

Course Syllabus: Art Education 595 (#02184-8) / 795 (#02253-5)

Positioning Passion: Exploring Career Options Across the Arts

Spring 2005: **Friday 1:30 – 4:18 p.m.** - Hopkins Hall Room #362

Special Lecture by **Robert Redford, Monday May 2, 2005 1-2 p.m.** Drake Union

Instructor: Dr. James H. Sanders III

Office Hours: Friday, noon -1:00 p.m. & 4:00 p.m. – 5:00 p.m. or by appointment

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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 praxis related texts on arts professions. Students will maintain self-reflexive 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 deployed to create a better world.

The course is designed to position purposive passions by practically preparing arts students to enter the marketplace of ideas and products. Students will construct a business/career plan, compile collateral materials, format/package resume/vita, and articulate a project or proposal that reflects their professional vision. Strategies and tactics for adapting the initiative to fit multiple markets, interpersonal communications, and professional resource development and service opportunities will also be explored. Research methods for identifying markets/underwriters, completion and presentation of a grant or project proposal will constitute the final course project.

Course Objectives

Students will:

- Develop foundational knowledge of career options across the arts
- Examine the range of professional arts careers in non-profit, public and commercial 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 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 economic considerations in developing a personally 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 under Instructor Name (Sanders) or number from the Library homepage.

Assignments:

Unless otherwise noted, all assignments are due via email by noon on the dates noted below. Web-based research on foundations and granting agencies begins on now and then continues...

Maintain a written **journal** throughout the course, recording entries on assigned topics/dates:

- 4/7/05 – compile a listing of websites that support your career development interests;
- 4/28/05 – address strengths in relation to Rentschler's tables 1.2-2.1 and Maisel's notions of "creativity" and "talent" (pp. 19-21);
- 5/1/05 – respond to Maisel's "difficult questions" (p. 128) identify in percentages, your *ideal* mix of revenues from an arts career (1-8);
- 5/5/05 – record reflections on your project in relation to Gablik/Durland readings.

WebCT posted written responses to assigned readings and discussion topics:

- 4/21/05 – eight words positioning Brenda Laurel as an author, followed by your written abstract (200 word) of Laurel's The Utopian Entrepreneur;
- 4/21/05 – Post: 200 words describing your project/proposal and why its needed/valuable, Post: "line of positioning" that in 5-8 words, articulates your project/vision.

Completion of **grant application** (forms vary) or proposal, from draft components as follows:

- 5/1/05 – Artist's Statement (250 words) and Brief Biographical sketch (150 words);
- 5/5/05 – outline of project/grant concept (1 pg.) and public value statement (250 words);
- 5/12/05 – first draft of project narrative and abstract (following application guidelines) and – draft statement of project/proposal goals/objectives and methods of assessment;
- 5/19/05 – 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;
- 6/2/05 – Assembled grant/projects applications, journals and collateral materials/designs.

Compilation of discipline-appropriate **collateral materials**:

- 4/7/05 – draft/update your resume or vita, following a discipline-appropriate format;
- 4/28/05 – draft a statement of career objectives and outline how you plan to achieve them;
- 5/26/05 – 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).

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 noted on the given due date, unless a student has received the instructor's prior approval. **Assigned papers are reduced by 1/2 a letter grade for every weekday an assignment has not been handed in after the assigned due date.**
- 4. 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.
- 5. 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/oa/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>.

Calendar

Class 1 *What's Your Passion?* April 1, 2005

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* (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

Class 2 *What Support Exists for the Artist/Entrepreneur?* April 8, 2005

Mary Campbell Zopf – Ohio Arts Council, Director of Arts & Learning
Review of Ohio Arts Council Grant Application Guidelines/forms
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.

WebCT 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)
WebCT 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

Class 3 *Making a Difference: Designing (change) in Community Settings* April 22, 2005

Dr. Nicole Stanton, OSU Department of Dance - Idrissa Dance Retrospective
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?*** April 29, 2005
Guest Lecturer: Donna Sue Groves, OAC Appalachian Representative
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?*** May 2, 2005 (3-4 p.m.)
Robert Redford, Sundance as a Cultural Institution and Business
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*** May 6, 2005
Speaker to be announced (if any) – focus on financial record keeping
Class discussion of reading, performing/creating/presenting in communities
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)

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?*** May 13, 2005
Guest Speaker: Dr. David Frego, Associate Director, School of Music, OSU
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?*** May 20, 2005
Nick Cave, Fashion designer, performing artist & professor, Chicago Art Institute
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?*** May 27, 2005
Mark Shanda, Theater Department, 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 8/26)

Class 10 ***Presenting Passions Positioned for Success*** June 3, 2005
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 *Positioning Passion* course design/projects.

Note: www.oma.osu.edu/spprogs/jobfair The Career and Job Fair Student Association 32nd
Annual Career and Job Fair on January 19th 2005 in the ballrooms of The Ohio Union

Evaluation

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

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

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

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

Grade Distribution (100 points total for quarter)

- 05 Resume/Vita (initial draft)
- 05 Journal entries (graded primarily on completeness and depth of reflection)
- 10 Web CT postings (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 outline of business plan
- 10 Clearly articulated grant project/proposal and public value statement
- 10 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

Readings:

Baron, Robert A. and Shane, Scott A (2005). *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

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

Intellectual Property Law (patent, trademark, computer and copyright law)

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