

Exploring the Creative Sector: Art in the 21st Century

Art Education 595A: (U5) #02330-0
Spring 2009 | Monday/Wednesday 11:30-1:18 | Hopkins Hall 362

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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 within between the artistic workforce, the trends in contemporary arts and critical frameworks, 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, specific arts audience participation 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 ideas, questions and solutions in cultural research will be presented in conjunction with the 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 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 audience participation in contemporary arts and culture.
- 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.

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. 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)

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)

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|------------------------------------------------------|-------------|
| Attendance and Participation: | 10 % |
| Creative Sector Research (Group): | 15% |
| Industry Reading Responses (3): | 15 % |
| Industry Presentation: (Individual) | 25% |
| Organization Collaboration Plan: (Group) | 20% |
| Creative Sector Profile Presentation: (Group) | 15% |

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 industry, including data on its local institutional history, large and mid-size organizations, aesthetic 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 issues and problems and offer potential industry solutions within the Columbus arts environment.

20% Organization 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 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 organizations. **Submit a 2-3 page executive summary and planning overview to Carmen.**

15% Creative Sector Profile 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:

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

COURSE CALENDAR

| | TOPICS & ISSUES | CLASS LECTURE & ACTIVITIES | READINGS & ASSIGNMENTS |
|---------------------------------------|---------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| WEEK 1 March 30 | Course Introduction & Student Introductions | LECTURE/DISCUSSION: Explaining the Syllabus, Readings, Projects | |
| April 1 | A Creative Sector Model | LECTURE/DISCUSSION: Mapping the Creative Sector | REQUIRED READING: Cherbo, J. et al. (2008). Toward an Arts and Creative Sector, Understanding the Arts and Creative Sector in the United States. New Brunswick: Rutgers University Press, pp.11-14. Americans for the Arts. (2008). Creative Industries 2008, A 50 City Report. (CARMEN) Americans for the Arts. (2006). Creative Industries: State, District, Cities(CARMEN) |
| WEEK 2 April 6 | Historical/Current Societal Rationales | LECTURE/DISCUSSION: Tracing Societal Rationales for Arts/Cultural | REQUIRED READING: CHOOSE ONE Gard, M. (2007). Community Organizing: Building Community through the Arts, <i>Fundamentals of Arts Management.</i> (Chapter 1) Vogel, H. (2008). 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 8 | The Artistic Workforce: Creativity, Knowledge, Innovation | LECTURE/DISCUSSION: Positioning Artists in Society & the Economy | REQUIRED READING: CHOOSE ONE Cherbo, J. (2008) About Artists, Understanding the Arts and Creative Sector in the United States. New Brunswick, N.J. Rutgers University Press, pp.75- Van Laar, T. & Diepeveen, L (1998). The Function of Artists in Society. Active Sights: Art as Social Interaction (Chapter 3) |
| WEEK 3 April 13 [Census] | The Subsectors: Commercial, Nonprofit & Informal Arts | LECTURE/DISCUSSION: Operating across Organizational Structures GROUP PROJECT WORKSHOP: CREATIVE SECTOR MAP | REQUIRED READING: CHOOSE ONE Pankratz, D. (2003). The Nonprofit and Commercial Arts in America: Research on New Interrelationships, <i>The Arts in A New Millennium.</i> Westport: Praeger. (Chapter 13) Rosenstein, C & A. Brimer. (2005). Nonprofit Ethnic, Cultural, and Folk Organizations, <i>The Journal of Arts Management, Law, and Society.</i> 35(3). pp.189-203. DUE: CREATIVE SECTOR INDIVIDUAL RESEARCH |
| April 15 | The Organizational Focus: The Cannon, Creativity, & Community | LECTURE/DISCUSSION: Focusing Organizational Purpose & Programming | REQUIRED READING: CHOOSE ONE Dissanayake, E. (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 Blandy, D. (2008). Cultural Programming, Arts and Cultural Programming; A Leisure Perspective. Champaign, IL: Human Kinetics. (Chapter 12). |
| WEEK 4 April 20 | Relationships: Networks, Competition & Collaboration | LECTURE/DISCUSSION: Collaborating in the Creative Sector GROUP PROJECT WORKSHOP: ORGANIZATIONAL CASE STUDY | REQUIRED READING: CHOOSE ONE Burgess, C. & D. Pankratz. (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. Ostrower, F. (2003). Cultural Collaborations: Building Partnerships for Arts Participation. Urban Institute. |
| April 22 | Local Stakeholders, Strategies & Solutions | GROUP PROJECT WORKSHOP: COMMUNITY PANEL | Greater Columbus Arts Council. (2006). Audience Insight: 2006 Market Research Effort, AMS Planning & Research Corp. |

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| | | DISCUSSION:TBA | <p>Greater Columbus Arts Council. (2007). Building Creative Capital: Reflections on the Assets Available to Sustain Robust Arts and Culture in Columbus. Columbus, OH: Benefactors Counsel, LLC</p> <p>DUE: READING RESPONSE ESSAY</p> |
| WEEK 5 April 27 | Support: Audiences, Advocates & Educators | LECTURE/DISCUSSION: Participating & Advocating in Arts & Culture | <p>REQUIRED READING: CHOOSE ONE</p> <p>Jackson, M. (2008). Art and Cultural Participation at the Heart of Community Life, Understanding the Arts and Creative Sector in the United States. New Brunswick, N.J. Rutgers University Press, pp.92</p> <p>Rosenberg, S. & Hunter, S. (2003). Cultural Advocacy, Fundamentals of Arts Management (Chapter 3)</p> |
| April 29 | Support: Patrons, Foundation & Corporate Philanthropy | LECTURE/DISCUSSION: Sustaining & Supporting Arts & Culture | <p>REQUIRED READING: CHOOSE ONE</p> <p>Fleischer, L. (2006). Private-Sector Giving to the arts: Strategies for Survival, Guidelines for Growth. Americans for the Arts Monograph. Pp. 1-15.</p> <p>Prescott, K (2007). The Quality and Nature of Corporate Support of the Arts—A Pilot Study. Americans for the Arts Monograph.</p> |
| WEEK 6 May 4 | Support: Government Structure, Policy & Funding | LECTURE/DISCUSSION: Developing Economic Wealth and Public Value in the Community | <p>REQUIRED READING: CHOOSE ONE</p> <p>L’Ecuyer, A. (2004). Public Funding of the Arts at the Local Level. Americans for the Arts Monograph. Pp. 1-11.</p> <p>Besch, J. & J. Minson. (2000). Participatory Policy Making, Ethics, and the Arts. American Behavioral Scientist. 43(9). Pp. 1446-1461.</p> <p>DUE: READING RESPONSE ESSAY</p> |
| May 6 | Industry Profiles: Issues Problems & Strategies | LECTURE/DISCUSSION: Examining Historical, Literary & Media Arts | <p>REQUIRED READING: CHOOSE ONE</p> <p>Ames, M. (2006). Counterfeit Museology. Museum Management and Curatorship. 21, pp. 171-186.</p> <p>Dennis, R. (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> |
| WEEK 7 May 11 | Industry Profiles: Issues Problems & Strategies | LECTURE/DISCUSSION: Examining the Visual Arts & Design Industry | <p>REQUIRED READING: CHOOSE ONE</p> <p>Toepler, S. (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>Bailey, C. & D. Desai. (2005). Visual Art and Education: Engaged Visions of History and Community. <i>Multicultural Perspectives</i> 7(1), pp. 39-43.</p> |
| May 13 | Industry Profiles: Issues Problems & Strategies | LECTURE/DISCUSSION: Examining the Music Industry | <p>REQUIRED READING: CHOOSE ONE</p> <p>Tschmuck, P. (2003). How Creative are the Creative Industries? A Case of the Music Industry. <i>Journal of Arts, Law, Management & Society</i>. 33(2), pp.127-141.</p> <p>Olson, K. (2005). Music for Community Education and Emancipatory Learning. <i>New Directions for Adult and Continuing Education</i>, 107, pp 55-64.</p> |
| WEEK 8 May 18 | Industry Profiles: Issues Problems & Strategies | LECTURE/DISCUSSION: Examining the Dance Industry | <p>REQUIRED READING: CHOOSE ONE</p> <p>Hanna, J. (2002). Dance under the Censorship Watch. <i>Journal of Arts Management, Law, & Society</i>. 31(4), pp. 305-317.</p> <p>Houston, S. (2005). Participation in Community Dance: A Road to Empowerment and Transformation? <i>NTQ</i> 21(2), pp. 166-177.</p> <p>DUE: READING RESPONSE ESSAY</p> |

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| May 20 | Industry Profiles: Issues Problems & Strategies | LECTURE/DISCUSSION: Examining the Theatre Industry STUDENT PRESENTATION Industry Profile | REQUIRED READING: CHOOSE ONE Corning, J. & A. Levy. (2002). Demand for Live Theater with Market Segmentation and Seasonality. <i>Journal of Cultural Economics</i> . 26, pp. 217-235. Seffrin, G. (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 25 | Environment Influences::Media Coverage, Criticism & Mass Markets | LECTURE/DISCUSSION: Accessing the Media & Mass Markets COURSE EVALUATION GROUP PROJECT WORKSHOP: Organization Collaboration Plan | REQUIRED READING: CHOOSE ONE Janeway, M. & A. Szanto. (2003). Arts, Culture, and Media in the United States. <i>Journal of Arts Management, Law, and Society</i> . 32(4), pp.279-292. Johnson, F. & K. Menichelli. (2007). What's Going on in Community Media? Benton Foundation. Pp. 1-29. |
| May 27 | Environment Influences:: Demographic, Political Technological, Global | LECTURE/DISCUSSION: Understanding the "Uncontrollables:" GROUP PROJECT WORKSHOP: Designing Powerpoint Presentation | REQUIRED READING: CHOOSE ONE Nguyen, P. (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 Singh, J. (2008). 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 June 1 | | FINAL GROUP & INDIVIDUAL PROJECT PRESENTATIONS | |
| June 3 | | FINAL GROUP & INDIVIDUAL PROJECT PRESENTATIONS | |
| FINALS | | If Needed! | |

To become a REQUIREMENT in arts track of University-wide Entrepreneurship Minor, available to all university students as an elective.

3. Indicate the nature of the program adjustments, new funding, and/or withdrawals that make possible the implementation of this new course.

Addition of graduate teaching assistants who will be supported by additional revenue generated by the course.

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

Yes No List:

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

6. Expected section size: 15 Proposed number of sections per year: 1

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

8. This course has been discussed with and has the concurrence of the following academic units needing this course or with academic units having directly related interests (*List units and attach letters and/or forms*):

Not Applicable

Fisher School of Business

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

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

1. Academic Unit Undergraduate Studies Committee Chair Printed Name Date

2. Academic Unit Graduate Studies Committee Chair Printed Name Date

3. **ACADEMIC UNIT CHAIR/DIRECTOR Printed Name Date**

4. **After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 4132 Smith Lab, 174 West 18th Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to asccurrofc@osu.edu. The ASC Curriculum Office will forward the request to the appropriate committee.**

5. **COLLEGE CURRICULUM COMMITTEE Printed Name Date**

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

7. Graduate School (if appropriate) Printed Name Date

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

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

10. **ACADEMIC AFFAIRS Printed Name Date**

