience</p>	<p>READ: Kotler, P. and J. Scheff (1997). <i>Standing Room Only</i>, Chapter 5</p>
WEEK 7	<p>Marketing: Communicating the Message How do you reach a potential audience? What are the pros and cons of various advertising, marketing, and partnership approaches? How do marketing and public relations relate to one another? How does knowing your product help find your <i>organizational niche</i>.</p>	<p>LECTURE/POWER POINT: Marketing: Communicating the Message</p> <p>SPEAKER: Regional Arts Organization</p>	<p>READ: Kotler, P. and J. Scheff (1997). <i>Standing Room Only</i>, Chapter 8</p>
	<p>Marketing: The Promotion Mix & Application How is advertising different from marketing? When are sales promotions most useful? What are the pros & cons of direct marketing? What should you consider when writing a press release? A public service announcement? A newsletter? A season brochure? A direct mail piece? A print advertisement?</p>	<p>LECTURE/POWER POINT Marketing: Tools, Techniques & Applications</p> <p>CARMEN GROUP PROJECT: Presenting a Marketing Plan</p>	<p>READ: Kotler, P. and J. Scheff (1997). <i>Standing Room Only</i>, Chapter 12</p> <p>DUE: Arts Event Paper</p>
WEEK 8	<p>Fundraising: Sources & Grant Processes What are the major institutional sources for private and public giving to the arts? How are their goals & limitations different? What is the process for identifying & approaching an appropriate funding source? What do you need to provide in a grant proposal?</p>	<p>LECTURE/POWER POINT: Fundraising: Sources & Strategies</p> <p>CARMEN GROUP PROJECT:: Approaching a Funding Agency</p>	<p>READ: Halsey North & Alice North (2003). <i>Fundamentals of Arts Management</i>. (Chapter 10)</p>
	<p>Fundraising: Sources & Strategies How important is contributed income to nonprofit arts organizations? What motivates contributors to give to nonprofits? What are the different strategies you might employ to fundraise? What elements are in an annual campaign? What are the different ways of giving for individual contributors? Where do you find information about potential contributors?</p>	<p>LECTURE/POWER POINT: Fundraising: The Annual Campaign</p> <p>SPEAKER: Regional Arts Organization</p>	<p>READ: Hopkins and Friedman. (1997). <i>Successful Fundraising for Arts and Cultural Organization</i> (Individuals, Foundations, Businesses, Government)</p>

WEEK 9	Organizational Control Systems & Budget How is the budget an organization control system? What are the key concepts embedded in a budget? What are the different ways budgets might be changed? What are the different types of budgets? What are the basic budget processes? How do you read or use the elements of each budget?	LECTURE/POWER POINT #9: Controlling Finances & the Budget CARMEN GROUP PROJECT: Outlining the Annual Budget & Project Budgets SPEAKER: Regional Arts Organization	READ: Burdett, C. (2003). <i>Fundamentals of Arts Management</i>. (Chapter 11) ON THE WEB: Unified Chart of Accounts for Nonprofit Organizations: www.nccs.urban.org/ucoa/
		COURSE EVALUATIONS CARMEN GROUP PROJECT WORKSHOP: Designing the Final Group Presentation (& Power Point)	
WEEK10	Exploring Management Styles What are the common management styles? What characterizes thinking and decision making of each? How are they alike or different from artistic or creative thinking? Which is the most aligned with the world of nonprofit arts organizations, its issues and problems?	LECTURE/POWER POINT: Exploring Management Styles: Entrepreneurial, Analytical, Systems, Organic	Lapierre, Laurent. (2005). "Managing as Creating," <i>International Journal of Arts Management</i>. Byrnes, W. (2003) (Chapter 13)
	Researching the Art Organization Environment What are the demographic, economic, cultural/social, political/legal, technological and educational environments for the arts? Who is the audience for the arts? What economic influences impact arts organizations? What values and beliefs guide participation in the arts? What is the federal, state and local governmental system for supporting the arts?	LECTURE/POWER POINT: Researching the Art Organization Environment	
FINALS		GROUP & INDIVIDUAL PROJECT PRESENTATIONS	

**The Ohio State University
Colleges of the Arts and Sciences New Course Request**

Department of Art Education

Academic Unit
Art Education

Book 3 Listing (e.g., Portuguese)
481 Managing Arts Organizations

Number	Title	U	5
Managing Arts Organ	<i>Orgs</i>		
18-Character Title Abbreviation		Level	Credit Hours

Summer Autumn Winter x Spring Year 2007
Proposed effective date, choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

A. Course Offerings Bulletin Information

Follow the instructions in the OAA curriculum manual. If this is a course with decimal subdivisions, then use one New Course Request form for the generic information that will apply to all subdivisions; and use separate forms for each new decimal subdivision, including on each form the information that is unique to that subdivision. If the course offered is less than a quarter or a term, please complete the Flexibly Scheduled/Off Campus/Workshop Request form.

Description (*not to exceed 25 words*): Introduces the purposes of nonprofit ^{Arts} organizations and their functions such as governance, program planning, marketing, and fundraising; encourages critical thinking in managerial decision making through practical assignments. ^{purpose}

Quarter offered: Winter Distribution of class time/contact hours: 2 2-hr cl + 1-hr on-line work
Quarter and contact/class time hours information should be omitted from Book 3 publication (yes or no):

Prerequisite(s): English 110

Exclusion or limiting clause: Junior status or above or with permission of instructor

Repeatable to a maximum of 0 credit hours.

Cross-listed with:

Grade Option (Please check): Letter S/U Progress What is course is last in the series?

Honors Statement: Yes No GEC: Yes No Admission Condition
Off-Campus: Yes No EM: Yes No Course: Yes No

Other General Course Information:
(e.g. "Taught in English." "Credit does not count toward BSBA degree.")

B. General Information

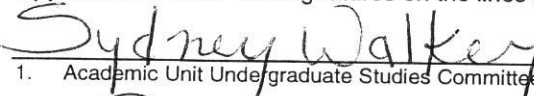
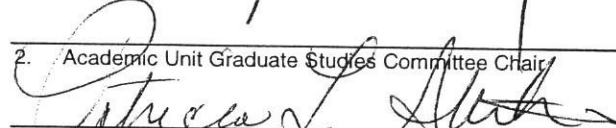
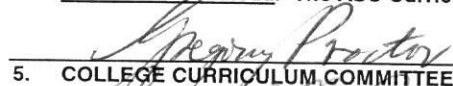
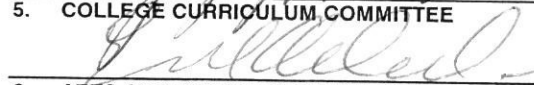
Subject Code 52999 Subsidy Level (V, G, T, B, M, D, or B)
If you have questions, please email Jed Dickhaut at dickhaut.1@osu.edu.

1. Provide the rationale for proposing this course:
An introduction to the basics of managing arts organizations is not available in any single focused course in the university offered to undergraduates

2. Please list Majors/Minors affected by the creation of this new course. Attach revisions of all affected programs.
This course is (check one): Required on major(s)/minor(s) A choice on major(s)/minor(s)
 xx An elective within major(s)/minor(s) A general elective:
To become an elective among majors in the College of the Arts, and available to all university students as an elective.

3. Indicate the nature of the program adjustments, new funding, and/or withdrawals that make possible the implementation of this new course.
 Addition of graduate teaching assistants who will be supported by additional revenue generated by the course.
4. Is the approval of this request contingent upon the approval of other course requests or curricular requests?
 Yes No List: _____
5. If this course is part of a sequence, list the number of the other course(s) in the sequence: _____
6. Expected section size: 25 Proposed number of sections per year: 1
7. Do you want prerequisites enforced electronically (see OAA manual for what can be enforced)? Yes No
8. This course has been discussed with and has the concurrence of the following academic units needing this course or with academic units having directly related interests (*List units and attach letters and/or forms*):
 Fisher School of Business
9. Attach a course syllabus that includes a topical outline of the course, student learning outcomes and/or course objectives, off-campus field experience, methods of evaluation, and other items as stated in the OAA curriculum manual and e-mail to ascurofc@osu.edu.

Approval Process The signatures on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.

- | | | | |
|-----|---|---------------------------------|-----------------|
| 1. | 
Academic Unit Undergraduate Studies Committee Chair | Sydney Walker
Printed Name | 5/26/04
Date |
| 2. | 
Academic Unit Graduate Studies Committee Chair | Patricia Stohr
Printed Name | 5/26/04
Date |
| 3. | ACADEMIC UNIT CHAIR/DIRECTOR | | |
| 4. | After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 105 Brown Hall, 190 West 17 th Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to ascurofc@osu.edu . The ASC Curriculum Office will forward the request to the appropriate committee. | | |
| 5. | 
COLLEGE CURRICULUM COMMITTEE | GREGORY PROCTOR
Printed Name | 5/30/06
Date |
| 6. | 
ARTS AND SCIENCES EXECUTIVE DEAN | Edward Adelman
Printed Name | 6-5-06
Date |
| 7. | Graduate School (if appropriate) | Printed Name | Date |
| 8. | University Honors Center (if appropriate) | Printed Name | Date |
| 9. | Office of International Education (if appropriate) | Printed Name | Date |
| 10. | ACADEMIC AFFAIRS | Printed Name | Date |

CRMT

CRMT Admin

Course Requests

- Add Course Request

Committees

- Add Cmte Meeting

- Search Cmte Meetings

Syllabi for GEC Courses

CRMT User Guide

View Course Request Details

Request: New
 Honors:
 College: ARTS
 Department: Art Education
 Course Number: 483
 Course Title: Developing Arts Careers: Positioning Passion
 Effective: WI 2007
 Contact Email: stuhr.1@osu.edu

Hold:
 Contingency:
 GEC:

URL:

<http://artsandsciences.osu.edu/currofc/tracking.cfm?TrackingID=496>

Status:

College Committee - ARTS	N/A	02/13/2009
Registrar's Office	N/A	06/15/2006
Office of Academic Affairs (OAA)	Pending	06/05/2006
Executive Dean	Approved	06/05/2006
College Committee - ARTS	Approved	05/30/2006
Request Initiated	N/A	05/26/2006

Documents:

Art Ed Cover Ltr-481-483-683.pdf	05/26/2006 02:05:38 PM
Art Edu 483 New Course and Syllabus.pdf	05/26/2006 02:06:17 PM
Art Edu 483-signed.pdf	06/05/2006 03:03:01 PM



COLLEGES OF THE
ARTS AND SCIENCES

Technology Services Office
 Arts and Sciences
 4138 Smith Lab
 174 W. 18th Avenue
 Columbus, OH 43210
 Tel: (614) 292-6200

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**The Ohio State University
Colleges of the Arts and Sciences New Course Request**

Department of Art Education

Academic Unit
Art Education

Book 3 Listing (e.g., Portuguese)

483 Developing Arts Careers: Positioning Passion

Number	Title	U	5
18-Character Title Abbreviation		Level	Credit Hours
Dev Arts Careers			

Summer Autumn Winter X Spring Year 2007

Proposed effective date, choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

A. Course Offerings Bulletin Information

Follow the instructions in the OAA curriculum manual. If this is a course with decimal subdivisions, then use one New Course Request form for the generic information that will apply to all subdivisions; and use separate forms for each new decimal subdivision, including on each form the information that is unique to that subdivision. If the course offered is less than a quarter or a term, please complete the Flexibly Scheduled/Off Campus/Workshop Request form.

Description (not to exceed 25 words): Prepares students as entrepreneurs to enter nonprofit, commercial, and public sector careers through independent research, dossier development, proposal, and grant writing.

winter and/or

Quarter offered: summer Distribution of class time/contact hours: 1-3 hr cl + outside assignment
Quarter and contact/class time hours information should be omitted from Book 3 publication (yes or no):

Prerequisite(s):

Exclusion or limiting clause: junior or senior standing or permission of instructor

Repeatable to a maximum of 0 credit hours.

Cross-listed with:

Grade Option (Please check): Letter S/U Progress What is course is last in the series? _____

Honors Statement: Yes No GEC: Yes No Admission Condition
Off-Campus: Yes No EM: Yes No Course: Yes No

Other General Course Information:

(e.g. "Taught in English." "Credit does not count toward BSBA degree.")

B. General Information

Subject Code _____ Subsidy Level (V, G, T, B, M, D, or P) _____
If you have questions, please email Jed Dickhaut at dickhaut.1@osu.edu.

1. Provide the rationale for proposing this course:
Content of this course fills the need for professional development skills across the range of careers in the arts.

2. Please list Majors/Minors affected by the creation of this new course. Attach revisions of all affected programs.
This course is (check one): Required on major(s)/minor(s) A choice on major(s)/minors(s)
 An elective within major(s)/minor(s) A general elective:
May be taken as an elective by upper level undergraduates throughout the College of the Arts.

3. Indicate the nature of the program adjustments, new funding, and/or withdrawals that make possible the implementation of this new course.
 Pilot offerings of this course indicate that it addresses students' interest.
 Developing this course has made it possible to factor it into the current faculty workload and schedule.

4. Is the approval of this request contingent upon the approval of other course requests or curricular requests?

Yes No List: _____

5. If this course is part of a sequence, list the number of the other course(s) in the sequence: _____

6. Expected section size: 8-24 Proposed number of sections per year: 1-2

7. Do you want prerequisites enforced electronically (see OAA manual for what can be enforced)? Yes No

8. This course has been discussed with and has the concurrence of the following academic units needing this course or with academic units having directly related interests (List units and attach letters and/or forms):
 Not Applicable

9. Attach a course syllabus that includes a topical outline of the course, student learning outcomes and/or course objectives, off-campus field experience, methods of evaluation, and other items as stated in the OAA curriculum manual and e-mail to asccurrofc@osu.edu.

Approval Process The signatures on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.

1. Sydney Walker Academic Unit Undergraduate Studies Committee Chair Printed Name: Sydney Walker Date: 5/26/06

2. _____ Academic Unit Graduate Studies Committee Chair Printed Name _____ Date _____

3. Patricia Stuhr ACADEMIC UNIT CHAIR/DIRECTOR Printed Name: Patricia Stuhr Date: 5/26/06

4. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 105 Brown Hall, 190 West 17th Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to asccurrofc@osu.edu. The ASC Curriculum Office will forward the request to the appropriate committee.

5. _____ COLLEGE CURRICULUM COMMITTEE Printed Name _____ Date _____

6. _____ ARTS AND SCIENCES EXECUTIVE DEAN Printed Name _____ Date _____

7. _____ Graduate School (if appropriate) Printed Name _____ Date _____

8. _____ University Honors Center (if appropriate) Printed Name _____ Date _____

9. _____ Office of International Education (if appropriate) Printed Name _____ Date _____

10. _____ ACADEMIC AFFAIRS Printed Name _____ Date _____

Art Education 483/683 (5 credit hours)
Developing Arts Careers: Positioning Passion

Instructor: Dr. James H. Sanders III

Office: (614) 292-0266 / 351 Hopkins Hall, 128 N. Oval Mall, Columbus, OH 43210

E-Mail: sanders-iii.1@osu.edu

Course Description

This five (5) credit hour course explores career options across the arts, engaging students in research and critical reflection on the construction of personally and socially meaningful arts careers. Guest speakers from commercial, non-profit and public sectors will present during the five-week course. Readings will include a mix of philosophical, theoretical and practice related texts on arts professions. Students will maintain personal journals in which they record their thoughts and feelings about developing an arts career, identifying what they seek to accomplish, and how their skills, talents and education might be used to help create a better world.

The course is designed to prepare art students to be entrepreneurs who can confidently enter the marketplace of ideas and products. Students will construct a business/career plan, compile support materials, format/package resume/vita, and articulate a project or proposal that reflects their professional vision. Strategies and tactics for interpersonal communications, professional resource development, service opportunities and research methods for identifying markets and sponsors will also be explored. Graduate level participants **MUST** prepare a grant application, as their final project, and prepare a self-reflexive paper on the significance of the readings and assignments, while undergraduates may present grant or project proposals. Completion, presentation and defense of a grant or project proposal will constitute the final course project.

Course Objectives

Students will:

- Develop foundational/advanced understanding of career options across the arts
- Examine the range of professional arts careers in non-profit, public, commercial, and/or academic sectors within and outside of their discipline of study
- Enter into dialogue with Ohio arts professionals from a broad array of disciplines
- Reflect on the social meaning of arts creation, presentation and reception in U. S. cultures and identify the contributions they seek to make to those cultures
- Acquire basic/advanced knowledge of business practices and familiarity with the multiple agencies and professional associations providing/governing arts professions/products/services
- Design a business/career statement that articulates their vision and social commitments.
- Develop a repertoire of writing and communication skills that support their career objectives (grant and proposal writing, packaging, branding, etc.)
- Consider appropriate/emerging technologies to market/position their skills and service.
- Refine interpersonal and presentational skills and develop support networks that advance self-defined arts career objectives.

Major Topics Addressed in This Course

- Ethical and entrepreneurial considerations in developing a meaningful arts career
- Effective communications and construction of professional/social support networks
- Foundations of grant and proposal writing, presentation and defense
- Strategies for positioning, packaging and presenting artists' products/services

Required Texts

Laurel, Brenda (2001). *Utopian Entrepreneur*. Cambridge, MA: MIT Press.

E-Reserve listed by Instructor (Sanders) or course number from the Library homepage (see p. 8).

Assignments:

Unless otherwise noted, all assignments are **due via email by noon on the weeks noted** below.

Web-based research on foundations and granting agencies begins week one.

Graduate level participants **MUST** prepare a grant application, as their final project, and prepare a self-reflexive paper on the significance of the readings and assignments, while undergraduates may present grant or project proposals. All participants are expected to be actively engaged in all class discussions and presentations **(15% of grade)**

Maintain a digital **journal**, submitting entries on assigned topics/week **(10% of grade)**

Week 2 – compile a listing of websites that support your career development interests;

Week 4 – address strengths in relation to Rentschler's tables 1.2-2.1 and Maisel's notions of "creativity" and "talent" (pp. 19-21);

Week 5 – respond to Maisel's "difficult questions" (p. 128)
identify in percentages, your *ideal* mix of revenues from an arts career (1-8);

Email instructor your **written responses to assigned readings** and discussions **(10% of grade)**

Week 3 – eight words positioning Brenda Laurel as an author, followed by your written abstract (200 word) of Laurel's *The Utopian Entrepreneur*

Week 6 – email reflections on your project in relation to Wk. 6 Gablik/Durland readings.

Create a proposal or grant application (forms vary), from draft components **(25 % of grade)**

Week 4 – post proposed final project/grant proposal name/title in 5-8 words

Week 5 – post: 200 words describing your project/proposal and why its needed/valuable,

Week 5 – Artist's Statement (250 words) and Brief Biographical sketch (150 words);

Week 6 – outline of project/grant concept (1 pg.) and public value statement (250 words);

Week 7 – first draft of project narrative and abstract (following application guidelines) and
– draft statement of project/proposal goals/objectives and methods of assessment;

Week 8 – complete a one-page first draft (excel spread sheet) project budget and

– draft a one-page (150-250 word) marketing plan for the proposed project;

Week 9 – Assembled grant/projects applications, journals and collateral materials/designs.
(print, collate, staple and hole punch 3cc and leave in Dr. Sanders mailbox

Compile of discipline-appropriate professional support materials **(25% of grade)**

Week 2 – draft/update your resume or vita, following a discipline-appropriate format: email;

Week 4 – draft a statement of career objectives and outline how you plan to achieve them;

Week 9 – map-out or construct a proposed web-page design for project or self-promotion
(hand-drawn or computer generated; design must address elements on check-list)

- design business card, letterhead and marketing brochure (see content check list).

Week 10 – Present and defend proposal or grant application at final class. (NOTE: Graduate level participants MUST prepare a grant application, as their final project). (15% of grade)

Evaluation

Assessment Criteria for Writing Assignments: Each of the assessment criteria below receives 4 points. Twenty (20) points are possible (4 points x 5 writing assessment criteria).

1. The paper’s thesis and arguments are clearly presented. (4 points)
2. Arguments are effectively organized and supported by adequate citations. (4 points)
3. Grammatical/mechanical elements and adopted style are controlled/controlled. (4 points)
4. Specific criteria of the class assignment have been met. (4 points)
5. Personal insights and experiences are shared in relation to the topic. (4 point)

Marks and Scale: Examples of possible scores with conversion to grades

A (20 points)	A- (19. points)	B+ (18. points)
B (17. points)	B- (16 points)	C+ (15 points)
C (14 points)	C- (13 points)	D+ (12 points)
D (11 points)	E (10 points)	

Grade Distribution (100 points total for quarter)

- 05 Resume/Vita (initial draft) and listing of job/resource websites
- 10 Journal entries (graded primarily on completeness and depth of reflection)
- 10 Email responses (Laurel abstract, line of positioning and response to postings)
- 10 Artist’s statement, biographical profile, and VITA/Resume (format/length varied)
- 10 Statement of Career objectives and mix of income
- 10 Clearly articulated grant project/proposal and public value statement
- 05 Project budget
- 05 Design of marketing package: letterhead, business card and brochure
- 05 Mapping of web-page design (reincorporating components drafted in wks. 2-7)
- 15 Presentation and completion of grant application/proposal packet
- 15 Class participation

Student Responsibilities & Course Policies

1. **Attendance:** As the course involves discussions and lecture presentations, regular and timely attendance is required. *All absences require an email to the instructor explaining the reason for the absence, before the class meeting.* In order for an absence to be excused, a student must provide appropriate documentation (i.e., a medical excuse from your doctor) and/or have the instructor’s approval (i.e., family emergencies, funerals,

1. The first part of the document is a letter from the author to the editor, dated 10/10/1954. The letter discusses the author's interest in the subject of the journal and the possibility of publishing a paper on the topic.

2. The second part of the document is a letter from the editor to the author, dated 10/15/1954. The editor expresses interest in the author's work and suggests that the author submit a paper for consideration.

3. The third part of the document is a letter from the author to the editor, dated 10/20/1954. The author responds to the editor's letter and agrees to submit a paper for consideration.

4. The fourth part of the document is a letter from the editor to the author, dated 10/25/1954. The editor informs the author that the paper has been accepted for publication and provides details regarding the publication process.

5. The fifth part of the document is a letter from the author to the editor, dated 10/30/1954. The author expresses appreciation for the editor's interest and assistance in the publication process.

etc.). *A student's final course grade will be reduced by half a letter grade for each unexcused absence.* It is the student's responsibility to meet with the course instructor to discuss periods of absence due to medical problems. Two (2) incidents of unexcused tardiness and/or leaving class early equal an unexcused absence.

2. **Class Participation:** Active participation in both classroom and on-line discussions is a course requirement, and counts for 25% of the final course grade. Class participation is evaluated weekly. Excessive absences or highly inconsistent participation will negatively impact class participation grades. Quality participation includes:
 - evidence preparation for class (completing discussion notes for each assigned reading);
 - proposing pertinent and professionally meaningful questions in group discussion;
 - offering relevant comments (i.e. those emerging from your personal research interests);
 - actively engaging in classroom discussions;
 - timely posting to the course web-site discussions;
 - submitting written assignments on time and in requested format.
3. **Assignments:** All written assignments are to be submitted as email attachments (MSWord or Excel) no later than time assigned, unless a student has received the instructor's prior approval. **Assigned papers are reduced by one (1) grade level (e.g. A- to B+) for every weekday an assignment has not been handed in after the assigned due date.**
4. **State of Academic Misconduct:** OSU Professors are expected to report suspected cases of academic misconduct to the Committee on Academic Misconduct. (The University's rules on academic misconduct can be found on the web at <http://acs.ohio-state.edu/offices/oaa/procedures.1.0.html>) The most common form of misconduct is plagiarism. Remember that any time you use the ideas or the statements of someone else, you must acknowledge that source in a citation. This includes material you have found on the web. The University provides guidelines for research on the web at <http://gateway.lib.ohio-state.edu/tutor>.
5. **Students with Special Needs/Disabilities:** If you need an accommodation based on the impact of a disability, you should contact me to arrange an appointment as soon as possible. At the appointment we can discuss the course format, anticipate your needs and explore potential accommodations. I rely on the Office of Disability Services for assistance in verifying the need for accommodations and developing accommodation strategies. If you have not previously contacted the Office for Disability Services (292-3307), I encourage you to do so.

Calendar

Class 1 ***What's Your Passion?*** Week 1

Introductions
Course Overview and review of class syllabus
Group establishment of rubrics for assessing written assignments
In-Class writing: describe what you seek to accomplish in this course (20 min.)

Assigned Readings: Locke, Spirduso & Silverman - Money for Research:
How to Ask for Help (pp. 149-171)
Krannich – Transitioning from College to Careers (pp. 12-20, 114-134)
Gablik, *Beyond the Rectangle and Meaningless Work* (pp. 115 –131)

Assigned Research: Visit one or more associational or grant websites in your field
Journal entry: compile listing of websites that support your career development interests
Assigned writing: update your resume or vita, following your discipline's protocols and email to Dr. Sanders at sanders-iii.1@osu.edu.

Class 2 ***What Support Exists for the Artist/Entrepreneur?*** Week 2

Guest lecture on public arts education careers
Class discussion of assigned readings, researched websites & arts job related sites
Small group discussions (brain storming) on proposed project/grant concepts

Assigned reading due for next class: Brenda Laurel's Utopian Entrepreneur.

E-Mail Post: 200 word abstract of the text & 8 words summarizing the author's *passion* (i.e. a memorable line of positioning that succinctly summarizes the author's vision)
Electronic Post: briefly identify your project/proposal and why its needed/valuable, titling the posting with your "line of positioning:" 5-8 words, articulating project/vision.
Email revised resume or vita to Dr. Sanders before class on week 3.

Class 3 ***Making a Difference: Designing (change) in Community Settings*** Week 3

Guest lecture on new media and emerging technology
Discussion of Laurel's Utopian Entrepreneur
Small Group discussion: Grant/Projects concepts and their public/private value

Assigned readings: Maisel, *Creativity and Talent* (pp. 3-24)
Rentschler, The Entrepreneurial Arts Leader (pp. 29-65)
Journal entry: address your strengths in relation to Rentschler's tables 1.2-2.1 and Maisel's notions of "creativity" and "talent" (pp. 19-21)
Assigned writing: draft a statement of career objectives/outline your plans to reach them

- Class 4** ***What Does it Mean to (re)Present a Passionate Project?*** Week 4
Guest artist-lecturer addressing professional positioning
Group discussions regarding the artist's role in multiple sectors
Discuss Maisel & Rentschler readings – Is creativity and talent sufficient?
- Assigned Readings: Maisel, *The Business of Art* (pp. 101-128)
Barron & Shane, *Entrepreneurship: A Field – and an Activity* (pp. 2-26)
- Journal Entry: respond to Maisel's "difficult questions" (p. 128), and your envisioned target mix of revenues from an arts career (1-8) (show percentages of each component)
Assigned writing: Artist's Bio, Statement and Brief Bio (respectively 150 & 250 words)
-
- Class 5** ***What Value(s) Do My Passions Promote?*** Week 5
Guest lecture on the commercial sector and career options
Group discussion of readings (intertextual analysis of arts & business discourses)
Oral presentations of project/grant concept and supporting sector/agency targeted
Review methods of researching and selecting project/grant support agencies
- Assigned reading: *Citizen Artist* (pp. 179-184 & 195-212)
Gablik, 1991, *Making Art As If the World Mattered...* (pp. 96-114)
B. Ruby Rich, *Dissed and Disconnected* (pp. 223-248)
- Journal entry: reflections on your project in relation to the initiatives described by Gablik, Burnham/Durland - the idea of doing art in the public interest
- Assigned writing: outline of project/grant concept and draft public value statement (2 pp)
-
- Class 6** ***Piecing Together a Livelihood in/through Arts Professions*** Week 6
Guest lecture on community-based arts initiatives
Small Group: exchange final grant/project outlines and public value statements
- Assigned reading: Locke, et al: Preparation of the Grant Proposal (pp. 181-200)
Read Instructions and review forms for IRS 1040 Schedule A and C.
Barreca and O'Neill – *Business Plan Content* (pp. 38-42)
Trademarks; Publishing Law (pp. 117 – 138)
Read IRS 1023 Application (available on IRS website)
- Assigned writings: project narrative (length to vary according to agency guidelines)
project objectives and methods of assessment (250 words)
-
- Class 7** ***How Do I Quantify the Value of My Passion?*** Week 7
Guest lecture on legal and record-keeping issues
Class review of key budgetary data requirements of multiple agencies/clients
Discuss readings and week-three journal entry on imaginary mix of revenues
Small groups – exchange, edit/discuss grant narrative, assessment & public value
- Assigned reading: Barreca and O'Neill – *Website Content* (pp. 79-87)

Jakob Nielsen: *Page & Content Design* (pp. 81-85; 92; 94-97; 99-106; 111-112; 115; 123-126; 134-135; 149-150; 152; 154-155; 160; 380; 382-383).

Assigned writings: complete draft (excel spread sheet) of project budget (follow form)
draft (150-250 word) marketing plan, identifying audience served

Class 8 ***How Might Passion be (re)Positioned Across Professions?*** Week 8

Guest lecture/presentation on effective interface design (e-marketing)

Discussion of readings and forms of collateral documentation across disciplines

Review self-marketing assignment and packaging careers professionally

Small groups: peer-edits and discussions of draft grant document components

Examine sample marketing packets; sketch out ideas and sharing feedback

Assigned reading: Barreca & O'Neill – *Setting Up your Website* (pp. 51-53)

Nielsen: *Site Design* (pp. 166; 168; 174; 178-79; 246-251)

Locke, Spirduso & Sliverman - *Funding Student Research* (pp. 173- 180)

Assigned: Map-out an imaginary web-site design for your proposed project or self-promotion (hand-drawn or computer generated), and draft sketch of business card, letterhead and design/compose marketing brochure

Class 9 ***How Do I Persuasively Perform My Passion?*** Week 9

Guest lecture on auditions/presentation

Discussion strategies for grant defense, portfolio presentation and interviewing

Small group role playing – (job/exhibit seeker and employer/producer roles)

Peer-review of collateral marketing material and identity branding concepts

Assigned reading: Krannich – (pp.150-157, 181-199)

Assigned: prepare three grant/project packages for guest panelist review/grading (due June 5)

Class 10 ***Presenting Passions Positioned for Success*** Week 10

Completion of Course Evaluation

Student presentation/defense of grant/proposal presentations (10 min. each)

Review/ observe grant award deliberation (critique)

Group discussion of deliberative process

Recommendations for future course design/projects.

Readings:

- Baron, Robert A. and Shane, Scott A (2006). *Entrepreneurship: A Process Perspective*. Mason, OH: Thompson South-Western.
Entrepreneurship: A Field – and an Activity (pp. 2-26)
Glossary (pp. 415-420)
- Barecca, Hugo and O'Neill, Julia K. (2003). *The Entrepreneur/s Internet Handbook: Your legal and practical guide to starting a business website*. Naperville, IL: Sphinx Publishing.
Business Plan Content (pp. 38-42)
Website Content (pp. 79-87)
Trademarks (pp. 117 – 125)
Publishing Law, Copyright, and Electronic Media (pp. 117 – 138)
- Burnham, Linda Frye and Durland, Steve (1998) *The Citizen Artist: 20 Years of Art in the Public Interest*. Gardiner NY: Critical Press.
Burnham, Linda, *The Artist as Citizen* (pp. 179-184)
Malpede, John & Arce, Elia, *LAPD, Skid Row and the Real Deal: A Conversation* (pp. 195-200)
Porterfield, Donna, *Appalachia's Roadside Theater: Celebration of a Community's Culture* (pp. 201-206)
Burnham, Linda, *The Cutting Edge is Enormous: Liz Lerman and Richard Owen Greer* (pp. 207-212)
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- Kinter, Earl W. and Lahr, Jack (1982). *An intellectual property law primer: A survey of the law of patents, trade secrets, trademarks, franchises, copyrights, and personality and entertainment rights*. New York: Clark Boardman Company, Ltd.
Intellectual and intangible property rights: The world of ideas, know-how, writings and personalities (pp. 1-5)
Copyrights (pp. 339-359) (note this writing may be updated & replaced)
- Krannich, Ron and Caryl (2003), *The Job Hunting Guide: Transitioning from College to Career*. Manassas Park, VA: Impact Publishing.
Do first Things First (pp. 12-20)
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- Laurel, Brenda (2001). *Utopian Entrepreneur*. Cambridge, MA: MIT Press.
- Locke, Lawrence F., Spirduso, Waneen Wyrick, Silverman, Stephen J. (Eds.) (2000). *Proposals That Work: A Guide For Planning Dissertations And Grant Proposals (4th Ed.)*. Thousand Oaks, CA: Sage Publications.

- Chapter 8: *Money for Research: How to Ask for Help* (pp. 149-172)
Chapter 9: *Funding Student Research* (pp. 173- 180)
Chapter 10: *Preparation of the Grant Proposal* (pp. 181-200)

Maisel, Eric (1992). *A Life in the Arts: Practical Guidance and Inspiration for Creative and Performing Artists*. New York: G. P. Putnam Books. ISBN 0-87477-766-6
Creativity and Talent (pp. 3-24)
The Business of Art (pp. 101-128)
Resources (pp. 217-225)

Nielsen, Jakob (2000). *Designing Web Usability*. Indianapolis, IN: New Riders Publishing.
Page Design (p. 81-85; 92; 94-97)
Content Design (pp.99-106;111-112; 115;123-126; 134-135;149-150;152; 154-155; 160)
Site Design: Home Page (pp. 166; 168;174; 178-79; 246-251)
Home Run Websites (pp. 380; 382-383).

Rentschler, Ruth (2002). *The Entrepreneurial Arts Leader*. St. Lucia, Queensland, AU: University of Queensland Press. ISBN 0 7022 3295 5
The Changing Concept of Culture and Cultural Policy (pp. 29-47)
Why Study Arts Leadership (pp. 48-65)

Rich, R. Ruby (1994). *Dissed and disconnected: Notes of Present Ills and Future Dreams*. In Carol Becker (Ed.), *The Subversive Imagination: Artists, Society, and Social Responsibility*. New York: Routledge. (pp. 223-248)

Legal Resources Accessible on the Web in Entertainment, Media & Art

Media Access Project – www.mediaaccess.org
The Author's Guild, Inc. – www.authorsguild.org
Entertainment Careers – www.entertainmentcareers.org
Federal Communications Bar Association – www.fcba.org
The Student Press Law Center (Journalists) – www.splc.org/legalfellow.asp
Lawyers for the Creative Arts – www.ci.chi.il.us
Volunteer Lawyers for the Arts (VLA) – www.vlany.org
AIPLA American Intellectual Property Association – www.aipla.org – an association of intellectual property attorneys.az
Center for Democracy and Technology (CDT) – www.cdt.org/staff/jobs.shtml
Center for Science in the Public Interest – www.cspinet.org
Patent & Trademark Attorney Resources - www.piperpat.co.nz
Public Knowledge – advocacy for public interest in the information age – www.publicknowledge.org
Trademark Law information site – www.gqmark.com
U.S. Copyright Office – www.loc.gov/copyright/
U.S. Patent and Trademark Office – www.uspto.gov
World Intellectual Property Organization (WIPO) – www.wipo.org/eng/main.htm

**The Ohio State University
Colleges of the Arts and Sciences New Course Request**

Department of Art Education

Academic Unit
Art Education

Book 3 Listing (e.g., Portuguese)

483 Developing Arts Careers: Positioning Passion

Number Title

0110 Dev Arts Careers

U

5

18-Character Title Abbreviation

Level

Credit Hours

Summer Autumn Winter X Spring Year 2007

Proposed effective date, choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

A. Course Offerings Bulletin Information

Follow the instructions in the OAA curriculum manual. If this is a course with decimal subdivisions, then use one New Course Request form for the generic information that will apply to all subdivisions; and use separate forms for each new decimal subdivision, including on each form the information that is unique to that subdivision. If the course offered is less than a quarter or a term, please complete the Flexibly Scheduled/Off Campus/Workshop Request form.

Description (*not to exceed 25 words*): Prepares students as entrepreneurs to enter nonprofit, commercial, and public sector careers through independent research, dossier development, proposal, and grant writing.

winter and/or

Quarter offered: summer Distribution of class time/contact hours: 1-3 hr cl + outside assignment

Quarter and contact/class time hours information should be omitted from Book 3 publication (yes or no):

Prerequisite(s):

Exclusion or limiting clause: junior or senior standing or permission of instructor

Repeatable to a maximum of 0 credit hours.

Cross-listed with:

Grade Option (Please check): Letter S/U Progress What is course is last in the series? _____

Honors Statement: Yes No GEC: Yes No Admission Condition
Off-Campus: Yes No EM: Yes No Course: Yes No

Other General Course Information:

(e.g. "Taught in English." "Credit does not count toward BSBA degree.")

B. General Information

Subject Code 326107 Subsidy Level (V, G, T, B, M, D, or P) B
If you have questions, please email Jed Dickhaut at dickhaut.1@osu.edu.

1. Provide the rationale for proposing this course:
Content of this course fills the need for professional development skills across the range of careers in the arts.

2. Please list Majors/Minors affected by the creation of this new course. Attach revisions of all affected programs.
This course is (check one): Required on major(s)/minor(s) A choice on major(s)/minors(s)
 An elective within major(s)/minor(s) A general elective:

May be taken as an elective by upper level undergraduates throughout the College of the Arts.

3. Indicate the nature of the program adjustments, new funding, and/or withdrawals that make possible the implementation of this new course.
 Pilot offerings of this course indicate that it addresses students' interest.
 Developing this course has made it possible to factor it into the current faculty workload and schedule.

4. Is the approval of this request contingent upon the approval of other course requests or curricular requests?

Yes No List:

5. If this course is part of a sequence, list the number of the other course(s) in the sequence: _____

6. Expected section size: 8-24 Proposed number of sections per year: 1-2

7. Do you want prerequisites enforced electronically (see OAA manual for what can be enforced)? Yes No

8. This course has been discussed with and has the concurrence of the following academic units needing this course or with academic units having directly related interests (List units and attach letters and/or forms):
 Not Applicable

9. Attach a course syllabus that includes a topical outline of the course, student learning outcomes and/or course objectives, off-campus field experience, methods of evaluation, and other items as stated in the OAA curriculum manual and e-mail to asccurrofc@osu.edu.

Approval Process The signatures on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.

1. Sydney Walker Sydney Walker 5/26/06
 Academic Unit Undergraduate Studies Committee Chair Printed Name Date

2. Patricia Stuhr Patricia Stuhr 5/26/06
 Academic Unit Graduate Studies Committee Chair Printed Name Date

3. Patricia Stuhr Patricia Stuhr 5/26/06
 ACADEMIC UNIT CHAIR/DIRECTOR Printed Name Date

4. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 105 Brown Hall, 190 West 17th Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to asccurrofc@osu.edu. The ASC Curriculum Office will forward the request to the appropriate committee.

5. Gregory Proctor GREGORY PROCTOR 5/30/06
 COLLEGE CURRICULUM COMMITTEE Printed Name Date

6. Edward Adelman Edward Adelman 6-5-06
 ARTS AND SCIENCES EXECUTIVE DEAN Printed Name Date

7. Graduate School (if appropriate) Printed Name Date

8. University Honors Center (if appropriate) Printed Name Date

9. Office of International Education (if appropriate) Printed Name Date

10. ACADEMIC AFFAIRS Printed Name Date