



## Management & Human Resources

### **BUS-MHR 290** *Entrepreneurship*

#### **Instructor**

Dr. Sharon Alvarez  
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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%
	<hr/>
	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](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**



## **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](mailto: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* (2<sup>nd</sup> 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>
<b>ESSENCE</b>				
1	T	25-Mar	<b>Course Introduction</b> <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	<b>2008 Fisher Business Plan Competition</b> <b>Final Business Plans Due</b>	
	R	27-Mar	<b>Introduction to Entrepreneurship</b> <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	<b>Creating Ideas and Recognizing Opportunities: Part I</b> <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	<b>Creating Ideas and Recognizing Opportunities: Part II</b> <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	<b><i>Finding and Following Your Passions: How Entrepreneurs Develop Business Concepts</i></b> <b>Artie Isaac, Founder; Young Isaac, Inc.</b> <b>5:30-8:30 p.m., Drexel Gateway Theater</b>	Free Event Food Provided Extra Credit Awarded
3	T	08-Apr	<b>Feasibility Analysis: Part I</b> <i>Review the importance of and process for conducting feasibility analysis.</i>	Read Chapter 3
	R	10-Apr	<b>Feasibility Analysis: Part II</b> <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	<b>2008 Fisher Business Plan Competition</b> <b>2008 Finalists Announced</b>	
			<b>EFFECT</b>	
4	T	15-Apr	<b>Due Diligence</b> <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	<b>Exam 1</b> <i>First exam covering chapters 1, 2, and 3 and other class readings.</i>	Exam 1
5	T	22-Apr	<b>Business Plans</b> <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	<b>Due Diligence Live (1)</b> <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	<b>Industry and Competitor Analysis</b> <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	<b>Funding a Winning Business Idea</b> <b>John Huston, Founder of the Ohio Tech Angel Fund, and Chairman of the Angel Capital Association</b> <b>6:00 – 8:00 p.m., TBD</b>	Free Event Food Provided Extra Credit Offered
	R	01-May	<b>Due Diligence Live (2)</b> <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	<b>2008 Fisher Business Plan Competition</b> <b>Practice Pitch for Finalists</b>	
7	T	06-May	<b>Business Models</b> <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	<b>Due Diligence Live (3)</b> <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)
<b>EXECUTION</b>				

8	T	13-May	<b>Financial Viability</b> <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	<b>Exam 2</b> <i>Second exam covering chapters 4, 5, 6, and 8 and other class readings.</i>	Exam 2
	F	16-May	<b>2008 Fisher Business Plan Competition</b> <b><i>Final Presentations and Awards Banquet</i></b>	
9	T	20-May	<b>Building a New Venture Team and Raising Financial Capital</b> <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	<b>Final New Venture Team Presentations</b> <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	<b>Final New Venture Team Presentations</b> <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	<b>Final New Venture Team Presentations</b> <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	<b>Final Team Dehydrated Business Plans and Final Team Evaluation Forms Due</b>	Final Plans Due by 3:00 p.m. (EST) Final Team Evaluation Forms Due by 5:00 p.m. (EST)
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# *Exploring the Creative Sector: Art in the 21<sup>st</sup> Century*

**Art Education 480: (U5) 26461**  
**Spring 2010 | Monday/Wednesday 11:30-1:18 | Hopkins Hall 362**

**Dr. Jane Cataldi** E-Mail: [cataldi.1@osu.edu](mailto:cataldi.1@osu.edu)

**Office: Hopkins Hall 254A; Office Hours: by Appointment**  
**Phone: 292-7183 Mailbox: 258 Hopkins Hall**

## **Course Description**

This 5-credit hour course explores the creative enterprise in contemporary American society. By examining the issues and providing information from diverse points of view, the course develops a holistic understanding of the creative sector, that is, the relationships between the artistic workforce, the trends in contemporary arts and critical views, the structures of cultural organizations and the variety within the creative industries. In addition students will discuss the diverse values, beliefs and attitudes driving arts advocacy, arts participation in specific audiences and the support of the larger community. With a comprehensive understanding of the arts/culture environment, students can investigate their professional options and make informed career decisions. Through lectures/discussions, slides/videos, guest speakers, reading, written and oral assignments, students will investigate conceptual frameworks for writing critically about arts and cultural issues: from aesthetic, historical, social, political, and cultural perspectives Practical methods for identifying and researching issues within the local arts community will be presented in conjunction with major writing assignments.

## **Course Objectives: Students will:**

- Describe the segments of the creative sector: the artist, the artistic product/service, the industries, the infrastructure,
- Investigate past and present conditions of change/stability in creative sector fields.
- Examine the issues, policy problems and solutions impacting contemporary cultural policy making.
- Understand the impact of the community, nonprofit and commercial structures on the creative sector.
- Analyze contemporary economic influences on the production and the consumption of cultural products in America.
- Interpret the role of social/cultural values, beliefs and attitudes related to contemporary arts participation.
- Explore the impact of economic, demographic, political, legal and global interventions shaping the cultural landscape.
- Practice various research methods and entrepreneurial strategies in classroom activities, projects, and assessments.

**REQUIRED TEXT: Cherbo, J. et al. (2008). *Understanding the Arts and Creative Sector in the United States*. New Jersey: Rutgers University Press.**

**ADDITIONAL ARTICLES: OSU On-line Journals or Distributed through the course website: [www.carmen.osu.edu](http://www.carmen.osu.edu).**

# Student Responsibilities & Course Policies

**1. Attendance:** Regular and timely attendance is required. If you cannot attend class, email the instructor immediately. For every unexplained absence over two class sessions, the student's overall course grade will drop by one-third of a letter grade. If you miss a class, it is your responsibility to find out the material that was covered and the outside work that was assigned. *Absence from a prior class is no excuse for being unprepared for class or missing assignments.* Any extended periods of absence due to medical problems will be dealt with individually at the discretion of the instructor.

**2. Class Participation:** In order to meet the objectives of the course, active participation is mandatory. Quality participation includes: consistent attendance, obvious outside preparation for class, active engagement in classroom discussions and activities, preparing classroom presentations for reading assignments, working collaboratively in large and small groups, submitting individual assignments on time, and submitting online group postings.

**3. Assignments and Grading:** Performance in this course will be measured using a grading scale available on Carmen. Satisfactory completion of **all** assignments, that is, readings, presentations, writings, and other assessments is mandatory for getting an "A". In the interest of fairness, *assignment due dates will be the same for all students and late submissions are subject to a grade deduction at the discretion of the instructor.* If your assignment is late (as determined by submission date on Carmen), please indicate the reason in the drop box "comments." Assignments are graded against an external set of performance criteria, but students may be offered an opportunity to achieve mastery of specific learning goals by resubmitting assignments. As a result, his/her grade may improve on individual assignments.

**4. Statement of Academic Misconduct:** It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct ([http://studentaffairs.osu.edu/info\\_for\\_students/csc.asp](http://studentaffairs.osu.edu/info_for_students/csc.asp))

**5. Students with Special Needs/Disabilities:** Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

# Assignments and Grade Distribution

## (Due Dates on Course Calendar)

<b>Attendance and Participation:</b>	<b>10 %</b>
<b>Creative Sector Map &amp; Research (Group):</b>	<b>15%</b>
<b>Industry Reading Responses (3):</b>	<b>15 %</b>
<b>Industry Presentation: (Individual)</b>	<b>25%</b>
<b>Sector Collaboration Plan: (Group)</b>	<b>25%</b>
<b>Sector Collaborations Presentation: (Group)</b>	<b>10%</b>

**TOTAL: 100%**

**10% Attendance and Participation:** As this course involves in-class group work, discussions, presentations, and guest speakers, regular attendance is mandatory. Timely submission of assignments and 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. Participation is graded twice during the quarter; at mid-term (5%) and on the last day of classes (5%).

**15% Creative Sector Research (Group):** Students will, as a group, map and research the Greater Columbus Creative Sector, including data on the artistic/cultural workforce and training, the subsector distribution (commercial, nonprofit, informal), and infrastructure, that is, public/private funding sources, advocacy, education, audiences and arts participation.

**15% Industry Reading Responses (3):** Students will respond to THREE articles throughout the quarter. Each essay will include 1) an overview of the major issues suggested in the article, 2) an analysis of the strengths and weaknesses of the problem as defined by the author, 3) a statement of the article's significance in understanding the creative sector environment. Each reading response is a two-page, single-spaced response (1200-1300 words) for substantial articles (10-15 pages). **IMPORTANT:** Demonstrate your understanding of the topic by incorporating information and examples from the course readings, lectures, and in-class discussions.

**25% Industry-Specific Presentation (Individual):** Students will, individually, research and construct a profile of a specific arts industry, including data on its local institutional history, large and mid-size organizations, program offerings, and potential for competition and collaboration within the industry. Indicate the research sources you have used. Based on course readings and Industry Reading Responses, prepare a class presentation of the current issues and problems of the industry and offer potential industry solutions within the Columbus arts environment.

**25% Sector Collaboration Plan: (Group)** Students will, as a group, present a design for an organizational collaboration, including suggestions for specific project implementation. Based on the group and individual profiles of the sector and industries, students will:

- Position the collaborating organizations within the creative sector, including potential competitors, collaborators, etc.
- Analyze the impact of their missions, boards, structure & staff, programming activities, financial, fundraising, marketing practices, etc. on any potential collaboration.
- Assess the problems and propose solutions arising from the collaboration.
- Suggest a design for a specific project and its implementation, including how the proposed project fits the missions and the needs of the collaborating organizations. **Submit a 2-3 page executive summary and planning overview to Carmen.**

**10% Sector Collaboration Presentation: (Group)** Students will give a final presentation of the proposed collaboration to a “board of trustees.” The oral presentation should not exceed one (1) hour, should be well organized and prepared, and should not be read. *You should have a reasonable familiarity with your subject in order to “field” questions from the “Board” during the last 10 minutes of the presentation.* PowerPoint presentations are REQUIRED to summarize ideas.

**THE GRADING SCALE IS BASED ON THE FOLLOWING PERCENTAGES:**

	<b>A</b> (93%-100%)	<b>A-</b> (90% - 92%)
<b>B+</b> (87%-89%)	<b>B</b> (83% - 86%)	<b>B-</b> (80% - 83%)
<b>C+</b> (77 % - 79%)	<b>C</b> (73% - 76%)	<b>C-</b> (70% - 72%)
<b>D+</b> (67% - 69%)	<b>D</b> (63% - 66%)	<b>E</b> (62% - 0%)

## COURSE CALENDAR

	TOPICS & ISSUES	CLASS LECTURE & ACTIVITIES	READINGS & ASSIGNMENTS
<b>WEEK 1</b> March 29	Course Introduction & Student Introductions	<b>LECTURE/DISCUSSION:</b> Explaining the Syllabus, Readings, Projects	
March 31	A Creative Sector Model	<b>LECTURE/DISCUSSION:</b> Mapping the Creative Sector	<b>REQUIRED READING:</b> <b>Cherbo, J. et al. (2008).</b> Toward an Arts and Creative Sector, Understanding the Arts and Creative Sector in the United States. New Brunswick: Rutgers University Press, pp.11-14.  <b>Americans for the Arts.</b> (2008). Creative Industries 2008, A 50 City Report. (CARMEN)  <b>Americans for the Arts.</b> (2006). Creative Industries: State, District, Cities(CARMEN)
<b>WEEK 2</b> April 5	Historical/Current Societal Rationales	<b>LECTURE/DISCUSSION:</b> Tracing Societal Rationales for Arts/Cultural	<b>REQUIRED READING: CHOOSE ONE</b> <b>Gard, M.</b> (2007). Community Organizing: Building Community through the Arts, <i>Fundamentals of Arts Management.</i> (Chapter 1)  <b>Vogel, H. (2008).</b> Capital, Commerce, and the Creative Industries, Understanding the Arts and Creative Sector in the United States. New Brunswick, N.J. Rutgers University Press, pp.143
April 7	The Artistic Workforce: Creativity, Knowledge, Innovation	<b>LECTURE/DISCUSSION:</b> Positioning Artists in Society & the Economy	<b>REQUIRED READING: CHOOSE ONE</b> <b>Cherbo, J. (2008)</b> About Artists, Understanding the Arts and Creative Sector in the United States. New Brunswick, N.J. Rutgers University Press, pp.75-  <b>Van Laar, T. &amp; Diepeveen, L</b> (1998). The Function of Artists in Society. <i>Active Sights: Art as Social Interaction</i> (Chapter 3)
<b>WEEK 3</b> April 12	The Subsectors: Commercial, Nonprofit & Informal Arts	<b>LECTURE/DISCUSSION:</b> Operating across Organizational Structures  <b>GROUP PROJECT WORKSHOP:</b> <b>CREATIVE SECTOR MAP</b>	<b>REQUIRED READING: CHOOSE ONE</b> <b>Pankratz, D.</b> (2003). The Nonprofit and Commercial Arts in America: Research on New Interrelationships, <i>The Arts in A New Millennium.</i> Westport: Praeger. (Chapter 13)  <b>Rosenstein, C &amp; A. Brimer.</b> (2005). Nonprofit Ethnic, Cultural, and Folk Organizations, <i>The Journal of Arts Management, Law, and Society.</i> 35(3). pp.189-203.  <b>DUE: CREATIVE SECTOR (INDIVIDUAL) RESEARCH</b>
April 14	The Organizational Focus: The Cannon, Creativity, & Community	<b>LECTURE/DISCUSSION:</b> Focusing Organizational Purpose & Programming	<b>REQUIRED READING: CHOOSE ONE</b> <b>Dissanayake, E.</b> (2008). The Universality of the Arts in Human Life, Understanding the Arts and Creative Sector in the United States. New Brunswick, N.J. Rutgers University Press, pp.61  <b>Blandy, D.</b> (2008). Cultural Programming, Arts and Cultural Programming; A Leisure Perspective. Champaign, IL: Human Kinetics. (Chapter 12).
<b>WEEK 4</b> April 19	Relationships: Networks, Competition & Collaboration	<b>LECTURE/DISCUSSION:</b> Collaborating in the Creative Sector  <b>GROUP PROJECT WORKSHOP:</b> <b>ORGANIZATIONAL CASE STUDY</b>	<b>REQUIRED READING: CHOOSE ONE</b> <b>Burgess, C. &amp; D. Pankratz.</b> (2008). Interrelations in the Arts and Creative Sector, Understanding the Arts and Creative Sector in the United States. New Brunswick, N.J. Rutgers University Press, pp.28.  <b>Ostrower, F.</b> (2003). Cultural Collaborations: Building Partnerships for Arts Participation. Urban Institute.
April 21	Local Stakeholders, Strategies & Solutions	<b>GROUP PROJECT WORKSHOP:</b>  <b>COMMUNITY PANEL</b>	<b>Jackson, M. (2008).</b> Art and Cultural Participation at the Heart of Community Life, Understanding the Arts and Creative Sector in the United States. New

		<b>DISCUSSION:TBA</b>	<p>Brunswick, N.J. Rutgers University Press, pp.92</p> <p><b>Greater Columbus Arts Council.</b> (2007). Building Creative Capital: Reflections on the Assets Available to Sustain Robust Arts and Culture in Columbus. Columbus, OH: Benefactors Counsel, LLC</p> <p><b>DUE: READING RESPONSE ESSAY</b></p>
<b>WEEK 5</b> April 26	<b>Support: Audiences, Educators &amp; Advocates</b>	<b>LECTURE/DISCUSSION:</b> <b>Participating &amp; Advocating in Arts &amp; Culture</b>	<p><b>REQUIRED READING: CHOOSE ONE</b></p> <p><b>Greater Columbus Arts Council.</b> (2006). Audience Insight: 2006 Market Research Effort, AMS Planning &amp; Research Corp.</p> <p><b>Rosenberg, S. &amp; Hunter, S.</b> (2003). Cultural Advocacy, Fundamentals of Arts Management (Chapter 3)</p>
April 28	<b>Support: Patrons, Foundation &amp; Corporate Philanthropy</b>	<b>LECTURE/DISCUSSION:</b> <b>Sustaining &amp; Supporting Arts &amp; Culture</b>	<p><b>REQUIRED READING: CHOOSE ONE</b></p> <p><b>Fleischer, L.</b> (2006). Private-Sector Giving to the Arts: Strategies for Survival, Guidelines for Growth. Americans for the Arts Monograph. Pp. 1-15.</p> <p><b>Prescott, K</b> (2007). The Quality and Nature of Corporate Support of the Arts—A Pilot Study. Americans for the Arts Monograph.</p>
<b>WEEK 6</b> May 3	<b>Support: Government Structure, Policy &amp; Funding</b>	<b>LECTURE/DISCUSSION:</b> <b>Developing Economic Wealth and Public Value in the Community</b>	<p><b>REQUIRED READING: CHOOSE ONE</b></p> <p><b>L’Ecuyer, A.</b> (2004). Public Funding of the Arts at the Local Level. Americans for the Arts Monograph. Pp. 1-11.</p> <p><b>Besch, J. &amp; J. Minson.</b> (2000). Participatory Policy Making, Ethics, and the Arts. American Behavioral Scientist. 43(9). Pp. 1446-1461.</p> <p><b>DUE: READING RESPONSE ESSAY</b></p>
May 5	<b>Industry Profiles: Issues Problems &amp; Strategies</b>	<b>LECTURE/DISCUSSION:</b> <b>Examining Historical, Literary &amp; Cultural Arts</b>	<p><b>REQUIRED READING: CHOOSE ONE</b></p> <p><b>Ames, M.</b> (2006). Counterfeit Museology. Museum Management and Curatorship. 21, pp. 171-186.</p> <p><b>Dennis, R.</b> (2007). Your Story, My Story, Our Story: Playback Theatre, Cultural Production, and an Ethics of Listening. Storytelling, Self, Society. 3(3). Pp. 1883-194.</p>
<b>WEEK 7</b> May 10	<b>Industry Profiles: Issues Problems &amp; Strategies</b>	<b>LECTURE/DISCUSSION:</b> <b>Examining the Visual Arts &amp; Design Industry</b>	<p><b>REQUIRED READING: CHOOSE ONE</b></p> <p><b>Toepler, S.</b> (2006). <i>Caveat Venditor?</i> Museum Merchandising, Nonprofit Commercialization, and the Case of the Metropolitan Museum in New York, <i>Voluntas</i>. 17, pp.99-113.</p> <p><b>Bailey, C. &amp; D. Desai.</b> (2005). Visual Art and Education: Engaged Visions of History and Community. <i>Multicultural Perspectives</i> 7(1), pp. 39-43.</p>
May 12	<b>Industry Profiles: Issues Problems &amp; Strategies</b>	<b>LECTURE/DISCUSSION:</b> <b>Examining the Music Industry</b>	<p><b>REQUIRED READING: CHOOSE ONE</b></p> <p><b>Tschmuck, P.</b> (2003). How Creative are the Creative Industries? A Case of the Music Industry. <i>Journal of Arts, Law, Management &amp; Society</i>. 33(2), pp.127-141.</p> <p><b>Olson, K.</b> (2005). Music for Community Education and Emancipatory Learning. <i>New Directions for Adult and Continuing Education</i>, 107, pp 55-64.</p>
<b>WEEK 8</b> May17	<b>Industry Profiles: Issues Problems &amp; Strategies</b>	<b>LECTURE/DISCUSSION:</b> <b>Examining the Dance Industry</b>	<p><b>REQUIRED READING: CHOOSE ONE</b></p> <p><b>Hanna, J.</b> (2002). Dance under the Censorship Watch. <i>Journal of Arts Management, Law, &amp; Society</i>. 31(4), pp. 305-317.</p> <p><b>Houston, S.</b> (2005). Participation in Community Dance: A Road to Empowerment and Transformation? <i>NTQ</i> 21(2), pp. 166-177.</p>

			<b>DUE: READING RESPONSE ESSAY</b>
May 19	Industry Profiles: Issues Problems & Strategies	LECTURE/DISCUSSION: Examining the Theatre Industry  STUDENT PRESENTATION Industry Profile	<b>REQUIRED READING: CHOOSE ONE</b> <b>Corning, J. &amp; A. Levy.</b> (2002). Demand for Live Theater with Market Segmentation and Seasonality. <i>Journal of Cultural Economics</i> . 26, pp. 217-235.  <b>Seffrin, G.</b> (2005). The Out of the Box Festival of Early Childhood: Fashioning the Boutique Festival for Children. <i>Theatre Research Journal</i> , 30(3), pp. 252-261.
WEEK 9 May 24	Environment Influences::Media Coverage, Criticism & Mass Markets	LECTURE/DISCUSSION: Accessing the Media & Mass Markets  COURSE EVALUATION  GROUP PROJECT WORKSHOP: Organization Collaboration Plan	<b>REQUIRED READING: CHOOSE ONE</b> <b>Janeway, M. &amp; A. Szanto.</b> (2003). Arts, Culture, and Media in the United States. <i>Journal of Arts Management, Law, and Society</i> . 32(4), pp.279-292.  <b>Johnson, F. &amp; K. Menichelli.</b> (2007). What's Going on in Community Media? Benton Foundation. Pp. 1-29.
May 26	Environment Influences:: Demographic, Political Technological, Global	LECTURE/DISCUSSION: Understanding the "Uncontrollables:"  GROUP PROJECT WORKSHOP: Designing Powerpoint Presentation	<b>REQUIRED READING: CHOOSE ONE</b> <b>Nguyen, P.</b> (2008). Internet as Medium: Art, Law, and the Digital Environment, Understanding the Arts and Creative Sector in the United States. New Brunswick, N.J. Rutgers University Press, pp.10  <b>Singh, J. (2008).</b> Between Cooperation and Conflict: International Trade in Cultural Goods and Services, Understanding the Arts and Creative Sector in the United States. New Brunswick, N.J. Rutgers University Press, pp.177
WEEK 10 May 31		FINAL GROUP & INDIVIDUAL PROJECT PRESENTATIONS	
June 2		FINAL GROUP & INDIVIDUAL PROJECT PRESENTATIONS	
FINALS		If Needed!	



# Managing Arts Organizations

## Art Education 481

AUTUMN 2009 | Tuesday/Thursday 2:30-4:18 | Hopkins Hall 246

Dr. Jane Cataldi E-Mail: [cataldi.1@osu.edu](mailto:cataldi.1@osu.edu)

Office Hours: by Appointment  
Mailbox: 258 Hopkins Hall, 128 N. Oval Mall

### Course Description

The topic of this 5-credit hour course is Managing Arts Organizations. Through an examination of diverse points of view on management and on arts and culture, this course constructs a conceptual framework for students to understand the nonprofit sector and arts and cultural organizations, including their mission, their artistic purposes and their internal operations. Emphasizing entrepreneurial leadership, students will examine such topics as organizational governance, staffing and structure, strategic planning, program design and evaluation, marketing, fundraising and financial planning,. In addition, the legal structure, the economic conditions and the social function are presented as influences on nonprofit arts and cultural organizations. Other issues such as sustainability, capacity building, and ethical practice are discussed. Through lectures/discussions, media presentations, guest speakers, field trips, and through readings, written and oral assignments, students will examine contemporary issues and the external threats and opportunities impacting arts and cultural organizations. Practical research methods will be presented in conjunction with the major writing assignments.

### Course Objectives:

- To understand the role of nonprofit arts and cultural organizations in the United States and how they are affected by their social, political, and economic context;
- To investigate cultural values, beliefs, attitudes underlying change and/or stability in non-profit arts and cultural organizations;
- To describe the internal functions, cultures and structures of non-profit arts and cultural organizations;
- To examine problems, alternative solutions, and entrepreneurial skills vital to managing all the human and financial resources of non-profit arts organizations;
- To appreciate both similarities and differences among organizations in different fields (e.g., theatre, dance, museums, orchestras, etc.);
- To improve critical & creative thinking skills through artistic and innovative program design and planning.
- To understand the role of arts and cultural organizations as facilitators of aesthetic experiences to the public.
- To refine skills in researching, writing, and oral communication about arts management issues.
- To gain familiarity with technology useful in arts management.

### Required Text and Supplies

**Basic Readings:** Dreeszen, Craig. (2007). *Fundamentals of Arts Management* (5th Edition)

**Optional Readings:** OSU Library On-line Journals or CARMEN at [www.carmen.osu.edu](http://www.carmen.osu.edu).

# Student Responsibilities & Course Policies

**1. Attendance:** Regular and timely attendance is required. If you cannot attend class, email the instructor immediately. For every unexplained absence over two class sessions, the student's overall course grade is subject to a deduction. 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.* Any extended periods of absence due to medical problems will be dealt with individually at the discretion of the instructor.

**2. Class Participation:** In order to meet the objectives of the course, active participation is mandatory. Quality participation includes: consistent attendance, obvious outside preparation for class, active engagement in classroom discussions and activities, asking relevant questions and offering pertinent remarks, working collaboratively in large and small groups, submitting individual assignments on time, and participating in online group postings.

**3. Assignments and Grading:** Performance in this course will be measured using the standard Ohio State University grading scale. Satisfactory completion of **all** assignments, readings, presentations, writings, and assessments is mandatory for getting an "A". Due dates or benchmarks for outside research assignments or unit essays are indicated on the syllabus to aid students in pacing their work throughout the quarter. However, final group projects assignment due dates are the same for all students and late submissions are subject to a grade deduction at the discretion of the instructor. If your assignment is late (as determined by submission date on Carmen), please indicate the reason in the dropbox "comments."

**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 cause for failing the course and may be grounds for further sanctions. Academic misconduct includes, but is not limited to, giving or receiving information during or about 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, about issues of plagiarism, the university provides a service to check your work at <http://turnitin.com/static/home.html> (The Turnitin course ID is 1643391; the password is nam2006)* If you have additional questions about plagiarism, paraphrasing, quoting, or collaboration, consult the course instructor.

**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, Grade Distribution & Scale

Your performance in Art Education 481 is measured by how many points you earn out of a possible 100 points; these points are distributed among assignments as follows:

<b>In-Class Participations/Postings:</b>	<b>10 %</b>
<b>Creative Sector Profile:</b>	<b>15 %</b>
<b>Readings Responses (3):</b>	<b>30 %</b>
<b>Arts Event Paper</b>	<b>15 %</b>
<b>Individual Project:</b>	<b>15 %</b>
<b>Group Projects/Presentation:</b>	<b>15 %</b>

**TOTAL 100%**

**10% Attendance and Participation:** As this course involves in-class group work, discussions, media presentations, and guest speakers, regular attendance is mandatory. Timely submission of assignments and 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. Participation is graded twice during the quarter; at mid-term (5%) and on the last day of classes (5%).

**15% Cultural Industry Map & Profile:** Gather information and 1) create a schematic that represents either a visual or performing arts industry in Columbus, OH. 2) Analyze your data, including information on the Artistic/Cultural Workforce & Service Providers, Major & Mid-Size Arts/Cultural Organizations, Potential Industry Competitors & Substitutes, Community Resources & Funding, Audience Support & Modes of Participation. Besides your industry map, 3) write an industry profile that is approximately a 2-3 page summary of these areas. 4) Identify sources for your information.

**30% Outside Readings/Essays (3):** Students will respond in a short essay to substantial articles (10-15 pages) of their choice corresponding to individual course units. Due three times during the quarter, the responses should be approximately 650 words (or a two-page, double-spaced response) Each of the 3 short essays represents 10 points of a total 30 points. Describe the major concepts presented by the author, explain and relate them to each other, demonstrate your understanding of the issues in the article by incorporating information and examples from the required course readings, lectures, speakers and in-class discussions. Finally, based on your analysis, state the utility of the article to managers in arts and cultural institutions. Submit to the Carmen drop box.

**15% Arts Event Paper:** Students are required to attend one arts event of their choosing and write a three-page, double-spaced paper (approximately 1000 words) providing a short organizational management case study. In addition to researching the organization's website, students will observe and describe the on-site elements of the art event. Incorporating course materials, the student should discuss programming choice and artistic quality, audience demographics, created experience (physical facility/spaces, event atmosphere, augmented services), evidence of the marketing plan (publicity posters, programs, etc), and evidence of organizational fundraising efforts (board, sponsors, donors, etc.). Specifically, the paper should discuss how these elements suggest the organization's effectiveness in meeting its mission and integrating into the community. Finally, students should identify possible managerial problems and propose solutions.

## **15% Group Presentation & ...15% Individual Project**

The Group Presentation requires that members of a group present the design of an art organization developed over the course of the quarter and their individual projects to a hypothetical board of trustees of a newly incorporated

venture. The oral presentation should not exceed one (1) hour, should be well organized and prepared, and should not be read. *You should have a reasonable familiarity with your subject in order to “field” questions from the “Board” during the last 10 minutes of the presentation.*

- **As a group**, based on your profile the local arts sector, position your new venture in the community.
- Describe your hypothetical organization (its mission, its board, structure & staff, its programming activities, its financial, fundraising, marketing plans, etc.)
- **As individuals**, explain how your proposed individual project fits the organization’s mission and meets the needs of the larger organization. **Submit a 2-3 page executive summary and planning overview for this project to Carmen.**
- **Finally, as a group**, discuss your decision making process, the problems and solutions in integrating aspects of your organization, including its overall programming and your individual projects. A summary of ideas at the end can be accomplished in any number of ways, but should engage the audience in critical reflection on the anticipated challenges you face in implementation.
- **Power Point presentations** are REQUIRED. Presentations are assessed primarily on organization and preparation.

**The Grading Scale is based on the following percentages:**

	<b>A</b> (93%-100%)	<b>A-</b> (90% - 92%)
<b>B+</b> (87%-89%)	<b>B</b> (83% - 86%)	<b>B-</b> (80% - 83%)
<b>C+</b> (77 % - 79%)	<b>C</b> (73% - 76%)	<b>C-</b> (70% - 72%)
<b>D+</b> (67% - 69%)	<b>D</b> (63% - 66%)	<b>E</b> (62% - 0%)

# Class Calendar

DATE	TOPICS AND ISSUES	CLASS ACTIVITIES	READINGS / ASSIGNMENTS
Sept 24	<p><b>Introducing the Course</b>            What is the course subject? What topics will be covered? What are the objectives of the course? What are the course assignments and expectations? What materials will be used?</p>	<p><b>LECTURE:</b>  <b>Introducing the Course</b></p> <p><b>INDIVIDUAL INTRODUCTIONS</b></p> <p><b>CARMEN: Coordinating Online Work; post personal profile &amp; tour Carmen functions (Arranged)</b></p>	<p><b>ON THE WEB: Identify &amp; Bookmark Article Sources. For example: Check Carmen “Links” or “Suggested Journals” ALSO:</b></p> <p><b>FIELD-RELATED NEWSLETTERS:</b>  <b>ARTS JOURNAL <a href="http://www.artsjournal.com">www.artsjournal.com</a></b></p> <p><b>COLUMBUS ARTS COMMUNITY</b>  <a href="http://www.columbusarts.com">www.columbusarts.com</a></p> <p><b>NONPROFIT.ABOUT.COM</b>  <a href="http://nonprofit.about.com/od/nonprofitstart-up/index.htm?nl=1">http://nonprofit.about.com/od/nonprofitstart-up/index.htm?nl=1</a></p> <p><b>CULTURE ADD. COM</b>  <a href="http://www.cultureadd.org/Index/ResourceLibrary.aspx">http://www.cultureadd.org/Index/ResourceLibrary.aspx</a></p>
WEEK 1 Sept 29	<p><b>Describing the Creative Sector &amp; the Creative Economy</b>            What is the creative sector? What is the relationship between the creative industries and economic factors? How do you determine community need for an arts/culture organization? What are the potential collaborations or competition for an organization? What support and resources are available within a community for arts &amp; cultural activities?</p>	<p><b>LECTURE:</b>  <b>Describing the Creative Sector &amp; the Creative Economy</b></p> <p><b>CARMEN GROUP PROJECT: (Arranged)</b>  <b>Mapping the Local Creative Sector</b></p>	<p><b>READING:</b>  <b>Cherbo, J. et al. (2008).</b> “Toward an Arts and Creative Sector,” Understanding the Arts and Creative Sector in the United States.” New Brunswick: Rutgers University Press, p.11. <b>[CARMEN]</b></p> <p><b>OPTIONAL</b>  <b>Borrupt, T. (2003).</b> “Arts and the Economy: Fuel for the Creative Engine,” Fundamentals of Arts Management. (Chapter 2)</p>
Oct 1	<p><b>Situating Arts/Culture Industries in the Nonprofit Sector</b>            What are a nonprofit, a for-profit and a public sector organization? Why are arts &amp; cultural organizations structurally similar or dissimilar from each other? How do these characteristics change from one arts industry to another? How does the structure change organizational function?</p>	<p><b>LECTURE:</b>  <b>Situating Arts/Culture Industries in the Sector</b></p> <p><b>CARMEN GROUP PROJECT: (Arranged)</b>  <b>Collaborating on a Great Idea</b></p>	<p><b>READING:</b>  <b>Moore, M. (2000)</b> Managing for Value: Organizational Strategy in For-Profit, Nonprofit, and Governmental Organizations, Nonprofit &amp; Voluntary Sector Quarterly. 29(1), pp. 183-204. <b>[CARMEN]</b></p> <p><b>OPTIONAL</b>  <b>Stein, S. &amp; J. Bathurst. (2008).</b> “Mission, Vision, and Strategy,” Performing Arts Management. (Chapter 2) <b>[CARMEN]</b></p>
WEEK 2 Oct 6 (Census)	<p><b>Incorporating a Nonprofit Arts/Cultural Organization</b>            What are the specific characteristics of the nonprofit organization? What are the purposes &amp; functions of a nonprofit? Who grants nonprofit status? What are nonprofit incorporation requirements?</p>	<p><b>LECTURE:</b>  <b>Incorporating a Nonprofit Arts/Cultural Organization</b></p> <p><b>CARMEN GROUP PROJECT: (Arranged)</b>  <b>Composing an Organizational Mission Statement</b></p>	<p><b>READING:</b>  <b>Stein, S. &amp; J. Bathurst. (2008).</b> “Nonprofit Formation &amp; Legal Considerations,” Performing Arts Management. (Chapter 3) <b>[CARMEN]</b></p> <p><b>NONPROFIT FORMATION: STATE OF OHIO</b>  <a href="http://www.sos.state.oh.us/SOS/Text.aspx?page=345&amp;AspxAutoDetectCookieSupport=1">http://www.sos.state.oh.us/SOS/Text.aspx?page=345&amp;AspxAutoDetectCookieSupport=1</a></p> <p><b>ARTICLES OF INCORPORATION</b>  <a href="http://www.mapnp.org/library/strt_org/strt_np/strt_np.htm#anchor168029">http://www.mapnp.org/library/strt_org/strt_np/strt_np.htm#anchor168029</a></p>

<p><b>Oct 8</b></p>	<p><b>Applying for Federal Tax Exemption</b>          What is the reason for an organization vision/mission statements? How are an organizational mission and purpose related? How does federal tax exemption support an arts &amp; cultural organization &amp; its supporters? Will your organization benefit/not benefit from incorporation? What information does a 501© (3) application require?</p>	<p><b>LECTURE:</b>  <b>Applying for Federal Tax Exemption</b></p> <p><b>CARMEN GROUP PROJECT:</b>  <b>(Arranged)</b>  <b>Drafting Articles of Incorporation</b></p>	<p><b>READING:</b>  <b>EMPLOYER I.D. NUMBER SS-4 Form</b>  <a href="http://www.Irs.Ustreas.Gov/prod/bus_info/eo/eo-tkit.Html">www.Irs.Ustreas.Gov/prod/bus_info/eo/eo-tkit.Html</a></p> <p><b>TAX EXEMPTION:</b>  <a href="http://www.irs.gov/charities/article/0,,id=96109,00.html">http://www.irs.gov/charities/article/0,,id=96109,00.html</a></p> <p><b>APPLICATION:</b> <a href="http://www.irs.gov/pub/irs-pdf/f1023.pdf">http://www.irs.gov/pub/irs-pdf/f1023.pdf</a></p> <p><b>DUE: SCHEMATIC OF A CREATIVE INDUSTRY</b></p>
<p><b>WEEK3</b> <b>Oct 13</b></p>	<p><b>Governing &amp; Strategically Planning for an Arts/Cultural Organization</b>          What is governance? What is the nature and responsibility of a nonprofit board? What is the relationship &amp; responsibility of the board, executive director, and staff? What is the purpose of a strategic plan? Who is involved? What principles guide the strategic process? What are the pros &amp; cons of strategic planning?</p>	<p><b>LECTURE:</b>  <b>Governing &amp; Strategic Planning</b></p> <p><b>CARMEN GROUP PROJECT:</b>  <b>(Arranged)</b>  <b>Building a Board of Trustees.</b></p> <p><b>SPEAKER: Jessie Boettcher, Director, Wild Goose Creative</b></p>	<p><b>READING:</b>  <b>Dreeszen, C. (2003).</b> “Board Development,” Fundamentals of Arts Management. (Chapter 5)</p> <p><b>OPTIONAL</b>  <b>Dreeszen, C. (2007).</b> “Strategic Planning:” Fundamentals of Arts Management. (Chapter 4)</p>
<p><b>Oct 15</b></p>	<p><b>Organizing the Staff, Structure &amp; Communication Processes</b>          How does organizational structure impact performance? What are the benefits/weaknesses of formal organization? How does the organizational structure &amp; culture vary across industries or disciplines? What is human resource management? What are the issues in staffing an arts/culture organization? What are the differences in staffing professions &amp; volunteers? What procedures or tasks are required n hiring personnel for an organization?</p>	<p><b>LECTURE:</b>  <b>Organizing the Staff, Structure &amp; Communication Processes</b></p> <p><b>CARMEN GROUP PROJECT:</b>  <b>(Arranged)</b>  <b>Building Structure &amp; Staff</b></p>	<p><b>READING:</b>  <b>Brannock, A. (2007)</b> “Personnel Management” Fundamentals of Arts Management. (Chapter 8)</p> <p><b>OPTIONAL</b>  <b>Korza, P. (2007).</b> “Volunteers in the Arts” Fundamentals of Arts Management. (Chapter 4)</p>
<p><b>WEEK4</b> <b>Oct 20</b></p>	<p><b>Designing Arts/Cultural Programming</b>          What artistic/cultural purpose will you serve? What audiences will you target? What organizational factors will you consider? How will you articulate a program philosophy? What standards will you use to measure your program effectiveness?</p>	<p><b>LECTURE:</b>  <b>Designing Arts/Culture Programming</b></p> <p><b>CARMEN GROUP PROJECT:</b>  <b>(Arranged) Programming “The Season.”</b></p>	<p><b>READING:</b>  <b>Korza, P. (2003).</b> “Program Development: Connecting Art with Audiences,” Fundamentals of Arts Management (Chapter 5)</p> <p><b>OPTIONAL</b>  <b>Rutherford, J. (2007).</b> “Museums,” Arts &amp; Cultural Programming: A Leisure Perspective.(Chapter 13) <b>[CARMEN]</b></p> <p><b>OR</b>  <b>Morrison, S. (2007).</b> “Performing Arts Programming,” Arts &amp; Cultural Programming: A Leisure Perspective.(Chapter 14) <b>[CARMEN]</b></p>

<p><b>Oct 22</b></p>	<p><b>Implementing Special Programs</b>          What are the major elements in a needs assessment? How do you construct a program rationale? What are some helpful techniques &amp; tools for implementing a plan of action? What is the purpose of program evaluation? How does planning vary across disciplines?</p>	<p><b>LECTURE:</b>  <b>Planning Special Programs</b></p> <p><b>CARMEN INDIVIDUAL PROJECT (Arranged): Implementing a Special Program</b></p> <p><b>SPEAKER: Pat Shannon, Youth Programming, Thurber House</b></p>	<p><b>READING:</b>  <b>Wester, M. (2003)</b> “Arts Education: Developing a Successful Program,” <i>Fundamentals of Arts Management</i>. (Chapter 14)</p> <p><b>OPTIONAL</b>  <b>Henderson, K. (2007).</b> “Evaluating and Documenting Programs,” <i>Arts &amp; Cultural Programming: A Leisure Perspective</i>.(Chapter 6) <b>[CARMEN]</b></p> <p><b>DUE: READING RESPONSE #1</b></p>
<p><b>WEEK 5</b>  <b>Oct 27</b></p>		<p><b>GROUP PROJECT WORKSHOP</b></p>	<p><b>Gard, M. (2007).</b> “Community Organizing: Building Community through the Arts” <i>Fundamentals of Arts Management</i>. (Chapter 1)</p> <p><b>OPTIONAL</b>  <b>Valdes, L. (2000).</b> “The Age of Audience.” <i>The Politics of Culture</i>. New York: The New Press. <b>[CARMEN]</b></p>
<p><b>Oct 29</b></p>	<p><b>Developing an Audience:</b>          What is audience participation research? What does it reveal about audiences? How do organizations set audience development goals? What is the core, the target, audience? What strategies are currently practiced by organizations? What is the difference between audience building and audience education?</p>	<p><b>LECTURE:</b>  <b>Developing an Audience</b></p> <p><b>CARMEN GROUP PROJECT: (Arranged)</b>  <b>Identifying the Target Audience</b></p>	<p><b>READING:</b>  <b>Grams, D. (2008).</b> “Building Arts Participation through Transactions, Relationships, or Both.” <i>Entering Cultural Communities</i>. New Brunswick: Rutgers University Press. <b>[CARMEN]</b></p> <p><b>OPTIONAL</b>  <b>Hanna, G. &amp; Kammel, L. (2007).</b> “Cultural Access: Extend the Complete Invitation” <i>Fundamentals of Arts Management</i>. (Chapter 13)</p>
<p><b>WEEK 6</b>  <b>Nov 3</b></p>	<p><b>Establishing an Organizational Brand &amp; Message</b>          What is an audience segment analysis? What are various marketing approaches, such as branding? What are the pros and cons of media in reaching a potential audience? What aspect of your product is most appealing? How can the intangible “value” of arts/culture be conveyed? How can the arts product be positioned in a market niche?</p>	<p><b>LECTURE:</b>  <b>Establishing an Organizational Brand &amp; Message</b></p> <p><b>CARMEN GROUP PROJECT: (Arranged)</b>  <b>Projecting an Organizational Image</b></p>	<p><b>READING:</b>  <b>Bacon, B. (2007).</b> “Marketing the Arts,” <i>Fundamentals of Arts Management</i> (Chapter 12)</p> <p><b>OPTIONAL</b>  <b>Mogus, J. et al. (2005).</b> “Building Your Brand Online.” <i>Nonprofit Internet Strategies</i>. Hoboken, NJ: John Wiley &amp; Sons., Inc. (Chapter 1) <b>[CARMEN]</b></p>
<p><b>Nov 5</b></p>	<p><b>Applying Marketing Tools &amp; Techniques</b>          What marketing tools and techniques are available to organizations? What is a marketing “mix”? What are the pros &amp; cons of commercial ads, sales promotions, direct marketing etc.? What is the difference between advertising and public relations? What should you consider when writing copy for different publicity media?</p>	<p><b>LECTURE</b>  <b>Applying Marketing Tools &amp; Techniques</b></p> <p><b>CARMEN GROUP PROJECT: (Arranged)</b>  <b>Presenting a Marketing Plan</b></p> <p><b>SPEAKER: Matt Holsinger, Marketing Manager, BalletMet</b></p>	<p><b>READING:</b>  <b>McClellan, A. et al (1999).</b> “Resisting Invisibility: Arts Organizations and the Pursuit of Persistent Presence.” <i>Nonprofit Management &amp; Leadership</i>, 10(2), pp.169-183. <b>[CARMEN]</b></p> <p><b>OPTIONAL</b>  <b>Hart, T. et al. (2005).</b> <i>ePhilanthropy Strategy: “Where Relationship Building, Fundraising, and Technology Meet.” Nonprofit Internet Strategies</i>. Hoboken, NJ: John Wiley &amp; Sons., Inc. (Chapter 1) <b>[CARMEN]</b></p> <p><b>DUE: READING RESPONSE #2</b></p>

<b>WEEK 7</b> <b>Nov 10</b>		<b>NO CLASS: Veteran's Day</b>	
<b>Nov 12</b>	<b>Mounting the Annual Fundraising Campaign</b> How important is contributed income to nonprofit arts organizations? What motivates individual contributors to give to nonprofits? What are the different ways of giving for individual contributors? Where do you find information about potential contributors? What are the different strategies you might employ to raise funds? What events/activities are conducive to an annual campaign?	<b>LECTURE:</b> <b>Mounting the Annual Fundraising Campaign</b>  <b>CARMEN GROUP PROJECT: (Arranged)</b> <b>Mounting a Fundraising Event</b>	<b>READING:</b> <b>North, H and A. North</b> (2003). "The Art of Fundraising," <i>Fundamentals of Arts Management</i> . (Chapter 6)  <b>OPTIONAL</b> <b>Baker, et al.</b> (2005). "Inspiring Donors Online." <i>Nonprofit Internet Strategies</i> . Hoboken, NJ: John Wiley & Sons., Inc. (Chapter 1) <b>[CARMEN]</b>  <b>DUE: ARTS EVENT CRITIQUE</b>
<b>WEEK 8</b> <b>Nov 17</b>	<b>Approaching Funding Sources</b> What are the major institutional sources for private and public giving to the arts? How do their goals & limitations differ? What is the process for identifying & approaching an appropriate funding source? What do you need to provide in a grant proposal?	<b>LECTURE:</b> <b>Understanding Public Funding Systems</b>  <b>CARMEN GROUP PROJECT: (Arranged)</b> <b>Identifying a Funding Resource</b>	<b>READING:</b> <b>Diritz, N. (2003).</b> "Essentials of Proposal Writing," <i>Fundamentals of Arts Management</i> (Chapter 7).  <b>STATE OF OHIO:</b> <a href="http://.sos.state.oh.us/">http://.sos.state.oh.us/</a>  <b>OHIO ARTS COUNCIL:</b> <a href="http://www.oac.state.oh.us/">http://www.oac.state.oh.us/</a>  <b>GREATER COLUMBUS ARTS COUNCIL:</b> <a href="http://www.gcac.org/">http://www.gcac.org/</a>
<b>Nov 19</b>		<b>LECTURE:</b> <b>Approaching Private Funding Institutions</b>  <b>CARMEN GROUP PROJECT: (Arranged) Writing a Project Rationale</b>	<b>READING:</b> <b>Fleischer, L. (2006).</b> "Private-Sector Giving to the Arts: Strategies for Survival, Guidelines for Growth." (Monograph). AFTA, pp. 1-15. <b>[CARMEN]</b>  <b>OPTIONAL</b> <b>Carter, B. &amp; K. Carlson.</b> (2005). "Institutional Support: Foundation and Corporate Giving". <i>Nonprofit Internet Strategies</i> . Hoboken, NJ: John Wiley & Sons, Inc. (Chapter 17) <b>[CARMEN]</b>  <b>DUE: READING RESPONSE #3</b>
<b>WEEK 9</b> <b>Nov 24</b>	<b>Controlling Finances &amp; the Budget</b> What are organizational "control systems"? How is the budget an organizational control system? What are the different types of budgets? What are the key concepts embedded in a budget? What are the basic budget functions? How do you read or use the elements of each budget?	<b>LECTURE:</b> <b>Controlling Finances &amp; the Budget</b>  <b>CARMEN GROUP PROJECT: (Arranged)</b> <b>Outlining the Budget</b>	<b>READING:</b> <b>Burdett, C.</b> (2003). "Financial Management: The Basics for Non-Financial Managers," <i>Fundamentals of Arts Management</i> . (Chapter 10)  <b>OPTIONAL</b> <b>Burgess, C.</b> (2007). "Economics of Programming," <i>Arts and Cultural Programming</i> . (Chapter 7) <b>[CARMEN]</b>
<b>Nov 26</b>		<b>NO CLASS: Thanksgiving Day</b>	



<b>WEEK10</b> <b>Dec 1</b>	<b>Preparing a Board Presentation</b> How is the project a solution to a community need? How are your activities related to various objectives? What indicators will you use to measure your outcomes? Have you planned for sufficient personnel, time, and funding?	<b>GROUP PROJECT WORKSHOP:</b> <b>Preparing a Board Presentation</b>  <b>COURSE EVALUATIONS</b>	<b>DUE: SUMMARY OF INDIVIDUAL PROJECT</b>
<b>Dec 3</b>		<b>FINAL GROUP PRESENTATIONS</b>	<b>DUE: POWER POINT</b>
<b>FINALS</b> <b>Dec 8-11</b>		<b>FINAL GROUP PRESENTATIONS</b>	<b>DUE: POWER POINT</b>

**Art Education 483/683 (5 credit hours)**  
**Developing Arts Careers: Positioning Passion**  
**Winter, 2009 - Tuesdays 4:30-7:18 p.m. Hopkins Room 248**

**Instructor: Dr. James H. Sanders III**

Office Hours: Thursday 12:00 – 4:00 p.m.

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

E-Mail: [sanders-iii.1@osu.edu](mailto: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. 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.

Selected Readings (provided in electronic form)

## **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.

Actively participate 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 **(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/followed. (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, 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 1/3 a letter grade 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.

## 704 Calendar

- Class 1 *What's Your Passion?* January 6
- Introductions  
Course Overview and review of class syllabus  
In-Class writing: describe what you seek to accomplish in this course (20 min.)  
Review of on-line search strategies for grants and career development funds
- 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](mailto:sanders-iii.1@osu.edu).
- Class 2 *What Support Exists for the Artist/Entrepreneur?* January 13
- Guest speaker from career planning ...**
- Class discussion of assigned readings, researched websites & arts job related sites  
Small group discussions (brain storming) on proposed project/grant concepts
- 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)
- Class 3 *Making a Difference: Designing (change) in Community Settings* January 20
- Guest speaker from Department of Education Cultural Arts Division**
- Discussion of Laurel's Utopian Entrepreneur  
Small Group discussion: Grant/Projects concepts and their public/private value
- Assigned reading: 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 by 1/21/08.
- Class 4 *What Does it Mean to (re)Present a Passionate Project?* January 27
- Guest Artist/choreographer to talk about vision & collaborations**
- Group discussions regarding the artist's role in multiple sectors  
Discuss Maisel & Rentschler readings – Is creativity and talent sufficient?
- Assigned readings: Rentschler, The Entrepreneurial Arts Leader (pp. 29-65)  
Journal entry: address your strengths in relation to Rentschler's tables 1.2-2.1

Assigned writing: draft a statement of career objectives/outline your plans to reach them

Class 5            ***Piecing Together a Livelihood in/through Arts Professions***            February 3

**Nonprofit Arts Organization Entrepreneur Guest Speaker**

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 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 6            ***What Value(s) Do My Passions Promote?***            February 10

**Ohio Arts Council Staff Member/ Guest Lecturer**

Class discussion of reading, performing/creating/presenting in communities  
Small Group: exchange final grant/project outlines and public value statements

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 7            ***How Do I Quantify the Value of My Passion?***            February 17

**Nonprofit Bookkeeper/accountant guest speaker to – discuss recordkeeping**

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: Locke, et al: Preparation of the Grant Proposal (pp. 181-199)

Read Instructions and review forms for IRS 1040 Schedule A and C.

Barreca and O’Neill – *Business Plan Content* (pp. 38-42)

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 8            ***How Might Passion be (re)Positioned Across Professions?***            February 24

### **Guest Presentation: Artist/Entrepreneur**

Discussion strategies for grant defense, portfolio presentation and interviewing  
Discussion of readings and forms of collateral documentation across disciplines  
Review self-marketing assignment and packaging careers professionally

Class 8 assigned reading:

Jakob Nielsen: *Page & Content Design* (pp. 81-85; 92; 94-97; 99-106; 111-112; 115; 124-126; 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 9 *How Do I Persuasively Perform My Passion?* March 3

### **Guest lecturer on auditions/presentation & Interviewing**

Small group role playing – (job/exhibit seeker and employer/producer roles)  
Peer-review of collateral marketing material and identity branding concepts

Small groups: peer-edits and discussions of draft grant document components  
Examine sample marketing packets; sketch out ideas and sharing feedback

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

Assigned: Map-out (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 10 *Presenting Passions Positioned for Success* March 10 (Finals Day)  
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.

Assigned: prepare three grant/project packages for guest panelist review/grading (due 3/14)



## Readings

- Barrecca, 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)*
- 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)
- Gablik, Suzi. (1991). *Imaking art as if the world mattered: Models of partnerships in The reenchantment of art*. New York: Thames and Hudson, Inc.  
*Making Art As If The World Mattered – Models of Partnership* (pp. 96-114)  
*Beyond the Rectangle, Out of the Frame: Art as Compassionate Act* (pp. 115-131)
- 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)  
*Creating winning Resumes and Letters:* (pp. 114-134)
- 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 (4<sup>th</sup> Ed.)*. Thousand Oaks, CA: Sage Publications.  
Chapter 8: *Money for Research: How to Ask for Help* (pp. 149-172)  
Chapter 10: *Preparation of the Grant Proposal* (pp. 181-200)
- Maisel, Eric (1992). *A Life in the Arts: Practical Guidance and Inspriation for Creative and Performing Artists*. New York: G. P. Putnam Books. ISBN 0-87477-766-6  
*The Business of Art* (pp. 101-128)
- 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)

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](http://www.mediaaccess.org)

The Author's Guild, Inc. – [www.authorsguild.org](http://www.authorsguild.org)

Entertainment Careers – [www.entertainmentcareers.org](http://www.entertainmentcareers.org)

Federal Communications Bar Association – [www.fcba.org](http://www.fcba.org)

The Student Press Law Center (Journalists) – [www.splc.org/legalfellow.asp](http://www.splc.org/legalfellow.asp)

Lawyers for the Creative Arts – [www.ci.chi.il.us](http://www.ci.chi.il.us)

Volunteer Lawyers for the Arts (VLA) – [www.vlany.org](http://www.vlany.org)

AIPLA American Intellectual Property Association – [www.aipla.org](http://www.aipla.org) – an association of intellectual property attorneys.az

Center for Democracy and Technology (CDT) – [www.cdt.org/staff/jobs.shtml](http://www.cdt.org/staff/jobs.shtml)

Center for Science in the Public Interest – [www.cspinet.org](http://www.cspinet.org)

Patent & Trademark Attorney Resources - [www.piperpat.co.nz](http://www.piperpat.co.nz)

Public Knowledge – advocacy for public interest in the information age – [www.publicknowledge.org](http://www.publicknowledge.org)

Trademark Law information site – [www.ggmark.com](http://www.ggmark.com)

U.S. Copyright Office – [www.loc.gov/copyright/](http://www.loc.gov/copyright/)

U.S. Patent and Trademark Office – [www.uspto.gov](http://www.uspto.gov)

World Intellectual Property Organization (WIPO) – [www.wipo.org/eng/main.htm](http://www.wipo.org/eng/main.htm)