

AAD 301 CREATIVE SECTORS ASSIGNMENT INVENTORY

Assignment	Percent of Grade	Assignment Criteria	Assignment Description
Participation in course Diigo group	20%		Each student will register for course group on Diigo.com (instructions provided first day) and contribute to collective creation of an annotated resource list between weeks 2 and 9. Each student will be responsible for adding 7 (min) items to the list, and annotating between 3-5 items added by fellow students. Half of the participation is to be completed by week 4, and the other half by week 9.
Lexicon creation	20%		Over the ten weeks in the term, students will identify key terms that appear in weekly readings and discussion, then collectively define these terms via posts on course site. Each post is worth 2% of the final grade. This lexicon will feature in assignments throughout the term as a common vocabulary for discussing ideas and issues within the course.
Identify an "art world"	25%		Each student will compose a 7-9 page paper identifying an "art world" by describing the people, practices, contexts, and products it entails. The paper will draw on course readings, and detailed guidelines will be available by week 2 of the term.
Intermission assignments	15%		These assignments will be relatively free form (though guided) explorations and reporting during the two "intermissions" indicated in the course schedule. Each will be worth 7.5% of overall grade, and will have detailed guidelines that are available prior to the deadline.
Modeling an art world and creative sector	20%		This assignment will have students construct a model grounded in critical reflection that articulates how an arts practice (or world) maps to a creative sector. The following questions will be central to a successful model: what policies and structures impact the art practice? what mechanisms enable artists to thrive economically, culturally, technologically? where geographic places does the model account for? What time periods? The project will manifest as a written document (10-12pp), or in a creative/hybrid form (eg. tech-enabled, but with critical thinking component fully integrated). Detailed guidelines will be available well before the deadline, and will outline the requirements and choices. The project will be due during the final exam period, and will comprise a short presentation to the rest of the class during the last class period (Week 10)

AAD 301 - SCHEDULE

W	Date	Topic	In Class	Assignments due
1		What is an art world? A creative sector?		
	April 1	Introductions	Introduction to the Course Students' and Instructor's Introductions Overview of the Course Structure and Content Discussion of Course Assignments and Requirements	READING: H. Becker, "Introduction to Art Worlds" [PDF on course site] Intro In UACSU
	April 3	Creative sectors		READING: Ch. 1-3, UACSU DUE: weekly Lexicon post
2		Arts and Creative Undertaking		
	April 8	Arts In/as human practice		READING: Ch. 4-5, UACSU
	April 10	Summation and synthesis of Ideas and issues		NO ASSIGNED READING DUE: weekly Lexicon post
3		Art practices in the social world? (INTERMISSION #1)		
	April 15	Introduction to examples and collective discussion	Drawing on examples posted to Diigo and provided by instructor, class will apply concepts gleaned from readings and lexicon assignments thus far in order to establish ways to interpret art worlds in specific settings.	
	April 17	small group and collective analysis of examples	Based on Intervening exploratory research, class will focus on critically interpreting and understanding examples introduced in previous class, as well as examples found via Individual research.	DUE: Intermission assignment #1 (see guidelines available on course site) DUE: weekly Lexicon post
4		Sectors, communities, and districts		
	April 22	How do we approach art practices and places?		READING: Ch. 6-7, UACSU
	April 24	What policies drive creative sectors and districts?		READING: Ch. 8, UACSU DUE: weekly Lexicon post DUE/REMINDER: at least half of Diigo posts & participation to be completed
5		Environments for art production		
	April 29	Industries, commerce, and creative practice		READING: Ch. 9, UACSU
	May 1	The Internet's role and place		READING: Ch. 10, UACSU DUE: weekly Lexicon post DUE: Assignment 3, Identify an "art world"
6		Media, Technology, and Emergent Creative Practices (INTERMISSION #2)		
	May 6	introduce examples of emergent digital/tech platforms and portals to arts programming		
	May 8	critical evaluation/discussion of examples from May 6, plus electronic "show and tell" of related examples students find via further investigation		DUE: Intermission assignment #2 (see guidelines available on course site) DUE: weekly Lexicon post
7		Movement and boundaries for art and creative sectors		
	May 13	History and culture as public good		READING: Ch. 11, UACSU
	May 15	International issues in cultural trade		READING: Ch. 12, UACSU DUE: weekly Lexicon post
8		Individuals and collectives		
	May 20	Intersections of identities and policies		READING: Ch. 13, UACSU
	May 22	Synthesis and discussion of ongoing issues		NO ASSIGNED READING DUE: weekly Lexicon post
9		Further examination of International and transnational settings		
	May 27	Art worlds around the world		READING: TBA, short articles focused on arts practices beyond the U.S.
	May 29	Creative sectors, economies, and industries in international perspective		READING: Henry, C. 2009. "Introduction." In Entrepreneurship in the Creative Industries: An International Perspective DUE: weekly Lexicon post DUE/REMINDER: remainder of Diigo posts & participation to be completed
10		What do we understand about art worlds and creative sectors?		
	June 3	Comparing art worlds and creative sectors across geographies: economic, political, and social considerations		READING: TBA, short selection of analytic articles
	June 5	Looking ahead: conclusions and further questions		NO ASSIGNED READING Sharing of art world/creative sector projects DUE: weekly Lexicon post
11		Finals Week		DUE: Final assignment (#5)

IDENTIFY AN "ART WORLD "ASSIGNMENT

- * Identifying an "art world": what goes into this concept and the assignment?
 - my example of boutique pedal building: go through resources and aspects of the 'art world' http://prezi.com/a4ipisgrvvqn/ac_dc-emp/

SMALL GROUP DISCUSSION: I've given a bare-bones intro to this art world. what kinds of information/questions might you want? what are some directions or angles we can develop in order to pursue this art world as a mid-term project? look at assignment guidelines!

- * what is a boutique guitar pedal?
- * who makes them?
 - musicians who like to tinker with gear...DIY and fixing their own stuff
 - artistic components include SOUND and VISUALS: also BUILDING objects that others can use to create music!
 - some have formal engineering/electrical backgrounds, but many do not...TRAINING often happens while DOING
- * what kinds of "support" networks are out there? what is the "world"?
 - retail-based business...so no PUBLIC funding
 - Etsy, Ebay, and online retailers are prominent...some brick/mortar shops
 - online discussion forums for trading info and offering input/reviews...also YOUTUBE is key
 - artist endorsement/use...

* using LEXICON terms...list of terms from Week 1 = how can we apply them to talking about my example?

* look at "creative sector" map re: concepts that need elaborating or explanation from readings so far...

KEY components of the "sector"

KEY concepts of "sector": interrelationships/intereconnectivity...support & infrastructure...art and 'audience' or 'community'

INTERMISSION #2

INTERMISSION 1: Art practices in the social world?

FROM SYLLABUS: Drawing on examples posted to Diigo and provided by instructor, class will apply concepts gleaned from readings and lexicon assignments thus far in order to establish ways to interpret art worlds in specific settings.

key questions to ask:

- what is the art/creative practice? this is fairly descriptive...AND WHAT IS THE CONTEXT?
 - * factors in establishing context: who? where? why?
 - THINK: about COMMUNITY, INSTITUTION, AND/OR AUDIENCE
 - about social, political, economic elements of 'setting'...
 - about locating or situating the art/creative practice
 - you won't be able to address ALL aspects of 'context' in this assignment (it's too short), but this is practice toward doing so more fully in the FINAL ASSIGNMENT...
- how can we "interpret" [MAKE SENSE OF or UNDERSTAND] the practice in CONTEXT?
 - * focus on three concepts listed in assignment guidelines:
 - VALUES
 - RELEVANCE
 - OUTCOMES/BENEFITS

what might we mean with each of those words?

- what kinds of VALUES do we attach to art/creative activity?
- how do we measure or explain relevance: to communities? audiences? organizations?
- what sort of outcomes can we EXPECT from art/creative activity? are BENEFITS and OUTCOMES the same thing?

USING OUR LEXICON TERMS

- * list of terms from first two weeks....
- * look for ways to APPLY these terms in thinking about the examples I'll present....USE the terms to come to an understanding of the art/creative practice under consideration, and in light of the CONTEXT as well as the intersection of VALUES, RELEVANCE, and OUTCOMES/BENEFITS...

THE EXAMPLES:

Theaster Gates:

- * what is his 'art practice'? look at NYTimes article and home page...
- * what are some aspects of CONTEXT: neighborhood (geography); community development/hiring locally (economic); artists-as-gentrifying force (social/political); "audience"

INTERMISSION #2

Danceability

Confluence Project

Intermission #2 examples to evaluate, using above questions...:

1. Atlas of Rural Arts and Culture <http://placestories.com/community/RuralArtsAndCulture>
opportunity to create and share
mapping and locating

OR

ChinaVine <http://chinavine.org/>
multicultural arts education
discover and discuss

2. social media art communities: Facebook, Whyttle
affinity groups
sharing with those you know and don't know
discovery

3. Mozilla Popcorn <https://popcorn.webmaker.org/>

(sub)Urban Projections?

<http://suburbanprojections.com/>

UBUweb

<http://ubuweb.com/>

INTERMISSION #1

In this INTERMISSION, we will focus our efforts on understanding the intersection of arts and technology by exploring a platform, tool, or other kind of digitally-enabled way to participate in art.

We will practice using lexicon terms and course readings/concepts in order to understand (or analyze) a digital technology (web-based or otherwise) with regards to the following ideas: participation, access, and value.

To do the assignment, you should find an example of a technology that focuses on creating, engaging, or otherwise participating in art. There are likely many examples on the course Diigo group that can get you started, and these are candidates for your analysis. That is, you do not have to find a "new" one to write about (see guidelines below for the written component). However, you do need to find at least one (ideally two) web-based example to post in the Diigo group and talk about in class. You do not need to be an "expert" on the sites/tools you find, but only need to be able to talk about what brought you to them.

MECHANICS of assignment:

- * posted to course site
- * 650-800 words
- * drawing on 2-3 lexicon terms
- * using at least 1 course reading/concept
- * each student should gather 1-2 "new" examples via their explorations; post these to Diigo and be prepared to present them briefly in class on Thursday

In writing your analysis of the one site/tool/platform you explore in a bit more depth, answer 2 of the 3 following questions:

1. in what ways does this example allow someone to participate in art?
2. what kinds of "access" are involved in this example? think in terms of technology as well as other 'meanings' for that term...
3. what kinds of "value" are found in the example?

* REMEMBER THE SECOND PARAGRAPH IN CH. 10...how is digital tech in general (and the Web/internet in particular) shifting arts and culture participation?

MODEL AN ART WORLD CREATIVE SECTOR

Final Project guidelines are up, and feedback I've given on 'art worlds' assignment designed to get you started on the final projects...

_ an example of how I might address components of Ch. 6 and Ch. 10 [i.e. SECTION 2 of the project] in talking about how boutique pedals fit into arts/creative sector:

Circuits to Cure Cancer auction: <https://reverb.com/shop/circuitstocurecancer?page=1>

Pedal builders (and other music gear folks) have donated products to auction off as benefit for St. Jude's Children's Research Hospital....

- cross-sector interrelationships: arts & health & business; music equipment sales company (LLC) & research hospital (non-profit)
- arts participation &