



Thomas Strüth, *Museo Prádo* (detail), 2007, courtesy of Mariah Goodman Gallery, New York

Ethics in the Arts & Museums

Fall, 2015

AAD 425/525 CRN 17233/17234

David Turner

Arts & Administration, University of Oregon

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Tuesdays, 2:00 - 4:50 pm
249 Lawrence

office hours: Wed, 10:30 - 11:30
262 Lawrence

Syllabus

Goal of Course: The goal of the class is to offer models of decision-making that considers the professional ethical standards in determining the possible outcomes which are best for establishing trust between the organization and the public.

Outcomes: Students who are active participants in the class will be prepared to contribute experiences and familiarity to discussions about ethical issues that have become an important part in the management of cultural art organizations. Critical thinking about issues surrounding best practices will lead to more effective leadership.

Format of Class: Ideally the class will be conducted in a seminar format where group discussions will drive the delivery of material. Readings, faculty presentations, guest lecturers, student-led discussion groups and field trips will honor multiple points of view of topics, in search of ways of developing decisions based on consensus and the good of the organization. Exercises and assignments will lead students to a single research topic on which to base a final presentation and paper.

Assignments are detailed in separate document.

Graduate and undergraduate expectations: This class is a split seminar-style class, meaning it is designed to accommodate and challenge students in both graduate and undergraduate programs. Workload is partially differentiated in page-length and rigor expected in written assignments, but I also intend for graduate students to be able to regularly articulate how issues and practices we encounter via course materials intersect with their expected professional trajectories. Graduate students have one additional assignment for this course, which comprises 20% of their total grade. The scope and expectations for the final project assignment differ for undergraduate students and graduate students.

Required Textbook:

Routledge Companion to Museum Ethics: Redefining Ethics for the Twenty-First Century Museum, edited by Janet Marstine, Routledge, NY, 2011.

Recommended readings:

(articles and sections from books available online as PDF files)

New Directions in Museum Ethics, Janet Marstine, Alexander Bauer, Chelsea Haines, , Routledge, NY, 2014

Museum Ethics, edited by Gary Edson, Routledge, NY, 1997

Ethics and the Visual Arts, edited by Elaine A. King and Gail Levin, Allworth Press, NY, 2006

Merryman, John Henry, "Museum Ethics," American Law Institute, ALI-ABA Course of Study, 2006

Week 1: What are Ethics and Why Important to Cultural Organizations

- Sept 29
- applying ethical thinking to museums and cultural non-profits.
 - the rights of all voices
 - standardizing values in Codes of Ethics

Goal: Become familiar with online resources and working methods within Blackboard site, while addressing the basic nature of ethical issues in museums.

Required Readings:

Edson, "Ethics and Museums," pp. 36-53.

Marstine, "The Contingent nature of the new museum ethics," pp. 3-25.

Merryman, John Henry, "Museum Ethics," American Law Institute, ALI-ABA Course of Study, 2006

Suggested Readings:

King & Levin, "So, What's the Price?—The PM Principle—Power, People, and Money," Elaine King, pp. 1-22.

King & Levin, "The Unethical Art Museum," by Alan Wallach, pp 23 – 36.

Assignment:

Friday, Oct 2 Student Reflection on Week #1, due by 11 pm

Week 2: Boards, Governance, and Leadership

Oct 6

- guidelines for board responsibilities and behavior
 - the role of staff leadership
 - setting the tone for productive discussion in ethical context

Goal: Understand where decisions are made within a museum organization and how their success is measured. Become familiar with board and staff responsibilities that provide framework for ethical decisions.

Required Readings:

Marstine, "Ethical, entrepreneurial or inappropriate? Business practices in museums," by James B. Gardner, pp. 285-297.

Skramstad, Harold and Susan, "Museums and Trusteeship" pp. 9-14, and "Handling Difficult Board Issues," pp. 9-122, *A Handbook for Museum Trustees* (PDF file on class website)

Marstine, "Visible Listening: Discussion, debate and governance in the museum," James M. Bradburne, pp. 275-284.

Recommended Reading:

Marstine, "The responsibility of representation: A feminist perspective," by Hilde Hein, pp. 112-126.

Assignment:

- Tuesday, Oct 6: Student Presentation on News Story
 Student Presentation on Reading
 Case Studies in Museum Ethics
- Friday, Oct 9: Student Reflection on Week #2, due by 11 pm

Week 3: Censorship: Whose Community Standards?

Oct 13

- creating standards of appropriateness
- managing censorship issues
- case studies on censorship problems

Goal: Understand the changing nature of acceptable works of art for a public museum to display and collect and gain preparedness for handling accusations of censorship.

Required Readings:

Marstine, "Museum censorship," Christopher B. Steiner, pp. 393-413.

Marstine, "The body in the (white) box: Corporeal ethics and museum representation," Mara Gladstone and Janet Catherine Berlo, pp. 353-378.

Recommended Reading:

King & Levin, "Art and Censorship," Richard Serra, pp. 185-194.
(PDF file on class website)

Dubin, "Afterword: When Elephants Fight: How *Sensation* Became Sensational," pp. 246-276. (PDF file on class website)

Assignment:

Tuesday, Oct 13: Student Presentation on Reading

Friday, Oct 16: Student Reflection on Week #3, due by 11 pm

Week 4: Decision Making in Legal and Ethical Contexts

- Oct 20
- distinguishing between legal and ethical concerns
 - copyright issues about cultural properties
 - appropriation of creative ideas

Goal: Develop an understanding of the subtle differences between issues of a legal and ethical nature in museum leadership and art reproduction issues.

Guest Speaker: Dom Vetri, Professor of Law, UO

Required Readings:

Marstine, "Visible Listening: Discussion, debate and governance in the museum," James M. Bradburne, pp. 275-284.

Allan, Robin J., "After Bridgeman: Copyright, Museums, and Public Domain Works of Art," University of Pennsylvania Law Review, Vol. 155:961, 2007. (PDF file on class website)

Marstine et al., "Situated revelations: radical transparency in the museum," pp 1-23. (PDF file on class website)

Assignment:

Tuesday, Oct 20: Student Presentation on News Story

Student Presentation on Reading

Friday, Oct 23: Student Reflection on Week #4, due by 11 pm

Week 5: Exhibitions: Delivering the Right Message

Oct 27

- creating the right expectations for exhibitions
- accepting the challenge of using exhibitions for both audience development and fund development
- how to follow a "fall back path" in exhibition development

Goal: Gain a historical perspective on the ethical issues surrounding the organization and presentation of exhibitions and be able to formulate guidelines for developing exhibitions that are most appropriate for museum and community.

Guest speaker: David Luebke, Professor of History, UO

Required Readings:

Gazi, Andromache, "Exhibition Ethics – An Overview of Major Issues, *Journal of Conservation and Museum Studies*, 2014 12(1): 4, pp 1-10. (PDF file on class website)

Marstine et al., "Us and them: who benefits from experimental exhibition making?" Pete Brown, pp. 56-75.

Marstine, "Memorial Museums and the objectification of suffering," Paul Williams, pp. 220-236.

King & Levin, "Fair Use and the Visual Arts: Please Leave Some Room For Robin Hood," Stephen E. Weil, pp. 159-174. (PDF file on class website)

King & Levin, "Ethical Issues and Curatorial Practices," Joan Marter, pp. 155-158.

Recommended Reading:

Dubin, "A Matter of Perspective: Revisionist History and *The West as America*," pp. 152-185.

Dubin, "Battle Royal: The Final Mission of the *Enola Gay*", pp. 186-226.

Dubin, "Crossing 125th Street: *Harlem on my Mind* Revisited," pp. 18-63. (handouts accessible on class web site)

Assignment:

Tuesday, Oct 27:

- Student Presentation on News Story
- Student Presentation on Reading
- by end of class, turn in your proposal for a final topic to research.

Friday, Oct 30:

Student Reflection on Week #5, due by 11 pm

Graduate Students only:

Write a 3 page paper reviewing the ethical issues brought up in one of the exhibits discussed in the *Recommended Reading*. Due Fri, Oct 31, 11 pm

Week 6: Authenticity in Works of Art and History

- Nov 3
- assuming responsibility for authenticity in art exhibited and collected
 - steps in determining authenticity of art

Goal: Develop a sense of the importance of collecting and displaying objects that are what they purport to be, creating a trait of honesty and trust between museum and public.

Guest Speaker: Anne Rose Kitagawa, Chief Curator, JSMA

Required Readings:

"Is it real? Who cares?"

<http://is-it-real-who-cares.tumblr.com>

King & Levin, "Ethics in Appraising Fine Art," Alex Rosenberg, pp. 121-124. (PDF file on class website)

King & Levin, "The Moral Case for Restoring Artworks," James Janowski, pp 143-154. (PDF file on class website)

Recommended Reading:

Smith, Judith G. and Wen Fong, *Issues of Authenticity in Chinese Painting*, Metropolitan Museum of Art, 1999 (accessible on GoogleBooks)
http://books.google.com/books?id=maSINPZu_hkC&printsec=frontcover-v=onepage&q&f=false

"Tribal Art information Services: Authenticity"

<http://www.paleobree.com/page3.htm>

Assignment:

- Tuesday, Nov 3:
- Student Presentation on News Story
 - Student Presentation on Reading
 - Field Trip to JSMA. Session on authenticity with Anne Rose Kitagawa, chief curator, JSMA
- Friday, Nov 6: Student Reflection on Week #7, due by 11 pm

Week 7:
Nov 10

Managing Collections: Where Are They From and Where Did They Go?

- the thoughtful Collections Policy
- deaccession issues
- respecting prior ownership of looted art

Goal: Understand the many ethical standards by which collection management defines the public trust between museums and community. Consideration will be given to rightful ownership and appropriate collection items.

Required Readings:

Edson, "Museum Ethics and Collecting Principles," Paul Perrot, pp. 187-195. (PDF file on class website)

Cuno, James, "The Case Against Repatriating Museum Artifacts, *Foreign Affairs*, November/December, 2014. (PDF file on class website)

King & Levin, "Museum Collecting, Clear Title, and the Ethics of Power," Tom L. Freudenheim, pp. 49 – 64. (PDF file on class website)

King & Levin, "Politics, Ethics and Memory, Nazi Art Plunder and Holocaust Art Restitution," by Ori Z. Soltes, pp. 65 – 88. (PDF file on class website)

Recommended Reading:

King & Levin, "Calling for a Code of Ethics in the Indian Art Market," Elizabeth A. Sackler, pp. 89-104. (PDF file on class website)

King & Levin, "The Preservation of Iraqi Modern Heritage in the Aftermath of the U.S. Invasion of 2003," Nada Shabout, pp. 105 – 120.

King & Levin, "Art Enters the Biotechnology Debate: Questions of Ethics," Ellen K. Levy, pp. 199-216.

Assignment:

- Tuesday, Nov 10: - Student Presentation on News Story
- Student Presentation on Reading
- Field trip to JSMA for Exhibition Evaluation
- Sunday, Nov 13: Student Reflection on Week #6 due by 11 pm

Week 8:
Nov 17

Conflicts of Interest: Putting the Organization First

- where do conflicts of interest appear? how are they discussed?
- controlling perception of Board and Museum

Goal: Determine how to navigate between tense situations when the actions of the Board and/or staff can be misperceived to the detriment of the organization and how to prevent these situations.

Required Readings:

King & Levin, "Law, Ethics, and the Visual Arts: The Many Facets of Conflict of Interest," Barbara T. Hoffman, pp. 243-261. (PDF file on class website)

Recommended Reading:

Marstine et al., "Law, Ethics, and the Visual Arts: The Many Facets of Conflict of Interest," by Barbara T. Hoffman, pp 243-262.

Assignment:

Tuesday, Nov 17: Student Presentation on News Story
Student Presentation on Reading

Friday, Nov 20: Student Reflection on Week #8, due by 11 pm

Week 9: Funding and Marketing the Museum: Follow the Money

Nov 24

- ethical and legal responsibilities for accepting government funds
- encouraging philanthropy vs. selling benefits

Guest speaker: Eric McCready, former director of Elvehjem (now Chazen) Museum of Art, Madison, Wisconsin, University of Texas Museum of Art, and development officer of University of Oregon Foundation.

Goal: While funding remains at the core of a museum being able to effectively fulfill its mission, guidelines will be considered for establishing ethical relationships between donor and museum.

Required Reading:

Marstine, "Ethics and challenges of museum marketing," by Yung-Neng Lin, pp. 202-219.

Marstine, "Being responsive to be responsible: Museums and audience development," by Claudia B. Ocello, pp. 188-201.

Assignment:

Tuesday, Nov 24: Student Presentation on News Story
Student Presentation on Reading

Sunday, Nov 29: Student Reflection on Week #9, due by 11 pm

Week 10: Student's Final Presentations

Dec 1 Schedule will be created in Week #8.

Final Paper will be due at the scheduled time of the class Final, **Tuesday, December 8, 12:30 pm.** *Email it to dturner@uoregon.edu.*



Anthony Schrag, *Push*, 2008, Gallery of Modern Art, Glasgow, Scotland

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Assignments and Grading

Readings:

Please read the assigned readings **prior** to the class. Bring questions you have on the readings to class. If the readings lead you to further pursue any of the cited examples, bring references to your research to share with the class.

Blog site:

<http://blogs.uoregon.edu/museumethics/>

Check the Blog site for the class regularly as announcements and additional reading possibilities may be posted. Powerpoint presentations will be presented after each class for further reference.

Canvas:

We will use Canvas ONLY for posting and reading grades. All materials will be found on the blog site.

Weekly Class Assignments:

1. *Weekly News Reports:*

Each student will sign up for **two weeks** to present a topical News story to the class that relates to a timely issue around museum ethics somewhere around the world. The presentation will be at the first of class and presenter should post a copy of news story on blog site by Sunday evening at 8 pm for all to read before class. In class, presenter will share the main facts of the story, illustrating the ethical issue brought up and the potential actions that could have been taken.

2. *Weekly report on Readings:*

Each student will also sign up for **two weeks** to lead a discussion session on one of the assigned readings. Discussion leader should also post their choice of the reading on the blog site by Sunday evening at 8 pm so all will be prepared. The discussion should be structured to first present a summary of the reading and then **pose three questions** to the class for comment.

3. *Reflections*

At the end of each week (except Week #10), students will write a Reflection about at least two issues covered during the week that may lead them to further reading and study. Discuss why these are important to you, the community, and the profession of the cultural organization. Deadline for them will be Friday evenings, 11 pm.

Required minimum word length for Reflections:

Undergraduate: 100 words

Graduate: 200 words

4. *Field Trips:*

There will also be field trips to local museums with specialized exercises.

Final Presentations:

The main research and writing project for the class will be a presentation and paper on a topic you would like to further explore. By the fifth week of the class, a variety of museum-related ethical topics will have been discussed and you will be able to narrow in on your area of interest. Then you will prepare a *Proposal for Research Topic* to turn in by end of class on **Tuesday, November 3**. In this Proposal, describe your choice of topic with the following information:

- a. description of ethical issue
- b. museum/country where this has been addressed
- c. how you will explore topic.

(this can all easily be written within 1 page)

Sample topics that could be chosen include following real-life issues:

1. Exhibition Sponsorship and the Relationship between Museums and the Private Sector
2. Collecting Sensitive Material and Repatriation of Collection Objects
3. Censorship Issues and Rights of Free Expression
4. Governance and Potential Conflict of Interest: Keeping Priorities in Order

The **presentations** should be illustrated and between 20 & 30 minutes each, with 10 more minutes for questions, be divided into three parts:

1. the history of appearances of the issues and how they were resolved. Cite at least three specific examples of museum decisions in this area that have caused debate. Have the ethical standards for these issues changed over the course of time?
2. a thorough analysis of one example of museum decision within your topic area that clearly explains both sides of the ethical debate, discussing the extent of issues addressed in the decision-making process. Try to utilize statements from those involved in the decision-making process through quotes or interviews. Discuss how the debate was carried out in public through the press or articles.
3. a detailed recommendation of how one of the specific cases cited above could have been better addressed with the advantage of hindsight. List the potential outcomes of the "better" decision that would present a positive image for the museum.

The papers should include:

1. a summary of the main ethical issues researched for your topic.
2. the written narrative of the specific part of your presentation, expanding on areas you were unable to discuss in your presentation.
3. a detailed explanation of a single area in the standard Code of Ethics for museums that you believe is most important and should be stressed and enforced. How would you help make this a commonly understood ethical statement that would guide decisions among staff and volunteers? How could you help the museum profession treat this ethical issue with great respect?
4. bibliography and footnotes

Required minimum page length for papers:

Undergraduate: 8 pages

Graduate: 12 pages

Graduate and undergraduate expectations:

This class is a split seminar-style class, meaning it is designed to accommodate and challenge students in both graduate and undergraduate programs. Workload is partially differentiated in page-length and rigor expected in written assignments, but I also intend for graduate students to be able to regularly articulate how issues and practices we encounter via course materials intersect with their expected professional trajectories. Graduate students have one additional assignment for this course, which comprises 20% of their total grade. The scope and expectations for the final project assignment differ for undergraduate students and graduate students.

Grading:

Grades will consist of the following evaluations for Undergraduates:

| | | |
|---|-------------------|-----|
| Participation in class discussions and completing <i>Reflections</i> (1 point for each of 9 Reflections and 1 point for participation) | | 10% |
| Presentation of two topical news story | (up to 10 points) | 20% |
| Presentation of two Readings | (up to 10 points) | 20% |
| Final presentation | | 20% |
| Final Paper | | 30% |

Grades will consist of the following evaluations for Graduates:

| | | |
|---|-------------------|-----|
| Participation in class discussions and completing <i>Reflections</i> (1 point for each of 9 Reflections and 1 point for participation) | | 10% |
| Presentation of two topical news story | (up to 10 points) | 20% |
| Presentation of two Readings | (up to 10 points) | 20% |
| Readings Review | | 15% |
| Final presentation | | 15% |
| Final Paper | | 20% |

- A+ = 99 through 100 points
- A = 94 through 98 points
- A- = 90 through 93 points
- B+ = 87 through 89 points
- B = 84 through 86 points
- B- = 80 through 83 points
- C+ = 77 through 79 points
- C = 74 through 76 points
- C- = 70 through 73 points
- D+ = 67 through 69 points
- D = 64 through 66 points
- D- = 60 through 63 points
- F = 59 and below



AAD435

Arts Business Development

AAD 435 Spring Term

Instructor: Scott Huette

Office: Rm 262 Lawrence Hall

Office Hours: 8 am – 9:30 am Mondays and Wednesdays

Email: shuette@uoregon.edu

Subject Line: Please indicate in the subject line this course number and title AAD 435 Arts Business Dev.

Course Readings: Two required course books available at the DuckStore

Read, S. (2011). *Effectual entrepreneurship*. London: Routledge.

Judkins, R. (2015). *Art of Creative Thinking, The*. London: Hodder & Stoughton General Division.

Additional readings provided online. Log onto the University of Oregon website and scroll to the bottom of the page for the link to Canvas. Click the link to our online class listed there.

Description of Course

This course is part of an entrepreneurial cluster of Arts Business and Arts Entrepreneurship available to students in the Arts and Administration program. Students taking this course will integrate the entrepreneurial process with business skills and strategies for the artist entrepreneur to transform creative ideas into meaningful ventures. Case studies and field research with a variety professional artists and creative professionals in the for-profit and not-for-profit creative sectors will allow participants to explore current and changing business theories and concepts, entrepreneurial practices, and arts business theories and concepts.

Understanding the challenges for individual art entrepreneurs and arts organizations will assist participants in establishing their place in the professional creative sector.

Course Objectives

- 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.

Spring 2016

- 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.

Course Format

Topics will be covered for 2 weeks so that participants have time to thoroughly investigate the complexities of the entrepreneurial process and corresponding business startup strategies.

Course content emphasizes guest speakers and panels, large group discussions, small group break out sessions to explore concepts together (see detailed weekly assignments in course schedule below).

Course Readings Two required texts are available at the UO DuckStore. Additional readings will be provided on line through canvas. Log onto uoregon.edu. Scroll to the bottom of the page and find the "Canvas" link. Click and you will find listing for AAD 435 Arts Business Development. Click to enter. Weekly instructions can be found under the Assignments link.

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 will be assessed through attendance.

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. You will bring this journal to the final for grading.

Research assignments 4 practical assignments worth 10% each are assigned at the beginning of the 2 week course topic. They are due by the end of the two week period unless otherwise noted.

Resource Packet 20% for the final term project. This resource packet is for your current and future reference as you venture in the arts business sector. This packet will be discussed the first day of class in more detail. See format and deadlines below:

Format: The final packet must be a hard copy

- You have creative license on how this looks (handmade, notebook with tabbed file separators you purchase or create on your own). However the final version **must have the following required sections in it**. You may choose to create more sections if you would like in the back but the following must be in order.

Deadline: Friday June 10, 10:15am. I do not accept late notebooks.

Weekly Topics

Week 1: **Our Roles as Artists:** Defining Arts Entrepreneurship and the hallmarks of the life of an artist.

Day 1 - 3/28: Syllabus and Introductions!

Day 2 - 3/30: **Discussion:** Values and Benefits of the arts

Week 2: **Our Skills:** Exploring the variety of Possibilities of the Venture for artists

Day 1 - 4/4: **Discussion:** The Dominant and Changing Narratives for Artists

Day 2 - 4/6: **Discussion:** Alternative economics or Caring Economics and the Gross National Happiness (GNH)

Assignment #1: Mapping the Creative Sector Landscape: The social, cultural and economic issues and challenges that currently exist in your chosen industry.

Due April 11th 10:00 am.

Week 3: **Planning:** Personally, Professionally, Artistically

Day 1 - 4/11: **Discussion:** For-Profit and Not-For-Profit funding

Day 2 - 4/13: **Discussion and Activity session:** Mission Statements, Stages of Venturing

Week 4: Planning:

Day 1 - 4/18: **Discussion:** What is the essential ingredient: finding your audience.

Day 2 - 4/20: **Discussion:** Audience development and market segmentation

Assignment #2: Plan your personal, professional and artistic future ventures. 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). Further details provided in class and online. Mission and Goals first draft due in class April 13th and 18th respectively. Final draft is due at the end of the term in resource book.

Week 5: Planning: How to plan, strategize and transform your venture; building commitment and partnerships.

Day 1 - 4/25: **Discussion:** Comparing project proposals, business plans and business models

Day 2 - 4/27 : **Discussion:** Fiscal Sponsorship and Insurance

Week 6: Planning: Finding your audience and getting the word out!

Day 1 - 5/2: **Discussion:** Marketing terms used in the arts vs. business

Day 2 - 5/4: **Small Group Activity:** Build a Local and Regional Media list inclusive of all artists

Assignment #3: 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.

Week 7: Money: Multiple Revenue Streams and Paying Yourself

Day 1 - 5/9: **Activity:** Your relationship to money

Day 2 - 5/11: **Discussion:** Multiple Streams of income

Week 8 : Money: Pricing and Negotiation and Legal Issues for artists

Day 1 - 5/16: **Discussion:** Pricing your work and services

Day 2 - 5/18: **Discussion:** Negotiating

Assignment #4: Complete for class , the jobs you have worked A pie chart of your current stream(s) of income and projected streams income And a Venn diagram of your multiple streams of creative income.

Week 9: **Money:** Taxes for Creative Professionals and Preparing to handle money

Day 1 - 5/23: **Discussion:** Budgeting, Cash Flow, Income Statement, Balance Sheet

Day 2 - 5/25: **Discussion:** Taxes and Accounting

Week 10: **Dead Week:** Work on Final

Day 1 5/30 - **NO CLASS** - Memorial Day

Day 2 6/1 - **Discussion:** Making a Proposal

Grading

Participation 20%

Assignments 40% (10% each for 4 assignments)

Creative Journal 20%

Resource Packet 20%

100% total

100-90 = A

89-80 = B

79-70 = C

69-60 = D

59 or below = F

For P/NP students: Please note that undergraduate students must achieve 70% (or a grade of C minus or above) to receive a "P" (passing grade) for a course.

Arts and Administration Program faculty follow a strict Incomplete ("I" grade) policy.

GRADING POLICY

Please note that the highest grade to be assigned in this Arts and Administration Program undergraduate course is an "A", which equates to 4.0 grade points. Individual students must take responsibility to attend closely to the course syllabus, assignment descriptions, as well as written comments on graded assignments in order to gain a more precise understanding of the interpretation that guides this course. While there is variation across classes in the ability

and effort of students, the standards are sufficiently broad to accommodate reasonable variation in performance.

TYPICAL GRADE DISTRIBUTIONS

A = Mastery: Distinctive work in synthesis of thinking and making, idea exploration and expression; extraordinary work reflective of high level investment, discovery, and intellectual engagement and achievement; significant personal progress.

B = Success: Well-executed idea exploration and expression reflective of genuine engagement, achievement, and basic comprehension; successful work reflective of strong investment in course concepts and objectives, frequent and thoughtful participation; evidence of personal progress.

C = Competent: Success in meeting minimum course requirements showing adequate investment, discovery, and intellectual engagement and achievement; competent, complete work with most assignments and work meets basic objectives, satisfactory grasp of material and participation in course; made some personal growth.

D = Below Average: Course concepts poorly understood and/or articulated, failure to engage with the minimum requirements, lack of sustained engagement in the learning process and intellectual growth; Indicates significant problems in more than one area of performance for the course.

F = Inadequate: Does not meet deadlines and basic course commitments; demonstrates an overall lack of academic discipline, intellectual focus, and/or personal growth; indicates either a lack of basic understanding of the material, sustained lack of engagement in the learning process, and/or negative forms of engagement with the course materials and the learning community (e.g. plagiarism, cheating, bullying)

ACADEMIC HONESTY

Plagiarism is a serious offense. The consequences for using the words of another without quotation marks or citation, or of using the ideas and conclusions of another without citation, are severe. In this course, such academic dishonesty will not be tolerated. For further information regarding academic dishonesty, see <http://libweb.uoregon.edu/quides/plagiarism/students/>.