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

Department of Art Education

Academic Unit

Art Education

Book 3 Listing (e.g., Portuguese)

483 Developing Arts Careers: Positioning Passion

Number Title

Dev Arts Careers U 5

18-Character Title Abbreviation Level Credit Hours

Summer Autumn Winter X Spring Year 2007

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

A. Course Offerings Bulletin Information

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

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

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

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

Prerequisite(s):

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

Repeatable to a maximum of 0 credit hours.

Cross-listed with:

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

Honors Statement: Yes ☐ No ☒ GEC: Yes ☐ No ☒ Admission Condition Course: Yes ☐ No ☐

Off-Campus: Yes ☐ No ☒ EM: Yes ☐ No ☐

Other General Course Information:

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

B. General Information

Subject Code_____ Subsidy Level (V, G, T, B, M, D, or P)_____

If you have questions, please email Jed Dickhaut at dickhaut.1@osu.edu.

1. Provide the rationale for proposing this course:

Content of this course fills the need for professional development skills across the range of careers in the arts.

2. Please list Majors/Minors affected by the creation of this new course. Attach revisions of all affected programs.

This course is (check one): ☐ Required on major(s)/minor(s) ☐ A choice on major(s)/minors(s)
☐ An elective within major(s)/minor(s) ☒ A general elective:

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

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

Pilot offerings of this course indicate that it addresses students' interest. Developing this course has made it possible to factor it into the current faculty workload and schedule.

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

Yes ☐ No ☒ List:

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

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

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

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

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

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

1.	Academic Unit Undergraduate Studies Committee Chair	Sydney Walker Printed Name	5/26/06 Date
2.	Academic Unit Graduate Studies Committee Chair	Printed Name	Date
3.	**ACADEMIC UNIT CHAIR/DIRECTOR**	Patricia Stuhr **Printed Name**	5/26/06 **Date**

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

5.	**COLLEGE CURRICULUM COMMITTEE**	**Printed Name**	**Date**
6.	**ARTS AND SCIENCES EXECUTIVE DEAN**	**Printed Name**	**Date**
7.	Graduate School (if appropriate)	Printed Name	Date
8.	University Honors Center (if appropriate)	Printed Name	Date
9.	Office of International Education (if appropriate)	Printed Name	Date
10.	**ACADEMIC AFFAIRS**	**Printed Name**	**Date**

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

Instructor: Dr. James H. Sanders III
Office: (614) 292-0266 / 351 Hopkins Hall, 128 N. Oval Mall, Columbus, OH 43210
E-Mail: sanders-iii.1@osu.edu

Course Description

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

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

Course Objectives

Students will:

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

Major Topics Addressed in This Course

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

Required Texts

Laurel, Brenda (2001). Utopian Entrepreneur. Cambridge, MA: MIT Press.
E-Reserve listed by Instructor (Sanders) or course number from the Library homepage (see p. 8).

Assignments:

Unless otherwise noted, all assignments are **due via email by noon on the weeks noted** below. Web-based research on foundations and granting agencies begins week one.

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

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

Week 2 – compile a listing of websites that support your career development interests;
Week 4 – address strengths in relation to Rentschler's tables 1.2-2.1 and Maisel's notions of "creativity" and "talent" (pp. 19-21);
Week 5 – respond to Maisel's "difficult questions" (p. 128) identify in percentages, your *ideal* mix of revenues from an arts career (1-8);

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

Week 3 – eight words positioning Brenda Laurel as an author, followed by your written abstract (200 word) of Laurel' *The Utopian Entrepreneur*
Week 6 – email reflections on your project in relation to Wk. 6 Gablik/Durland readings.

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

Week 4 – post proposed final project/grant proposal name/title in 5-8 words
Week 5 – post: 200 words describing your project/proposal and why its needed/valuable,
Week 5 – Artist's Statement (250 words) and Brief Biographical sketch (150 words);
Week 6 – outline of project/grant concept (1 pg.) and public value statement (250 words);
Week 7 – first draft of project narrative and abstract (following application guidelines) and
– draft statement of project/proposal goals/objectives and methods of assessment;
Week 8 – complete a one-page first draft (excel spread sheet) project budget and
– draft a one-page (150-250 word) marketing plan for the proposed project;
Week 9 – Assembled grant/projects applications, journals and collateral materials/designs. (print, collate, staple and hole punch 3cc and leave in Dr. Sanders mailbox

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

Week 2 – draft/update your resume or vita, following a discipline-appropriate format: email;
Week 4 – draft a statement of career objectives and outline how you plan to achieve them;
Week 9 – map-out or construct a proposed web-page design for project or self-promotion (hand-drawn or computer generated; design must address elements on check-list)

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

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

Evaluation

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

1. The paper's thesis and arguments are clearly presented. (4 points)
2. Arguments are effectively organized and supported by adequate citations. (4 points)
3. Grammatical/mechanical elements and adopted style are controlled/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 you personal research interests);
   - actively engaging in classroom discussions;
   - timely posting to the course web-site discussions;
   - submitting written assignments on time and in requested format.

3. **Assignments:** All written assignments are to be submitted as email attachments (MSWord or Excel) no later than time assigned, unless a student has received the instructor's prior approval. **Assigned papers are reduced by one (1) grade level (e.g. A- to B+) for every weekday an assignment has not been handed in after the assigned due date.**

4. State of Academic Misconduct: OSU Professors are expected to report suspected cases of academic misconduct to the Committee on Academic Misconduct. (The University's rules on academic misconduct can be found on the web at http://acs.ohio-state.edu/offices/oaa/procedures.1.0.html) The most common form of misconduct is plagiarism. Remember that any time you use the ideas or the statements of someone else, you must acknowledge that source in a citation. This includes material you have found on the web. The University provides guidelines for research on the web at http://gateway.lib.ophio-state.edu/tutor.

5. **Students with Special Needs/Disabilities:** If you need an accommodation based on the impact of a disability, you should contact me to arrange an appointment as soon as possible. At the appointment we can discuss the course format, anticipate your needs and explore potential accommodations. I rely on the Office of Disability Services for assistance in verifying the need for accommodations and developing accommodation strategies. If you have not previously contacted the Office for Disability Services (292-3307), I encourage you to do so.

Calendar

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

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

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

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

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

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

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

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

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

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

Assigned readings: Maisel, *Creativity and Talent* (pp. 3-24)
Rentschler, The Entrepreneurial Arts Leader (pp. 29-65)

Journal entry: address your strengths in relation to Rentschler's tables 1.2-2.1 and Maisel's notions of "creativity" and "talent" (pp. 19-21)
Assigned writing: draft a statement of career objectives/outline your plans to reach them

Class 4 ***What Does it Mean to (re)Present a Passionate Project?*** Week 4

Guest artist-lecturer addressing professional positioning

Group discussions regarding the artist's role in multiple sectors

Discuss Maisel & Rentschler readings – Is creativity and talent sufficient?

Assigned Readings: Maisel, *The Business of Art* (pp. 101-128)

Barron & Shane, Entrepreneurship: A Field – and an Activity (pp. 2-26)

Journal Entry: respond to Maisel's "difficult questions" (p. 128), and your envisioned target mix of revenues from an arts career (1-8) (show percentages of each component)

Assigned writing: Artist's Bio, Statement and Brief Bio (respectively 150 & 250 words)

Class 5 ***What Value(s) Do My Passions Promote?*** Week 5

Guest lecture on the commercial sector and career options

Group discussion of readings (intertextual analysis of arts & business discourses)

Oral presentations of project/grant concept and supporting sector/agency targeted

Review methods of researching and selecting project/grant support agencies

Assigned reading: Citizen Artist (pp. 179-184 & 195-212)

Gablik, 1991, *Making Art As If the World Mattered...* (pp. 96-114)

B. Ruby Rich, *Dissed and Disconnected* (pp. 223-248)

Journal entry: reflections on your project in relation to the initiatives described by Gablik, Burnham/Durland - the idea of doing art in the public interest

Assigned writing: outline of project/grant concept and draft public value statement (2 pp)

Class 6 ***Piecing Together a Livelihood in/through Arts Professions*** Week 6

Guest lecture on community-based arts initiatives

Small Group: exchange final grant/project outlines and public value statements

Assigned reading: Locke, et al: Preparation of the Grant Proposal (pp. 181-200)

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

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

Trademarks; Publishing Law (pp. 117 – 138)

Read IRS 1023 Application (available on IRS website)

Assigned writings: project narrative (length to vary according to agency guidelines)

project objectives and methods of assessment (250 words)

Class 7 ***`How Do I Quantify the Value of My Passion?*** Week 7

Guest lecture on legal and record-keeping issues

Class review of key budgetary data requirements of multiple agencies/clients

Discuss readings and week-three journal entry on imaginary mix of revenues

Small groups – exchange, edit/discuss grant narrative, assessment & public value

Assigned reading: Barreca and O'Neill – *Website Content* (pp. 79-87)

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

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

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

Guest lecture/presentation on effective interface design (e-marketing)
Discussion of readings and forms of collateral documentation across disciplines
Review self-marketing assignment and packaging careers professionally
Small groups: peer-edits and discussions of draft grant document components
Examine sample marketing packets; sketch out ideas and sharing feedback

Assigned reading: Barreca & O'Neill – *Setting Up your Website* (pp. 51-53)
Nielsen: *Site Design* (pp. 166; 168;174;178-79; 246-251)
Locke, Spirduso & Sliverman - Funding Student Research (pp. 173- 180)

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

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

Guest lecture on auditions/presentation
Discussion strategies for grant defense, portfolio presentation and interviewing
Small group role playing – (job/exhibit seeker and employer/producer roles)
Peer-review of collateral marketing material and identity branding concepts

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

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

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

Completion of Course Evaluation

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

Review/ observe grant award deliberation (critique)
Group discussion of deliberative process
Recommendations for future course design/projects.

Readings:

Baron, Robert A. and Shane, Scott A (2006). *Entrepreneurship: A Process Perspective*. Mason, OH: Thompson South-Western.

Entrepreneurship: A Field – and an Activity (pp. 2-26)
Glossary (pp. 415-420)

Barecca, Hugo and O'Neill, Julia K. (2003). *The Entrepreneur/s Internet Handbook: Your legal and practical guide to starting a business website. Naperville, IL: Sphinx Publishing.*

Business Plan Content (pp. 38-42)
Website Content (pp. 79-87)
Trademarks (pp. 117 – 125)
Publishing Law, Copyright, and Electronic Media (pp. 117 – 138)

Burnham, Linda Frye and Durland, Steve (1998) *The Citizen Artist: 20 Years of Art in the Public Interest*. Gardiner NY: Critical Press.

Burnham, Linda, *The Artist as Citizen* (pp. 179-184)
Malpede, John & Arce, Elia, *LAPD, Skid Row and the Real Deal: A Conversation* (pp. 195-200)
Porterfield, Donna, *Appalachia's Roadside Theater: Celebration of a Community's Culture* (pp. 201-206)
Burnham, Linda, *The Cutting Edge is Enormous: Liz Lerman and Richard Owen Greer* (pp. 207-212)

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)

Kinter, Earl W. and Lahr, Jack (1982). *An intellectual property law primer: A survey of the law of patents, trade secrets, trademarks, franchises, copyrights, and personality and entertainment rights.* New York: Clark Boardman Company, Ltd.

Intellectual and intangible property rights: The world of ideas, know-how, writings and personalities (pp. 1-5)
Copyrights (pp. 339-359) *(note this writing may be updated & replaced)*

Krannich, Ron and Caryl (2003), *The Job Hunting Guide: Transitioning from College to Career.* Manassas Park, VA: Impact Publishing.

Do first Things First (pp. 12-20)
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 (4th Ed.)*. Thousand Oaks, CA: Sage Publications.

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

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

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

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

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

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

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