

2016 AAD Curricular Mapping Worksheet

DUE June 10, 2016

- Please complete one for *each course you regularly teach*. The focus is on what *actually* occurs in your course. Please submit with the worksheet a copy of the most recent syllabus from the course.
- Aim to keep your work at no more than two (2) pages. Setting limits and using a uniform format will aid in future analysis and comparisons.
- Keep in mind that curricular mapping is a process and can support on-going course reflection and refinement. It is expected that at least some portions will remain fairly consistent over time, while others may change/be refined/updated frequently. (So don't stress too much—fill it in as best you can.)
- These will be used to inform our on-going program curricular development work, started last year by Julie's work with the 250 series instructors. Specifically, this detailed course information will lead to a mapping of program learning outcomes according to what is actually taught in our courses – a crucial step in assessment.

Course Title: AAD410/510 PERFORMING ARTS INDUSTRY

Instructor: Darrel Kau

Course Context: Briefly indicate how the course fits within the AAD program. Is it a requirement, elective? When offered/Frequency?; other instructors?; primary audiences?

This course is an elective option for both graduate and undergraduate students in arts management and is open to students across campus. It is offered once a year (typically fall term) and is designed for students who are interested in the business of presenting and promoting performing arts and cultural events.

Essential Questions provide focus for the course, can push students to higher levels of thinking, and help to make connections across curricular areas. Consider, what types of questions might guide your teaching and engage students in uncovering the important ideas at the heart of each subject?

Number of essential questions usually range between 3 and 6. These can take time to develop.

- What key elements and factors influence the performing arts industry with regard to booking and negotiating artistic fees, contractual and copyright requirements, and technical riders and event production requests?
- How can revenue management and dynamic pricing strategies create balanced production budgets?
- What is required to present various performing artists and international performing groups?
- How can we make performing arts experiences engaging, while building community and presenting the highest caliber level of artistic performance?

Learning Outcomes (grounded in core content, concepts, and skills): the "what" that is to be taught. (See Curricular Mapping Overview and AAD 430/530 YACM example for more details.)

Learning Outcomes (from your syllabus)

- Students will demonstrate understanding of the integral nature of presenting and booking performing arts events including recognized best practices in the arts and entertainment industry.
- Students will develop understanding of artists' contracting, fee negotiation process, and technical rider requirements to produce performing artists and companies.
- Students will create budgeting and revenue management strategies based on selected case studies deemed appropriate by the instructor.
- Students will demonstrate understanding of artists' relations and the role of professional arts managers in presenting, curating, and promoting artists.

Core content/themes/topics

Presenting Organizations and Performing Arts Categories
Artist Agencies and Presenting Associations
Industry Overview: Buyers and Sellers and the Booking Process
Technical Riders and Operational Requirements
Event and Venue Operational Specifications
Technical Personnel and Unions
Booking Conferences: Evaluating Artists & Promotional Materials for Artists
Developing Production Budgets with Revenue Management Strategies
Establishing Programming and Curatorial goals
Copyright/Royalty Laws & ASCAP/BMI Regulations
Presenting International Artists and Artists' Relations
Commissioning New Works

Key concepts and skills

- Analyzing event specific technical riders in relation to venue operational specifications
- Developing production budgets in Excel with revenue management strategies
- Evaluating artistic showcases, artist agencies' materials and how to select artists
- Planning and creating production schedules and timelines
- Describe key considerations with artists' relations and the presentation of international artists

Key Activities and Assessments (may also provide information about instructional strategies). The focus here is on *key* assessments (assignments). How will students show you what they know? These should relate back to the learning outcomes. Expect that the details of some/many of these will change/be refined over time.

Arts Northwest Booking Conference: Attend and/or virtually participate in the annual Arts NW Booking Conference. This assignment includes evaluation of artistic performances, artists' marketing materials, and professional development workshops.

Contracting and Technical Rider Assignment: You will be provided a series of contracts and technical riders to review with corresponding questions to answer. Upon completion of this assignment, you will have a thorough understanding of the various types of contracts and technical riders required by specific performing arts genres.

Budgeting and Revenue Management Assignment: This exercise will require you to create a budget and develop appropriate revenue management strategies based on various case studies and presenting scenarios. Upon completion of this exercise, you will have demonstrated event related financial management skills.

Access to a laptop and Excel is required.

Final Project: Your final project is to analyze a performing arts artistic rider to assess production needs, create an event budget, explore pricing strategies, develop a production summary, and make recommendations. The intent of the project is to integrate all of the course content and recap

Primary Resources (readings, support materials) Expect that some/many of these will be regularly up-dated.

- Barrell, M. K. (1991). *The technical production handbook: A guide for performing arts presenting organizations and touring companies*. Santa Fe, NM: Western States Arts Federation.
- Micocci, T. (2008). *Booking performance tours*. New York: Allworth Press.
- DeLisle, Lee J. (2009). *Creating Special Events*. Champaign, Illinois: Sagamore Publishing.
- McGuire, P. W. (2013) *Revenue Management in Canada's Non-profit Performing Arts Sector*.
- *Artists from Abroad: Complete Guide to Immigration and Tax Documents* (2012).
- *APAP Statement of Values and Code of Ethics* (2014).
- *IATSE-Area-Standards-Agreement_2012-2015* (National)
- *New-Music-USA-About-commissioning-music-guide-91812*

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- These will be used at our end of the year Faculty Retreat and inform our on-going program refinement and development work, started last year by Julie's work with the 250 series instructors.

Course Title: AAD 435 Arts Business Development

Instructor: Scott Huetten

Course Context: Briefly indicate how the course fits within the AAD program. Is it a requirement, elective? When offered/Frequency?; other instructors?; primary audiences?

Undergraduate Elective. Offered once per year in the spring. Undergraduate AAD minors and majors, Undergrads in ART, Digital Art, Music, Dance

Essential Questions provide focus for the course, can push students to higher levels of thinking, and help to make connections across curricular areas. Consider, what types of questions might guide your teaching and engage students in uncovering the important ideas at the heart of each subject? Number of essential questions usually range between 3 and 6. These can take time to develop.

What are the values of an individual as an artist?

What is the value of art to society?

How can that value be measured, communicated, and leveraged?

What are sustainable business models for artists and arts ventures?

Learning Outcomes (grounded in core content, concepts, and skills): the "what" that is to be taught. (See Curricular Mapping Overview and AAD 430/530 YACM example for more details.)

Learning Outcomes (from your syllabus)

- Define arts entrepreneurship and compare its relationship to other research fields of entrepreneurship.
- Identify the stages of venturing from creative idea to meaningful venture to start up business.
- Consider the meaning of value and how an artist builds value economically, culturally and socially
- Understand the roles and relationships of the entrepreneurial cycle, business plans and business models.
- Build a foundation of entrepreneurial and business terms and associate these terms to the language of arts management and marketing.
- Study the skills and practices of arts professionals through guest speakers and case studies, including but not limited to planning, money, and time.
- Apply business strategy to a creative venture of your own.

Core content/themes/topics

Exploring the variety of Possibilities of the Venture for artists
Defining Arts Entrepreneurship and the hallmarks of the life of an artist
Planning: Personally, Professionally, Artistically
How to plan, strategize and transform your venture; building commitment and partnerships.
Finding your audience and getting the word out!
Multiple Revenue Streams and Paying Yourself
Pricing and Negotiation and Legal Issues for artists
Taxes for Creative Professionals and Preparing to handle money

Key concepts and skills

Values and Benefits of the arts
The Dominant and Changing Narratives for Artists
Alternative economics or Caring Economics and the Gross National Happiness (GNH)
For-Profit and Not-For-Profit funding
Mission Statements, Stages of Venturing
Audience development and market segmentation
Comparing project proposals, business plans and business models
Fiscal Sponsorship and Insurance
Marketing terms used in the arts vs. business
Build a Local and Regional Media list
Examine your relationship to money
Importance of Multiple Streams of income
Pricing your work and services
Negotiating
Budgeting, Cash Flow, Income Statement, Balance Sheet
Basic Tax reporting (1040, schedule C) and Accounting principles (cash basis, accrual basis, double entry bookkeeping)

Key Activities and Assessments (may also provide information about instructional strategies).

The focus here is on *key* assessments (assignments). How will students show you what they know? These should relate back to the learning outcomes. Expect that the details of some/many of these will change/be refined over time.

Participation 20% of the final grade. Students are required to participate and are graded for attendance, collaboration on group projects and active participation in large and small group discussions. Participation is assessed through a self-evaluation attendance rubric.

Creative Journal 20% of the final grade. This is a term long project. It has two parts. Part one write in a journal everyday for the term. Part two identify correlations between your life and readings from The Art of Creative Thinking. In the end, your journal will be a set of alternating entries, 15 minutes free writing, witnessed correlation, 15 minutes free writing, witnessed correlation, etc.

Four research and reflection based Assignments 40% of the final grade.

- Mapping the Creative Landscape – Market research, annotated bibliography, SWOT Analysis. The social, cultural and economic issues and challenges that currently exist in your chosen industry.
- Mission, Vision and Artist Statements/Goals: personal, professional and artistic – Set S.M.A.R.T imagined ends. Create a mission statement for yourself and how you operate in the world (your passion and purpose statement).

- Media List/Professional Contacts List and a Venture Map – Build a media list for your industry and based in your location you wish to live in. This list will include professional local nonprofits you wish to partner with to regional and national associations that you could benefit from knowing. Start online and identify at least one each of national organizations, regionally and lastly locally. Create a Venture Map.
- Financial Analysis of Personal, Professional, and Artistic activities – Complete the jobs you have worked A pie chart of your current stream(s) of income and projected streams of income And a Venn diagram of your multiple streams of creative income. Develop a personal budget. Calculate an hourly rate for consulting, freelancing, and pricing your time.

Final Resource Packet 20% of the final grade. – Collection of all assignments and materials from the course organized and collected into a sectioned booklet or binder. The resources will be for future reference and for building business plans, project proposals, grant applications, etc.

Primary Resources (readings, support materials) Expect that some/many of these will be regularly updated.

Artivate: Journal for Arts Entrepreneurship. Ed. Linda Essig.

Deresiewicz, W. (2015, January). The Death of the Artist—and the Birth of the Creative Entrepreneur. Retrieved March 22, 2016, from <http://www.theatlantic.com/magazine/archive/2015/01/the-death-of-the-artist-and-the-birth-of-the-creative-entrepreneur/383497/>

Judkins, R. (2015). Art of Creative Thinking, The. London: Hodder & Stoughton General Division.
Lee, Jennifer. The Right-brain Business Plan Creative Visual Map for Success. Novato, Calif.: New World Library, 2011. Print.

Arthur Brooks, Elizabeth Heneghan Ondaatje, Kevin F. McCarthy, & Laura Zakaras. (2005). Gifts of the Muse: Reframing the Debate About the Benefits of the Arts. RAND Corporation.

Osterwalder, A., Pigneur, Y., & Clark, T. (2010). Business model generation: A handbook for visionaries, game changers, and challengers. Hoboken, NJ: Wiley.

Read, Stuart. Effectual Entrepreneurship. London: Routledge, 2011. Print.

Ries, E. (2011). The lean startup: How today's entrepreneurs use continuous innovation to create radically successful businesses. New York: Crown Business.

Simonet, A. (2014). Making: Your life as an artist. Manitoba: Artists U.