

Order of Syllabi for Graduate Curricular Overview

CORE

1. Blandy & Fenn: Art in Society
2. Livingstone: Cultural Administration
3. Hager: Arts Learning Policy & Practice
4. Fenn: Media Management Praxis
5. Dewey: Cultural Policy
6. Kau: Marketing the Arts

AAD 510
Issues in Cultural
Management

- Management Course

TECHNOLOGY

7. Schiff: Info & Design I
8. Schiff: Info & Design II
9. Schiff: Multimedia in Arts Administration

} ✓
✓
✓

PROFESSIONAL PRACTICE

10. Hager: Internship I
11. Hager: Internship III

RESEARCH

12. Dewey: Research Methods in Arts Administration and HP
13. Dewey: Research Design in Arts Administration and HP

CONCENTRATION & ELECTIVE

Community Arts Management

14. Hager: Community Arts Partnerships

Community Cultural Development

Media Management

15. Fenn: Media Boundaries
16. Fenn: Media Publics

Film Festivals

Museum Studies

17. Livingstone: Museum Education
18. Parman: The Cultural Museum
19. Parman: Interpretive Exhibits Studio ✓
20. Turner: Museum Ethics Online ✓
21. Parman: Planning Interpretive Exhibits ✓
22. Turner: Museology

Performing Arts Management

23. Kau: Performing Arts Industry: Standards & Practices Seminar ✓
24. Dewey: Performing Arts Management
25. Dewey: Artistic Administration in the Performing Arts

Elective

26. Fenn: Public Folklore and Cultural Programming
27. Fenn: African American Cultural History in Eugene
28. Scott & Kau: Event Management ✓
29. Carpenter: Arts Program Theory ✓
30. Ballard: Youth Arts Curriculum & Methods ✓
31. Herskowitz: Film Festivals ✓

MASTER'S DEGREE REQUIREMENTS*

1) Core Component (28 credits)

Core courses address the study and management of the arts in social and cultural contexts. The focus is on arts and cultural management, information management, and cultural policy. *All of the following are required to be taken for a grade:*

| | | | |
|---------|-------------------------------------|---------|--|
| AAD 550 | Art in Society (4) | AAD 510 | Issues in Cultural Management |
| AAD 510 | Cultural Administration (4) | AAD 562 | Cultural Policy (4) |
| AAD 510 | Arts Learning Policy & Practice (4) | AAD 565 | Marketing the Arts (4) |
| AAD 510 | Media Management Praxis (4) | | Management Course (4, minimum with advisor approval) |

2) **Technology Component** (minimum 6 credits; first course is optional as a skill-leveling course; second and third courses are required). *The following are required to be taken for a grade:*

| | |
|---------|---|
| AAD 583 | Information Design and Presentation (Fall-3, optional) |
| AAD 584 | Advanced Information Design and Presentation (Winter-3, required) |
| AAD 585 | Multimedia in Arts Administration (Spring-3, required) |

3) **Professional Practice Component** (minimum 6 credits across all three courses). *The following courses are taken pass/no pass:*

| | |
|---------|---|
| AAD 604 | Internship I (1) |
| AAD 604 | Internship II (4-6) --summer enrollment is required |
| AAD 606 | Internship III (1) |

4) **Research Component** (Credit minimum depends on option). Master's candidates will write either a master's degree project, a master's degree thesis, or a capstone paper. In all cases, required courses in Research Methods and Research Proposal will prepare students for writing the thesis, capstone, or project. *The following courses are taken pass/no pass unless otherwise noted:*

| | | | | |
|---------|------------------------------|---------------------|---------|-------------------------------------|
| AAD 508 | Research Writing (1) | If Thesis: | AAD 503 | Master's Degree Thesis (9, minimum) |
| AAD 630 | Research Methods (4, graded) | | | Research Methods Elective |
| AAD 631 | Research Proposal (3) | If Capstone: | | Capstone Electives (6-8) |
| | | | | AAD 601 Reading (1-6) |
| | | If Project: | | AAD 601 Research (6, minimum) |

5) **Area of Concentration & Electives component** (variable, minimum 16-20 credits, depending on research option)

Community Arts Management
Media Management
Museum Studies
Performing Arts Management

| | | | |
|---------|--|---------|---------------------------------------|
| AAD 508 | P.A. Industry: Standards & Practices Seminar (1) | AAD 522 | Arts Program Theory (4) |
| AAD 510 | African American Cultural History in Eugene | AAD 524 | Conference Management (4) |
| AAD 510 | Public Folklore and Cultural Programming | AAD 529 | Museum Education (4) |
| AAD 510 | The Cultural Museum (3) | AAD 530 | Youth Arts Curriculum and Methods (4) |
| AAD 510 | Interpretive Exhibits Studio (3) | AAD 551 | Community Cultural Development (4) |
| AAD 510 | Planning Interpretive Exhibits (2) | AAD 609 | Practicum (1-6) |
| AAD 520 | Event Management | | |

CONTENTS OF COURSE SYLLABUS

As the primary, commonly available, summary of a course, the syllabus serves several purposes. It outlines the course, it denotes what students may expect from the course, and it locates the course in the curriculum. Not only read by prospective students, it is the best, concise, description of a course by those who teach it that is available to students and colleagues. The University Committee on Courses uses course syllabi in its review of courses. To maximize the usefulness of a syllabus to students and faculty, it is suggested that it contain the following:

1. Course Number
2. Title
3. Credits
4. Term, place, time, instructor
(For a new course proposal, indicate when it is likely to be offered, and how frequently)
(For a new course proposal, indicate who is likely to teach the course)
5. Place in Curriculum
 - Group requirement satisfying? (Explain why)
 - Multicultural requirement satisfying? (Explain why)
 - Other general education requirement satisfying?
 - Satisfying other major or program requirement?
 - Preparatory for other courses?
 - Prerequisites or other suggested preparation.
6. Format (Lecture, Discussion, Lab, . . .)
7. Outline of subject and topics explored
8. Course materials (Texts, books, readings, . . .)
9. Expectations for students
 - Explicitly (by pages assigned, lengths of assignments, etc.), or by
 - Expected student engagement (see suggested Student Engagement Inventory)
 - Readings
 - Problems
 - Attendance
 - Project
 - Writing
 - Laboratory
 - Field work
 - Electronic media/network/online
 - Performance
 - Presentation
 - Tests
 - Differential expected for graduate work for joint 400/500 level courses.
10. Assessment
 - Methods (testing, homework, . . .)
 - Times or frequency
 - Grading policy

[See Faculty Handbook for other recommendations regarding university policies.]

STUDENT ENGAGEMENT INVENTORY

To aid in assigning student credit hours uniformly to courses in the curriculum, the committee inventories the amount of student engagement in a course. The committee has found the following tool to be useful. Departments preparing course proposals are invited to use this, when deciding how many SCH units to request for a proposed course, and encouraged to report to the committee how this tool may be improved for their use.

Please identify the number of hours a typical or average student would be expected to spend in each of the following activities. The general guideline is that each credit should reflect 30 hours of student engagement. Therefore, a 3-credit course would engage students for 90 hours total among the activities listed below, whereas a 4-credit course would list 120 hours of activities in which students are engaged over the course of the term.

| Educational activity | Hours student engaged | Explanatory comments (if any): |
|----------------------------------|-----------------------------|--------------------------------|
| Course attendance | | |
| Assigned readings | | |
| Project | | |
| Writing assignments | | |
| Lab or workshop | | |
| Field work/experience | | |
| Online interaction | | |
| Performances/creative activities | | |
| Total hours: | | |

Definition of terms:

| | |
|-----------------------------------|--|
| Course attendance | Actual time student spends in class with instructor or GTF |
| Assigned readings | Estimated time it takes for a student with average reading ability to read all assigned readings |
| Writing assignments | Estimated time it takes for a student with average writing ability to produce a final, acceptable written product as required by the assignment |
| Project | Estimated time a student would be expected to spend creating or contributing to a project that meets course requirements (includes individual and group projects) |
| Lab or workshop | Actual time scheduled for any lab or workshop activities that are required but are scheduled outside of class hours |
| Field work/experience | Actual or estimated time a student would spend or be expected to spend engaged in required field work or other field-based activities |
| Online activities | Actual or estimated time a student would spend or be expected to spend engaged in online activities directly related to the course, separate from online research required for projects or writing assignments |
| Performances /creative activities | Actual or estimated time a student would spend or be expected to spend outside of class hours engaged in preparing for required performance or creative activity |

Syllabi Standards Established by the Arts & Administration Program

Course Conduct

Materials in this course may be controversial and involve contentious discussion. A variety of opinions and ideas are encouraged and appreciated. Participation in this class assumes:

- the dignity and essential worth of all participants is respected
- the privacy, property, and freedom of all participants will be respected
- bigotry, discrimination, violence, and intimidation will not be tolerated
- personal and academic integrity is expected

Academic Honesty—Avoiding Plagiarism

All work submitted in this course must be your own and produced exclusively for this course. The use of sources (ideas, quotations, paraphrases) must be properly acknowledged and documented. Violations will be taken seriously.

“Members of the university community are expected to be honest and forthright in their academic endeavors. To falsify the results of one's research, to present the words, ideas, data, or work of another as one's own, or to cheat on an examination corrupts the essential process by which knowledge is advanced.”

This statement comes from the Student Life web page

(http://studentlife.uoregon.edu/duck_guide/academic_honesty.html). For a more thorough description of the University's policies, and the expectations placed on both students and faculty, go to that page.

Disability Services

All students are entitled to an accessible and positive learning environment. If you have a documented disability and anticipate needing access assistance in this course, please let me know during the first week of the term. You may contact Disability Services for further information about access assistance: 164 Oregon Hall, 346-1155 (TTY: 346-1083), disabsrv@uoregon.edu

CAMPUS RESOURCES

ACADEMIC LEARNING SERVICES [HTTP://ALS.UOREGON.EDU/](http://als.uoregon.edu/)

Overcoming obstacles to effective teaching and learning often requires more than teachers and students can accomplish individually. Programs, workshops, courses, tutors, and mentors are among the many resources we provide to help with educational pursuits at the University of Oregon.

(541)346-3226, 68 Prince Lucien Campbell Hall, als@uoregon.edu

BIAS RESPONSE TEAM [HTTP://BIAS.UOREGON.EDU/](http://bias.uoregon.edu/)

The University of Oregon Bias Response Team (BRT), based out of the Office of Student Life, works to gather information about bias incidents and to support those who unfortunately have witnessed, or themselves become a target, of an act of bias.

(541)346-1134 or (541)346-1139, 164 Oregon Hall, brt@uoregon.edu

CONFLICT RESOLUTION SERVICES

[HTTP://STUDENTLIFE.UOREGON.EDU/PROGRAMS/CRS/INDEX.HTM](http://studentlife.uoregon.edu/programs/crs/index.htm)

CRS offers informal, voluntary and confidential processes to assist individuals and groups work through conflict, plan for the future, or make decisions. Students use CRS to help resolve a wide variety of conflicts such as conflicts with friends or roommates, issues regarding custody and/or divorce, conflicts related to university housing, workplace conflicts, conflict within or among student or workgroups.

(541)346-0617 or (541) 346-6105, lsponko@uoregon.edu (or) cmcgrow@uoregon.edu

DISABILITY SERVICES [HTTP://DS.UOREGON.EDU/](http://ds.uoregon.edu/)

Disability Services provides direct support and services to students who encounter barriers to access or participation in university classes, programs and offerings. We are also here to assist students, instructors, staff and community members through consultation, outreach, programming and referral.

(541)346-1155, 164 Oregon Hall, disabsrv@uoregon.edu

DIVERSITY EDUCATION & SUPPORT [HTTP://DIVERSITY.UOREGON.EDU/MAIN.HTM](http://diversity.uoregon.edu/main.htm)

Website to learn about events and connect with resources on campus.

(541)346-1139, 164 Oregon Hall, jrr@uoregon.edu

LGBT EDUCATIONAL AND SUPPORT SERVICES [HTTP://LGBT.UOREGON.EDU/](http://lgbt.uoregon.edu/)

Promoting a supportive environment at the University of Oregon for LGBT students, faculty, and staff through support services and educational efforts designed to reduce heterosexism, gender bias and homophobia.

(541)346-1134, 164 Oregon Hall, program@uoregon.edu

MEN'S CENTER [HTTP://WWW.UOREGON.EDU/~UOMC/](http://www.uoregon.edu/~uomc/)

The Men's Center exists to promote the physical, mental, emotional, and social health of men, and attitudes and behaviors that will benefit everyone.

(541)346-0743, EMU Suite 2 (Lower level of the EMU), uomc@uoregon.edu

NONTRADITIONAL STUDENT PROGRAMS

[HTTP://STUDENTLIFE.UOREGON.EDU/PROGRAMS/NONTRAD STUDENT PROG/INDEX.HTM](http://studentlife.uoregon.edu/programs/nontrad%20student%20prog/index.htm)

The Nontraditional Student Program exists to assist nontraditional students in meeting their educational, career and personal goals, advocate for services that correspond to the diverse needs of the nontraditional student , provide a supportive and nurturing environment to engage nontraditional students as active partners in the planning, delivery and evaluation of their own learning, and provide support and services to veterans returning to the university environment. (541)346-1123, 164 Oregon Hall, gjewett@uoregon.edu

OFFICE OF MULTICULTURAL ACADEMIC SUPPORT [HTTP://WWW.UOREGON.EDU/~OMAS/](http://www.uoregon.edu/~omas/)

OMAS staff specializes in providing a culturally supportive environment that empowers self-identified students of color to fulfill their educational and career goals. (541)346-3479, 164 Oregon Hall, omainfo@uoregon.edu

OFFICE OF STUDENT LIFE [HTTP://STUDENTLIFE.UOREGON.EDU/MAIN.HTM](http://studentlife.uoregon.edu/main.htm)

The Office of Student Life staff are available to help you find solutions and resources to most issues and concerns on a drop-in basis. (541)346-3216, 164 Oregon Hall, stl@uoregon.edu

SEXUAL VIOLENCE PREVENTION

[HTTP://STUDENTLIFE.UOREGON.EDU/PROGRAMS/SEXUAL VIOLENCE PREV EDU/INDEX.HTM](http://studentlife.uoregon.edu/programs/sexual%20violence%20prev%20edu/index.htm)

The Office of Student Life coordinates the Alliance for Sexual Assault Prevention, self-defense classes, courses about preventing sexual assault, and other programs and events designed to prevent unwanted sexual behavior. In addition, the office provides support for survivors of sexual and partner violence.

(541)346-1198, 164 Oregon Hall, aleeder@uoregon.edu

TEACHING EFFECTIVENESS PROGRAM [HTTP://TEP.UOREGON.EDU/](http://tep.uoregon.edu/)

The Teaching Effectiveness Program offers a variety of activities and services to engage the academic community focus on teaching and learning, obtaining feedback on their teaching performance, and improving undergraduate instruction. TEP services are free to all who teach— faculty members, graduate teaching fellows (GTFs), staff and university departments. All consultations and midterm feedback services are confidential.

(541)346-2177, 68 Prince Lucien Campbell Hall

WOMEN'S CENTER [HTTP://WWW.UOREGON.EDU/~WOMEN/](http://www.uoregon.edu/~women/)

The mission of the ASUO Women's Center is to advocate for the best educational and working environment for the women at the University of Oregon. We accomplish this by working toward societal change and the end of oppression and by supporting personal growth.

(541)346-4095, EMU Suite 2 (Lower level of the EMU), womenctr@uoregon.edu

Core

Doug Blandy, Professor

dblandy@uoregon.edu

Office 251 B. Hours: 1-3pm Tuesdays and other times by appointment.

John Fenn, Adjunct Assistant Professor

jfenn@uoregon.edu

Office 265 LA. Hours: 9:30am-noon Wednesdays and other times by appointment

AAD 450/550: ART IN SOCIETY – Thurs. 2-4:50 –249 LA

Description: This course examines the arts as they function as material culture in society. The relationships of art to society and individual values are explored using anthropological, philosophical, sociological, and art educational literature. Concepts derived from these orientations are used to examine ways in which material culture functions to maintain, transmit, and change culture and society. Fine, functional, popular, folk, multimedia and environmental forms are considered. Implications for arts management are addressed.

Objectives:

- Students will analyze assigned readings for concepts useful in understanding ways in which art functions in various cultures and contemporary society.
- Students will analyze material culture using information and methods derived from lectures and readings.
- Students will present analyses of readings and observations, in class and in papers, demonstrating ability to:
 1. analyze cultural assumptions in readings and held values.
 2. consider aesthetic principles in culture-based contexts.
 3. analyze artifacts and events in a cultural context using information derived from lectures, discussions, and readings as well as from your research.
 4. draw implications for arts management.

Shared Responsibilities in a Learning Community:

All members of a learning community (i.e. our class) willingly share the responsibilities of gathering, synthesizing and building meaning. As your instructors we are responsible for :

- a) giving you as much control as possible over your own learning experience within the boundaries of the course purpose and expected outcomes
- b) clarifying expectations and helping you establish quality criteria for your work
- c) helping you achieve success in this course
- d) demonstrating the value of this course
- e) helping you access quality resources and clarifying concepts
- f) guiding you in the completion of tasks to demonstrate your achievement

At the same time, we expect you to take responsibility for your own learning by:

- a) openly sharing your work and asking for feedback
- b) relating concepts and skills to your real world experiences
- c) gathering and synthesizing information from a variety of sources
- d) making us aware of your individual learning needs
- e) being prepared and on time for all of our sessions

Method of Instruction: Socratic

Our method for teaching this class is to encourage the understanding and appreciation of course content by facilitating

critical thinking and written/verbal dialogue. Emphasis is placed on thought rather than memorization. Our intent is to encourage the following:

Critical understanding of a topic and the controversies associated with it.
Generation of multiple responses and perspectives on issues of common concern.
Consideration of taken for granted assumptions in new ways.
Concentration on discovery.
A desire to know more.
Provocative and well argued discussion.

Course Conduct:

Material presented in this course can be controversial and involve contentious discussion. A variety of opinions and ideas are encouraged and appreciated. Participation in this class assumes that:

The dignity and essential worth of all participants is respected
The privacy, property, and freedom of participants will be respected
Bigotry, discrimination, or intimidation will not be tolerated
Personal and academic integrity is expected.

Attendance:

Full attendance and participation each week is expected. Beginning at 2 unexcused absences grades will drop by 1 letter grade for each unexcused absence.

Readings:

Each week we will do in-class work that requires that you have done the assigned readings. Reading assignments from the course text are noted on course calendar. You are also expected to read from the attached bibliography.

Course text: Becker, H. (1982). *Art worlds*. Los Angeles: University of California.

Attached bibliography

Documented Disabilities:

If you have a documented disability and anticipate needing accommodations in this course, please make an appointment with me during the first week of the term. Please request that the Counselor for Students with Disabilities sends a letter verifying your disability. The current

Sub-Questions on Reading Assignments (Variable due dates-see class schedule)

For our meetings from Weeks 2-8 (April 9, 16, 23, 30; March 7, 14, 21), the class will address a question related to art and society. These questions are given on the course schedule (below), and correlate to issues that Becker discusses in his book. For each of these eight weeks you are to submit (via the appropriate BlackBoard Discussion Forum) two postings related to the larger question that is the focus for a given class session:

The *first posting* will be a sub-questions referring specifically to issues raised in the reading assignment for that class and/or related supplementary materials; you need to include in your posting an example/illustration, in the form of a URL or reference to a current event that you will be prepared to discuss in class. Both your question and example should be in dialogue with Becker's ideas, seeking to push his thinking beyond the boundaries of the book and into the current arts environment. **This posting is due by midnight Tuesday of each week!**

The *second posting* is to be a response to (at least) one of your classmate's posting for that week. You can elaborate on a point he/she makes, pose a counter question, or offer some sort of answer/insight. Use this opportunity to expand a dialog with Becker's text into one that might help guide our class session for that week. **This posting is due by midnight on Wednesday of each week!**

Reading assignments for a given session are listed on the course schedule, and supplementary materials are in the bibliography. You should read beyond the assigned chapters in Becker in order to get the most out of this course.

Concept Note (due April 23)

The content for this course comes from readings, class lectures, and class discussions. These sources will include the use of terms or concepts that are important to the understanding of art in society. The concept note you are asked to write should take the form of a 3-5 page encyclopedia entry. The concept note should include the following:

- The concept expressed as one or two words
- Some explanation of the origin of the concept
- Some examination of the various ways that this concept has been used in relation to art and society
- Some conclusions as to the utility of the concept, and how it should be used in relation to thinking about art and society
- A 3-5 entry bibliography using APA format
- Your concept note should be word processed in 12 pt.

Wikipedia (http://en.wikipedia.org/wiki/Wikipedia:The_perfect_article) recommends the following guidelines for entries, and these guidelines are applicable to this assignment. You should consider adding your concept to *Wikipedia* or editing a preexisting entry for the concept. Should you do this, keep in mind that the 3-5 page range still applies.

The perfect *Wikipedia* article...

begins with a definition and clear description of the subject; the lead section introduces and explains the subject and its significance clearly and accurately, without going into excess detail.

is understandable; clear enough to be understood, yet goes into sufficient detail; thoroughly explores and explains the subject as to be comprehended by laymen and experts alike.

is nearly self-contained; includes and explains all essential terminology required in the article, such that someone could completely understand the subject without having to read many other articles.

branches out; contains wikilinks and sources to other articles and outside materials that may add new meaning or background to the subject or give relevant, connected information, so readers may easily understand where they should go for more background or information.

acknowledges and explores all aspects of the subject; covers every encyclopedic angle of the subject.

is completely neutral and unbiased; has a totally neutral point of view; presents competing views on any controversies logically and fairly, pointing out all sides without favoring any particular ideal or viewpoint. The most factual and accepted views are emphasized, and minority views given a somewhat lesser priority, while at the same time giving enough information and references for the reader to find out more about any particular view.

is an appropriate length; article size is long enough to provide sufficient information, depth, and analysis on its subject, without including unnecessary detail or information that would be better suited for a child article ("subarticle"), related article, or sister projects.

reflects expert knowledge; fact-based and rooted in sound scholarly and logical principles.

is precise and explicit; free of vague generalities and half-truths that may stem from an imperfect grasp of the subject.

is well-documented; reputable sources are cited, especially those which are the most accessible and up-to-date.

is very clear; written to avoid ambiguity and misunderstanding. Begins with a definition, and follows a logical structure; uses clearly-worded sentences, grammar, and syntax.

includes informative, relevant images, each with an explanatory caption. May include maps, portraits, photographs, or artwork; sufficient images to add to a reader's interest or understanding of the text, but few enough images that they do not distract from the article.

is engaging; uses varied sentence lengths and patterns; language is descriptive and colorful while still maintaining encyclopedic tone.

uses proper grammar, spelling, and writing conventions; follows all the accepted rules of modern English.

Critique Essay (May 14)

For this assignment adopt a critical perspective regarding material culture. Your assignment is to write an essay (i.e., a short literary composition on a single subject usually presenting the personal opinion of the author). Your essay should be

three to five pages in length, double-spaced, and word-processed in 12 pt. Your essay should be based on one of the critical models discussed in class.

Visit a site where you can encounter original art. The goal is for you to experience original artwork, NOT reproductions. Using one of the criticism models discussed in class respond to the work. Criteria for evaluation includes well-developed ideas; organization (beginning, middle, end); personal voice evident; and overall clarity (spelling, grammar, punctuation).

Fieldwork: Exploring an Art World (due June 4)

Becker (1982) defines an art world as “the network of people whose cooperative activity, organized via their joint knowledge of conventional means of doing things, produces the kind of art works that art world is noted for. (p.x). All of us are members of one or more art worlds, however, for this assignment your task is to immerse yourself in an art world that you are not normally associated with.

Art worlds include a vast range of people and things. Your fieldwork and paper should focus on some art form or class of art forms along with the people and network the form is associated with. You can choose basically any contemporary or historical art world for your focus, but the paper must satisfy several basic requirements.

You must **turn in** a proposal for your fieldwork by May 7. Your proposal **MUST** include five sources that are not limited to websites, and all websites must include an operating URL. We will provide comments and, if possible, leads on resources that you should include in your paper. We will reject proposals whose topic, format, or preparation do not strictly address the requirements outlined here, but rejected proposals will not count against your grade. However, we will automatically deduct a letter grade off the final grade for any paper for which we do not receive a proposal, regardless of how good your final product may be.

Your paper must have an abstract. In social scientific literature, abstracts summarize the basic questions, methods, relevance, and conclusions of a research paper. You should prepare a descriptive abstract, a paragraph at the outset of the paper that briefly summarizes:

- 1) the subject of the paper, the question you are asking about that subject, and what you are asking about this subject (e.g., “This paper will analyze the art world associated with hobby knitting in Eugene and examine the way in which knitters amass and contribute social capital.
- 2) why this research topic is significant
- 3) your research methods (e.g., “I joined a local knitting group, interviewed several members of the group, and attended a local exhibit of hand knitted sweaters. I also reviewed the literature associated with knitting as a domestic art in the United States.”
- 4) a hint to your conclusion(s).

The abstract should be less than 100 words.

Your paper must include the following specifically labeled sections:

RATIONALE. Your paper should provide a rationale for why what you have chosen is an art world. You should state how the art world you have chosen is conceived by members of the art world.

Your selection of a suitable art world and a good research question should be guided by factors including:

how much there actually is to be said about the art world (e.g., do you have sufficient data?; is it something in which you think people are interested?; etc);

the presence of supporting and/or comparative analysis (i.e., has someone else already written something on this art world?--it isn't essential that someone has already done some research on your topic, but it certainly will help you, and there has been useful research done on almost every conceivable art world);

do you have a basic method for the analysis? Do you know how you will analyze the art world and the forms created and appreciated within it? and relate it to your research questions? For additional information on fieldwork methods consult Bartis, P. (2002). *Folklife and fieldwork: A layman's introduction to field techniques*. Available: <http://www.loc.gov/folklife/fieldwork/>

in what ways are you interested/invested in this art world?

RESEARCH QUESTION. Your paper must have a research question. Just describing knitting groups, art school painters, car customizers or stencil pirates does not address a tangible research question, even though such a description is

important to your narrative. You should have a central question (summarized in the paper's abstract) that clearly states why you are studying this particular art world. A research question should clearly state: what do you want to know?; and why do you want to investigate this problem or issue?

METHOD. Your paper should also clearly state how you will go about examining this question (i.e., your methodology): e.g., you went to Soft Horizons, inventoried materials sold in the store, attended a knitting group, surveyed five knitters, examined objects knitted by those surveyed, and so on. Research questions can revolve around any of the material discussed in *Art Worlds* or otherwise presented in class that impact cultural participation and experience.

FINDINGS. Your paper must have a findings section that summarizes what you have discovered. It must clearly restate what you set out to examine or focus upon, what you found out in the course of research (which can include things you did not expect as well as what you had already intuitively believed), and the relevance of the subject to understanding the relationship between art and society.

CONCLUSION. Conclude your paper with a review of the study, the conclusions you reached, and recommendations for further study.

REFERENCES. References are required. Referencing style should conform to the latest edition of the style manual of the American Psychological Society. Everything that does not come directly out of your head **MUST** have a cited source. You should consult a wide range of resources including things you do not normally cite in academic papers, such as mass media texts, media, and web discussion groups, but you still **MUST** use academic research as well that either directly examines your topic or provides you theoretical ideas that you subsequently use in your research paper. We expect that you will reference at least 15 different sources. Papers without references will not pass.

ILLUSTRATIONS. Ten or more digitized images and audio samples as appropriate that exemplify your chosen art world in some way. Number your visuals and sound samples and refer to them in your paper.

The paper is due **JUNE 4**. The paper can be turned in any time before that point. We *cannot* accept late papers--please don't procrastinate.

The paper you turn in *will include* both text and digital material. The paper must be *at least* ten double-spaced pages in length.

Font size should be 12 pt, and all margins should be 1". Your paper **MUST** be stapled and placed in one pocket of a two-pocket folder. The other pocket will be used to hold slides or a cd with digitized materials that support your narrative. We will penalize papers that have insufficient references and will deduct points for grammar and spelling errors: please proof read your work. Do not use gender-exclusive language (e.g., universal "Man," or "he" as a reference to unspecified gender).

Final Project Wiki Session: (due June 4)

In order to present your research project to the entire class, you will create a wiki-poster on our course Wikispaces site. We will generate and manage this site, providing you with the necessary information for joining and editing well before the due date for this assignment. Tips and guidelines for conceptualizing and creating your wiki follow:

Guidelines for Wikis (quoted and adapted from the International Gender and Language Association)

Planning Your Wiki: Start early. Planning can happen as your research project is underway, especially if there are particular images or graphics you want to employ and might need time to gather. Your wiki should emphasize one key idea from your study of an art world and clearly demonstrate it. Choose what key idea you want to focus on and how you can best support it through visual (and, secondarily, textual) means.

Designing Your Wiki: Wherever possible, use visual aids rather than text to communicate ideas: photographs, drawings, audio or video clips, tables, charts, and graphs. Color is an important tool not only for making your wiki visually interesting but also for presenting data (color controls are limited in Wikispaces, but much can be done to 'customize' individual pages). Keep the text in the wiki to a minimum. Ideally, your text should have no more than a paragraph highlighting the main issues. We will be projecting these wikis for the entire class to view, so be sure to use a large enough font to ensure readability.

Presenting Your Wiki: We will provide a computer from which everyone will access their wikis. Each member of the class will have approximately five minutes to present, with one minute of that comprising a brief, clear, well-planned statement of what your project is about (topic, setting, findings). Then let the audience members ask questions. You should be as prepared as if you were going to give an oral presentation, but the goal is to have a more informal back-and-forth exchange.

Selected Course Bibliography

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Course Schedule– Spring 2009

April

- 2 What are things? What is (are) art (things) for? What is an "art world"?
GUEST: Dr. Rogena Degge (*Professor Emeritus, Arts and Administration*)
- 9 What constitutes collective activity in art?
READ: *Becker*, Art Worlds and Collective Activity (CH. 1); Epilogue (CH. 12)
reading subquestion 1 due by April 7; response by April 8
- 16 What are the conventions associated with an art world?
READ: *Becker*, Conventions (CH. 2); Arts and Crafts (CH. 9)
reading subquestion 2 due by April 14; response by April 15
- 23 What defines the inside, the margins, and the outside of an art world?
READ: *Becker*, Integrated Professionals, Mavericks, Folk Artists and Naive Artists (CH. 8)
CONCEPT NOTE due
reading subquestion 3 due by April 21; response by April 22
-
- 30 What is the function of art in a democracy?
GUEST: Barbara Schaffer Bacon (*co-director, Americans for the Arts*)
READ: *Becker*, Art and the State (CH. 6)
reading subquestion 4 due by April 28; response by April 29

May

- 7 Who, and what, assists us in recognizing a work of art?
GUEST: Dr. John Lysaker (*Philosophy*)
READ: *Becker*, Aesthetics, Aestheticians, and Critics (CH. 5)
reading subquestion 5 due by May 5; response by May 6
- 14 Who collects art and why?
GUESTS: select collectors
READ: *Becker*, Distributing Art Works (CH. 4); Reputation (CH. 11); Mobilizing Resources (CH. 3)
CRITIQUE due
reading subquestion 6 due by May 12; response by May 13
- 21 Is the remix/bash/mash-up the aesthetic of our time?
FIELD TRIP to Federal Courthouse; details TBA
READ: *Becker*, Editing (CH. 7)
reading subquestion 7 due by May 19; response by May 20
- 28 What do you imagine the future of art to be?
READ: *Becker*, Change in Art Worlds (CH. 10)
reading subquestion 8 due by May 26; response by May 27

June

- 4 Art Worlds Symposium = **FINAL PROJECT due**

Campus Resources For students

The UO is committed providing a learning environment in which students can be successful. The following resources are available to support students in being successful.

Academic Learning Services <http://als.uoregon.edu/>

(541)346-3226, 68 Prince Lucien Campbell Hall, als@uoregon.edu

Bias Response Team <http://bias.uoregon.edu/>

(541)346-1134 or (541)346-1139, 164 Oregon Hall, brt@uoregon.edu

Career Center <http://uocareer.uoregon.edu/>

(541) 346-3235, 220 Hendricks Hall, career@uoregon.edu

Conflict Resolution Services

<http://studentlife.uoregon.edu/programs/crs/index.htm>

(541)346-0617 or (541) 346-6105, lspanko@uoregon.edu (or) cmcgraw@uoregon.edu

Counseling and Testing Center <http://counseling.uoregon.edu/dnn/>

(541) 346-3227

2nd Floor, University Health, Counseling, and Testing Center Building, 13th & Agate

Crisis Center <http://www.uoregon.edu/~uocrisis/index.html>

(541) 346-4488, uocrisis@gladstone.uoregon.edu

Disability Services <http://ds.uoregon.edu/>

(541)346-1155, 164 Oregon Hall, disabsrv@uoregon.edu

Diversity Education & Support <http://diversity.uoregon.edu/main.htm>

(541) 346-1139, 164 Oregon Hall, jrr@uoregon.edu

Health Center <http://healthcenter.uoregon.edu/>

(541) 346-2770, 1590 East 13th Street,

LGBT Educational and Support Services <http://lgbt.uoregon.edu/>

(541)346-1134, 164 Oregon Hall, program@uoregon.edu

Men's Center <http://www.uoregon.edu/~uomc/>

(541)346-0743, EMU Suite 2 (Lower level of the EMU), uomc@uoregon.edu

Nontraditional Student Programs

[http://studentlife.uoregon.edu/programs/nontrad student prog/index.htm](http://studentlife.uoregon.edu/programs/nontrad_student_prog/index.htm)

(541)346-1123, 164 Oregon Hall, gjewett@uoregon.edu

Office of Multicultural Academic Support <http://www.uoregon.edu/~omas/>

(541)346-3479, 164 Oregon Hall, omainfo@uoregon.edu

Office of Student Life <http://studentlife.uoregon.edu/main.htm>

(541)346-3216, 164 Oregon Hall, stl@uoregon.edu

Sexual Violence Prevention

http://studentlife.uoregon.edu/programs/sexual_violence_prev_edu/index.htm

(541)346-1198, 164 Oregon Hall, aleeder@uoregon.edu

Teaching Effectiveness Program <http://tep.uoregon.edu/>

(541)346-2177, 68 Prince Lucien Campbell Hall

Women's Center <http://www.uoregon.edu/~women/>

(541)346-4095, EMU Suite 2 (Lower level of the EMU), womenctr@uoregon.edu

**Arts & Administration Program
University of Oregon**

**AAD 510/410 Cultural Administration
Fall 2008**

Instructor: Dr. Phaedra Livingstone

Contact: Office hours Thurs 12-2pm or by appt. in 272 Lawrence Hall
phaedra@uoregon.edu

Class Meetings: room 249 Lawrence Hall, 2-4:50pm Thursdays

Course Description:

This course will provide a grounded foundation for your coursework in the Arts & Administration program. Readings and classroom activities are designed to introduce you to major issues in the administration of a nonprofit organization, with particular emphasis on cultural organizations. These same materials will also be useful resources for your future work.

Course assignments lead student teams through the creation of imaginary organizations, and a process of exploring various problems commonly encountered in arts administration. These problems include: the changing economic, political, and social context of arts organizations; governing board and constituency relations and development; operations, planning, and policy needs; and, financial management, fundraising and marketing. While there will be some guest speakers, videos, and presentations by the instructor, class meetings will be largely seminar style with student-led discussions and reporting on team learning experiences in the development of your fictional organizations.

Expectations

Attendance:

Full attendance and participation each week is expected. Beginning at 2 unexcused absences grades will drop by 1 letter grade for each absence. Attendance for the duration of the full class period is required, and all assignments must be completed on time. The instructor will not accept written work late unless there are extenuating circumstances and accommodation has been arranged, in writing, well in advance.

Course conduct assumes:

The dignity and essential worth of all participants is respected.
The privacy, property, and freedom of participants will be respected.
Bigotry, discrimination, violence, or intimidation will not be tolerated.
Personal and academic integrity is expected.

Shared Responsibilities in a Learning Community:

All members of a learning community (i.e. our class) willingly share the responsibilities

of gathering, synthesizing and building meaning. Students and instructor will learn together and our mutual goal will be to enhance each participant's knowledge, self-confidence, and ability with regard to the administration of cultural organizations.

As your instructor I am responsible for:

- a) allowing you as much control as possible over your own learning experience within the boundaries of the course purpose and expected outcomes;
- b) clarifying expectations and helping you establish quality criteria for your work;
- c) helping you achieve success in this course;
- d) demonstrating the value of this course;
- e) helping you access quality resources and clarifying concepts; and
- f) guiding you in the completion of tasks to demonstrate your achievement.

At the same time, you will take responsibility for your own learning by:

- a) openly sharing your work and asking for feedback;
- b) relating concepts and skills to your real world experiences;
- c) gathering and synthesizing information from a variety of sources;
- d) making us aware of your individual learning needs; and
- e) being prepared and on time for all of our sessions. Readings should be critiqued and not just scanned; assignments will be turned in at the beginning of classes.

Collaboration, Cooperation, and Teamwork:

An important component of this introductory course is the successful completion of your team projects. Teamwork is a rewarding and necessary imperative in the culture of nonprofit organizations. Quite naturally, it can involve frustration and conflict. The most important tools you will take away from this course are ways to meet the challenges inherent in working in groups.

Therefore, it is important that you take seriously the information and exercises provided in the teamwork web site required in your reading list. Each member of the class is responsible for participating in the steps necessary to build the team, which include:

- a) contributing one's full capabilities to an equal share of the workload;
- b) developing and practicing ways to resolve conflict; and
- c) committing to the success of the group's work.

Documented Disabilities:

If you have a documented disability and anticipate needing accommodations in this course, please make an appointment with me during the first week of the course. Please request that the Counselor for Students with Disabilities sends a letter verifying your disability. The current counselor is Molly Sirois (346-1073). Disabilities may include (but are not limited to) neurological impairment; orthopedic impairment; traumatic brain injury; visual impairment; chronic medical conditions; emotional/psychological disabilities; hearing impairment; and learning disabilities.

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 result in automatic failure of the course. For further information regarding academic honesty, see <http://libweb.uoregon.edu/guides/plagiarism/students/>

Cell Phones, Laptops and Other Electronics:

Your undivided attention is required, and respect for your fellow course participants' time is expected. Cell phones **MUST** be turned off in the class. The use of laptops is permitted **ONLY** for note-taking or class-related internet searches. Non-course-related activities during class will not be tolerated.

Team Assignments:

All team project assignments are group efforts and for each project component the team will turn in ONE jointly authored document, to which you have all contributed.

General tasks necessary to the success of project assignments include:

- a) meeting to set up work schedule for the term and committing to meeting regularly throughout the term;
- b) reading, reflecting upon, and discussing teamwork material available on the assigned web site;
- c) utilizing material on organizational planning to assure timely and realistic goals and objectives;
- d) determining and assigning the individually and/or collaboratively conducted component tasks for the completion of each project assignment; and
- e) regularly monitoring the team's accomplishments, limitations, and successes in reaching goals as the work progresses.

Outline of Major Assignments

TEAM PROJECT

Assignment #1

[two copies of each document due on **October 16th**]

Invent a cultural organization based on the interests and goals of members of the team.

1. Develop a statement (minimum of 4, maximum of 8 pages) that:
 - a) describes the organization;
 - b) identifies the need or motivation for creating such an entity;
 - c) identifies the constituencies and stakeholders (groups that have a vested interest in the success of the organization); and
 - d) discusses likely board recruits and methods for recruiting them.
2. Write a mission statement for your organization (maximum 1 page).

Be prepared to summarize your process and critique another team's assignment in class, **October 23.**

Assignment #2

[two copies of each document due on **November 6**]

Develop your organization's structure, describing it with the following documents:

- a. Create an organization chart;
- b. Write your organization's bylaws;
- c. Develop job descriptions for at least 3 positions.

N.B. Job descriptions and employment ads are not the same thing. These descriptions should be comprehensive – documents you would keep on file for new hires as they begin their employment.

Be prepared to summarize your process and critique another team's assignment in class, **November 13**.

Assignment #3

[proposal due **November 30**; presentation **December 4**]

Develop a fund-raising proposal. For this you will need to identify funding source/s (a real granting agency with posted application guidelines), and write a proposal that requests support for a particular project. Your proposal should conform to the funding agency's guidelines.

Typically, the following may be required:

- 1) narrative describing project and identifying need and beneficiaries;
- 2) list of personnel who will implement the project;
- 3) project budget;
- 4) organization budget;
- 5) list of Board of Directors;
- 6) legal documents (the 501-c-3 designation, for example).

You will have to create some of these documents based on models you will source. Prepare and deliver a 15 to 20 minute professional presentation (including visual effects). The length will depend on the number of teams.

Presentation will be done before guest reviewers on **December 4** (last class meeting).

Grading Task:

Fifty percent of the grades you receive for the group project assignments are based on your instructor's assessment of each assignment as a whole. For this portion of the grade, each team member will receive the same score. Fifty percent of your project assignment grades will be assessed to you, individually, by your peers – your group colleagues.

Therefore, as you complete your process summaries for the October 23rd critiques, for example, you will discuss one another's progress based on criteria that were decided on within your group. Criteria might include (but do not limit yourselves to these):

- Does the individual assume a fair share of the workload?
- Is the quality of work turned in by this individual satisfactory?
- Is the individual prompt with work components and meeting attendance?
- Is the individual cooperative?

- Does this team member contribute ideas, initiatives?

During the first week of class, each team will develop a **Memorandum of Agreement** detailing the criteria by which you will assign these grades to each other. The memorandum will be signed by all members, and a copy filed with the professor by **October 9**.

During the weeks of October 23, November 13, and November 24th (*before Thanksgiving- there will be no class on the 27th), the group will meet and assign grades to each member. These grades will be turned into the professor at the end of each of these weeks (October 24, November 14, *December 1).

N.B. As the instructor and facilitator of this course the ultimate responsibility for assigning grades is mine. For that reason, I will reserve the right to intervene and modify group-assigned grades, but only under circumstances that I deem to be patently unwarranted or unjust. Please be advised that your responsibility in this exercise is a serious one. You have a significant responsibility to your team in all aspects of the course work.

INDIVIDUAL ASSIGNMENTS

1. Read all assignments and be prepared to discuss them by the class meeting for which they are assigned. Bring to each class at least 3 questions that occur to you as you read.

2. Once during the term, each student will be responsible for joining with 1 to 3 colleagues to lead the discussion of our readings. Assignments for discussion leadership will be made on the second day of class.

When leading, you will generate discussion by asking the class to explore questions that have been suggested by the week's readings. Moderation of the discussion must be a joint effort and there should be ample evidence that you have worked together to plan your session.

3. There will also be three short individual writing assignments:

a. An analysis of current ideas about the "climate" of arts management based on readings and discussions to date. (3-5 pages) **Due October 23**.

b. An analysis & critique in which you relate ideas presented in readings about ethics and finances. (3-5 pages) **Due November 13**.

c. (Graduate Students Only) An essay about the philosophical, social, and ethical implications of fundraising for cultural projects and of marketing them to the public. These essays may draw from any of the materials used for the course and will use APA citation and reference conventions. (5-7 pages) These final assignments will be due at the time appointed by the Registrar for our final examination: **Monday December 8th at 1pm**, at my office (LA 272).

Assignment values

For graduate students:

Participation = 40
Project assignment #1 = 50 (instructor) 50 (team)
Project assignment #2 = 50 (i) 50 (t)
Project assignment #3 = 50 (i) 50 (t)
Lead discussion = 50
Individual assign't (a) = 30
Individual assign't b = 30
Individual assign't (c) = 50
TOTAL 500

For undergraduate students:

Participation = 40
Project assignment #1 = 50 (i) 50 (t)
Project assignment #2 = 50 (i)50 (t)
Project assignment #3 = 50 (i)50 (t)
Lead discussion 50
Individual assign't a = 30 Individual assign't (b) = 30
TOTAL 450

Final Grades

For graduate students

468 and above A
450 - 467 A-
434 - 449 B+
417 - 433 B
400 - 416 B-
385 - 399 C+
368 - 384 C
350 - 368 C-
335 - 349 D+
300 - 334 D
299 and below F

For undergraduate students:

420 and above A
405 - 419 A-
390 - 404 B+
375 - 389 B
360 - 374 B-
346 - 359 C+
331 - 345 C
315 - 330 C-
301 - 314 D+
270 - 300 D
269 and below F

DRAFT PROPOSAL
New (revised) course development
AAD 510 Issues in Cultural Management

Structure and Teaching Assignment in AAD Graduate Curriculum

Beginning in Fall 2009, this revised version of our previously offered 2-credit introductory "Issues" course will be offered each fall. It will be taught by the same AAD tenure-related instructor who is assigned AAD 631. Together, the teaching assignment associated with these two courses equals one AAD course. In fall, this course will be taught on Wednesdays from 12:00 to 1:20 in LA 249. The required AAD research orientation session will also be integrated in this course design.

Course Concept

AAD 510 Issues in Cultural Management will be required in our core curriculum for all our master's degree students and music doctoral students with the arts administration supporting area. Students should take the course concurrent with AAD 510 Cultural Administration in the first term of study.

The course is conceived as a 2-credit P/NP colloquium. It will serve as an extended orientation to AAD, CCACP, faculty, and concentration areas. Successful completion of the course will be based on attendance and participation; there will be assigned readings but no graded assignments.

The instructor of record will coordinate class session topics and faculty presenters throughout the term, and will process grading for this course. AAD faculty will each take responsibility for speaking at one class session throughout the term. This will allow each faculty member to introduce themselves, introduce their research interest areas, introduce their concentration areas, and introduce the courses they instruct in our program.

Proposed Course Content and Schedule in Fall 2009 (faculty visit dates TBC)

9/30 – PD, Presentation on "Systemic Capacity Building in Cultural Administration"

10/7 – DB and PD, Introduction to AAD, CCACP, plus A&AA and UO in Eugene & Portland

Friday 10/9 – PD, Required Research Methods Orientation Session

10/14 – PL, Introduction to Museum Studies

10/21 – JF, Introduction to Media Management

10/28 – LH, Introduction to Community Arts

11/4 – DB, Introduction to Community Arts

11/11 – PD, Introduction to Performing Arts

11/18 – ??? (PD out of town)

11/25 --??? Final class meeting?

Not for public use. Departmental use only.

ARTS LEARNING POLICY AND PRACTICE
AAD 410/510

WEDNESDAY 2:00-4:50, LA 249

DR. LORI HAGER
OFFICE HOURS: Thursday 9-10:00 and, by appointment
OFFICE: LA 251D
PHONE : 346-2469
EMAIL: lhager@uoregon.edu

COURSE DESCRIPTION

This course concerns policies and programs in arts education that take place in school, during out-of-school time, and as education programs conducted and supported by public arts and nonprofit arts agencies. We will consider a broad overview of multidisciplinary arts education and arts learning as it pertains to youth in the United States. We will examine the historical context out of which *de facto* arts education policies emerged in the United States, and the resulting effects of these federal policies and programs on arts education program delivery. The purpose of this course is to prepare arts management professionals to enter the field with knowledge about the historical and contemporary practices in arts learning, skills in how to access resources and information around critical issues, and perspectives on current best practices in arts learning so that they may continue to advance the field through research, policy, and practice. This course will be conducted seminar style with a focus on critical reading, analysis, and discussion.

COURSE ORGANIZATION

Topic areas:

1. Overview
2. National Endowment for the Arts/US. Department of Education Arts Ed Policies
3. U.S. Department of Education
4. Teaching Artists
5. Arts-in-Education
6. Out of School Time/Community Youth Arts
7. Arts Organizations' Education Programming
8. Evaluation/Foundations
9. Local/Regional Initiatives
10. Arts Learning Toolkits/TBD

COURSE EXPECTATIONS

It is expected that students who take this course have a professional/academic interest in the topics covered in this course. Consequently students will be expected to maintain a level of professionalism in class, as they would in their professional lives. Since this course will be conducted seminar style, it is expected that students will be able to

demonstrate a high degree of initiative, to come to class prepared, having done the readings and analyzed them. Students will also be expected to do a significant amount of independent outside research, identifying resources in the field, and gaining a broad comprehension of the field of arts learning. The University assumes that for each course credit hour, you will put in 3 hours outside of class. Upper-class and graduate level writing skills will be assumed

COURSE POLICIES AND PROCEDURES

COURSE PEDAGOGY

I approach a course as a co-creation between myself and students as co-learners. The success of the course is dependent on all of us. I view course development as an emergent process, and much depends on the dynamics of the group, so I like to maintain a degree of flexibility and responsiveness in the course content and structure

Arts Learning takes place in an environment of intensive partnership development and team work. Learning how you operate in a group, and developing communication skills are essential tools for anyone administrating an arts education program, research, or policy agenda.

Please do not hesitate to bring up questions about assignments or research either in class or in my office. I would expect you to have questions and ask for guidance in your research and inquiries. If at any point, you find that the course is not meeting your expectations, please bring this to my attention in a one-on-one session

ATTENDANCE

Attendance is assumed. If you know you are going to be absent, make sure that you have someone take notes for you and that you understand the readings and assignments covered that day. (It's also good to notify me ahead of time, if possible).

STATEMENT ABOUT ACCESSIBILITY

Participation in this class assumes that:

The dignity and essential worth of all participants is respected

The privacy, property, and freedom of participants will be respected

Bigotry, discrimination, violence, or intimidation will not be tolerated

Personal and academic integrity is expected.

If you have a documented disability and anticipate needing special accommodations in this course, please make an appointment with me during the first week of the term. I will need to see a letter from Disability Services (346-1155) verifying your disability. Disabilities may include (but are not limited to) neurological impairment; orthopedic impairment; traumatic brain injury; visual impairment; chronic medical conditions; emotional/psychological disabilities; hearing impairment; and learning disabilities.

PLAGIARISM

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 result in automatic failure of the course*. For further information regarding academic honesty, see <http://libweb.uoregon.edu/guides/plagiarism/students/>

CELL PHONES AND LAPTOPS

Cell phone **MUST** be turned off during the class period.
The use of laptops is permitted, but for note-taking or class-related internet work **ONLY**. "Surfing," e-mailing, or other non-class-related computer activities during class will not be tolerated.

READINGS

Readings will be taken from a variety of sources, partly from the Remer text, but largely from open sources documents from journals and other publications. There will be approximately 3 readings per week. I reserve the right to substitute readings due to the nature of the class discussion and student interests.

Course Blackboard - Weekly readings on posted on the course blackboard site in PDF or as web accessed open source documents under the "assignments" tab, and then in the appropriate week of the term

Required text:

Remer, Jane. (1996) *Beyond Enrichment: Building Effective Arts Partnerships with Schools and Your Community*. American Council for the Arts: NY.

Optional texts:

Dreezen, C. (2003). *Fundamentals of Arts Management*. 3rd Edition. Arts Extension Service: Amherst, MA

PREPARING FOR CLASS – ENGAGED LEARNING

We'll cover a lot of ground in this class. One way to approach readings and preparation for class discussions is to take notes while you read, outlining each article, noting important thoughts and references, and then writing down your reflective thoughts and questions raised through the readings. Ask yourself: What connections does this reading make with your other readings, research, and coursework. What are the important references? What ideas are you getting about research areas? What are the main themes? What trends are being expressed? And, what are the implications? How are you going to apply the concepts? In other words, what are the applications and significance?

SUMMARY OF ASSIGNMENTS

There are 4 main assignments for the course. There will be in-class and take home assignments to supplement the 3 main projects.

- | | |
|--|----------------|
| 1. Discussion Board Posts | 10% |
| 2. Case Study (topic area) 7-8 pages/5 references (Grad) | 30% (mid-term) |
| 5 pages/3 references (undergrad) | |
| 3. Discussion Facilitation | 20% |
| 4. Research Project | 40% |

DISCUSSION BOARD – (Due each week on Monday before class) Each week you will extract an important theme from the readings, comment on it, and ask a “Big question” related to the topic and the readings. Each person will add to and respond to the previous thread. (So it will pay to be first, so you can lead off..!)

CASE STUDY – (Due the 6th week of class) This is an individual assignment. The goal of the project is give you an opportunity to summarize, assimilate, and analyze the readings through an examination of an existing arts education program affiliated with an arts organization, a community partnership, or a school. In this, you will begin to develop an overview of best practices in the field, a repertoire of national examples, and critical analysis from which to move the field forward. You will select an arts education program and argue for it as an example of best practices in the field.

I. Case Study Guidelines

You will select an arts education partnership, program, initiative, or organization to analyze. Education programs may be selected from: a. Education and “outreach” programs run by arts organizations; b. artist in school programs that are part of school partnerships or school curriculum; c. community arts education programs that are typically partnerships between arts organizations and nonarts orgs such as health care, youth organizations, recreation, universities, multi-disciplinary community-based orgs, etc. (so they are not necessarily affiliated with one location and organization, although they *may* be.)

Proposal Due, 1/21

Spend time doing research into education programs in your area of interest (museum education, performing organizations, schools, community centers, universities, local arts agency, etc). Select 1-3 possible arts education programs that you would like to research in-depth. This means there must be available materials by/about the organization in the form of a comprehensive website, program materials and guides, possibly program evaluations (if they have received funding, there may be independent evaluations of the programs), articles written about them, etc. You want to select an education program you are not familiar with, but that you suspect will be a model for your future work. Sources may be professional organizations, grant programs (which usually maintain extensive databases of the grantees). Become familiar with the arts education environment.

For the proposal, write an organizational description, description of the education programs, why you selected it, and materials you expect to access (references, reports, websites, people, etc). Post your proposal on the discussion blackboard prior to class meeting on 1/21.

Case Study Due 2/4

The case study should include

1. Description of the organization,
2. the organization's education program,
3. critical analysis of the arts education genre you are examining. That is, what have researchers said about "best practices" in this area,
4. and in what ways does this organization exemplify these?

This paper should provide you will substantive research for your final project. Post your paper on the blackboard discussion forum. For graduate students, the paper should be 7 pages, with a minimum of 5 scholarly references (in addition to the organization website). For undergraduate students, the paper should be 5 pages, with 3 references. You will submit this on the discussion board as a word doc(x).

Group Discussion Facilitation

All arts education programs are partnership-based. Group skills and communication are essential to the sustainability of arts education partnerships.

You will work with 2-3 classmates to plan a group discussion/facilitation around one of the weekly topics. Using the supplemental readings and students' discussion board posts as stimulus for your facilitation, plan a 30-minute "workshop that engages classmates in the issues that are the most interesting to you as a group.

Examples of group facilitation:

1. Case Studies (give examples of organizations and challenges students must work together to come up with solutions)
2. Posing problems that students must address in groups
3. Role Playing around scenarios
4. Setting up dichotomies to argue for and against
5. Worksheets that summarize and challenge
6. Tools to organize thinking around the concepts and issues posed in the readings.

(Leading the discussion does NOT mean: A summary of our class readings; Verbatim reading from texts or from your written notes; A presentation by ONE group member: ALL must participate (*Adapted from J. Rutherford's Cultural Administration syllabus*))

Grading Criteria for discussion leadership: (20% of course grade)

- Well-articulated over-arching framework for discussion topics.
- Selection of case studies (examples) that demonstrate either a historical progression on the topic, or best practices.
- Articulation of best practices with supporting evidence from policy papers, research, program evaluation, or projects. (Use supplemental readings!)
- Engaging, interactive learning facilitation.
- Implications for research (what you have learned and how you will apply it).

Topics and dates:

- 1/21 US. Department of Education Arts Ed Policies
- 1/28 Arts-in-Education
- 2/4 Out of School Time, Community youth arts
- 2/11 Arts Organizations' Education Programming
- 2/18 Artist Residencies/Teaching Artists

| | |
|------|----------------------------|
| 2/25 | Evaluation/Foundations |
| 3/4 | Local/Regional Initiatives |
| 3/11 | Advocacy |

ARTS EDUCATION PLAN (Due last of class, presentations on March 17) Criteria for this assignment will emerge from the course discussion and readings. In groups, you will design an arts education program that you would like to implement and that demonstrates your knowledge of best practices in program development, planning, implementation, and evaluation. Programs will be presented on the last day of class.

FINAL PROJECT

Consider this a strategic plan for an arts education program. You will submit a group created 5 page proposal that outlines and addresses your proposal for an arts education program. Do not submit draft #1. Be articulate and straightforward, clear and concise. You will want to demonstrate thoughtful consideration of the following:

I. PROGRAM DESCRIPTION (what activities/services will be offered):

Describe your program

Population served

Needs Addressed

Justification (Research supports with citations)

II. LEADERSHIP

Who the leadership will consist of? Who will your leadership team be? These are the people that will help drive your program forward and sustain it. What will be the level of participation of each, (what will they be invite to contribute?). Who will provide the primary administrative oversight and coordination?

III. RESOURCES

What resources will each bring? (If you are a AIE partnership, what will the arts orgs, schools, etc bring to table to support the long-term goals of the project?) If you are an arts organization offering education programs,

IV. PLANNING AND IMPLEMENTATION

Describe your first year project plan. What challenges do you predict? What implementation strategies will you employ? Demonstrate that you are thinking about sustainability beyond the first year.

V. TEACHERS

How will you support your artists/teachers/teaching artists to deliver the arts education programs? What expectations will you have for their expertise, their curriculum and classes, for their assessment, and documentation? What professional development and

planning opportunities will you provide, or assist with? Who will be your partners in this?

IV. EVALUATION

Anticipated outcomes – What are the benefits to the participants? Participants should be broadly defined to include teachers, staff, organizations, youth. Describe how you will document and assess your program, and how you will use this information to strengthen and sustain the growth and improvement of the program.

RESOURCES

Arts (Education) Journals (available online and through the UO Libraries)
Teaching Artist Journal
Journal of Aesthetic Education
Arts Education Policy Review
Youth Theatre Journals
Studies in Art Education
Journal of Arts Management, Law, and Society

Arts Education Professional Associations
Music Education Association
Dance Education Association
Art Education Association
American Education Research Association
American Alliance for Theatre and Education
Educational Theatre Association
ISME-International Society for Music Education,
IDEA - International Drama/Theatre and Education Association,
InSEA-International Society for Education through Art.
UNESCO- LEA International

WEB-BASED RESOURCES IN ARTS LEARNING

Arts Education Partnership
ArtsEdge
Americans for the Arts
State and Local Arts Agencies
Learning Point Associates
Beyond the Bell
Foundations (Pew, Wallace, Annenberg, Dana, Rand)
Harvard Family Research Project (HFRP)
Urban Institute

SCHEDULE SUMMARY

| Week | Topic/Activity | Assignment Due |
|-------------------------|---|---|
| Week 1 1/7 | Orientation to Course Overview/History Resources | |
| Week 2 1/14 | National Endowment for the Arts | "Assignments" Week 2 Weekly Blog |
| Week 3 1/21 | U.S. Department of Education Group 1 presentation | Assignments Week 3 Weekly Blog II. Case Study Proposal Due |
| Week 4 1/28 | Arts-in-Education Group 2 presentation | Assignments Week 4 Weekly Blog |
| Week 5 2/4 | Out of School Time Group 3 presentation | Assignments Week 5 Weekly Blog Case Study Due |
| Week 6 2/11 | Arts Organizations' Education Program Group 4 discussion | Assignments Week 6 Weekly Blog III. |
| Week 7 2/18 | Teaching Artists Group 5 Discussion | Assignments Week 7 Weekly Blog Arts Education Plan Proposal Due |
| Week 8 2/25 | Foundations Group 6 Discussion | Assignments Week 8 Weekly Blog |
| Week 9 3/4 | Local/Regional Arts Learning Initiatives Group 7 Discussion | Assignments Week 9 Weekly Blog IV. |
| Week 10 3/11 | Advocacy Group 8 Discussion | Assignments Week 10 Weekly Blog Submit Arts Education Plan Paper |
| Finals Week March 17 | Final presentation | Present Arts Education Plans |

Media Management Praxis (AAD 410/510; to be taught Winter 2010): a course plan

NOTE TO AAD FACULTY: This is a draft, and a short one at that. Eventually this course will be a “core” course for all AAD students, and it serves as the gateway into the media management area of concentration. We’ll be reading a selection of practical & theoretical texts from various disciplinary perspectives (PR, media ecology, archiving, anthro, sociology, media literacy, communications). ANY INPUT ON THIS WOULD BE WELL RECEIVED!

COURSE DESCRIPTION:

This class will introduce students to both practical and theoretical issues informing media management. While emphasizing current concerns with digital culture and emergent technologies, the coursework will explore the historical range of media through which arts and culture programming manifest. Taking on media as communications strategies, delivery technologies, creative tools, and archiving mechanisms, we will read widely and discuss critically issues central to arts management across varying contexts. Hands-on engagement with media management will compliment theoretical inquiry and case-study analysis, while visits by professionals managing media across arts and culture settings will give us opportunity for mentorship and advice. The goal is that over the ten week term we move through these resources toward praxis—the translation of idea into action—that prepares students to work with media effectively and efficiently in the arts and culture sectors.

Cultural Policy

AAD 4/562, Fall Quarter 2008, Lawrence Hall 249
Tuesdays, 2:00 – 4:50 p.m.

Program in Arts and Administration (AAD)
School of Architecture and Allied Arts
University of Oregon

Instructor: Patricia Dewey, Ph.D.

Office hours (Lawrence Hall 251C) are Mondays 1:30 – 3:30 p.m. and by appointment.
Please email (pdewey@uoregon.edu) or call 346-2050.

Course Description

The *arts and culture sector* of society may be defined as "...a large, heterogenous set of individuals and organizations engaged in the creation, production, presentation, distribution, and preservation of and education about aesthetic, heritage, and entertainment activities, products, and artifacts" that can be found in the commercial realm, nonprofit sector, or the public sector (Wyszomirski, 2002, p. 187). As a core element of the cultural sphere of society, the significance of the arts and culture sector should not be underestimated. *Cultural policy* is an arena of public policy that pertains to political choice processes and governmental institutions involved in problem identification, agenda formation, and policy formulation, adoption, implementation, and evaluation actions made in the arts and culture sector. New cultural governance systems are evolving around the world, and these systems must all contend with local, national, regional and international issues that simultaneously intersect and interlink in multiple spheres of activity. Systems thinking is developing in the arts and culture sector because of a growing awareness of the manifold linkages among the broadening range of arts (which includes the high, popular, applied, heritage, and amateur arts) and deepening levels of governmental departments and agencies engaged in the sector (Cherbo & Wyszomirski, 2000, p. 11-15).

This graduate-level course explores the development of cultural policy institutions and processes in the United States and abroad, with a strong emphasis on understanding the context and issues of contemporary American cultural policy. Instruction for this course draws heavily on scholarship in political science, public policy, and cultural economics; assigned readings come from leading researchers and organizations working in the field. The course shifts during the term from a theoretical to an applied lens, as we move from understanding the general cultural policy context, to understanding the implementation of cultural policy in the USA, to developing capacities and skills to influence cultural policy as proactive leaders in the field.

This course consists of open-discussion lectures (standard lecture format but with students encouraged to interrupt and ask questions), class discussions of the assigned readings, and other in-class learning activities. There will be several guest speakers (TBA) throughout the term. Special attention will be focused on developing students' critical thinking and analytical capacities. Students will be expected to complete all reading assignments prior to each class session and to actively participate in class discussions. Required course assignments include a three short profile papers, a term paper, and participation in a class applied research project. Written assignments and class presentations should be prepared with attention to descriptive/factual content as well as to analytical clarity and careful presentation.

Class size is limited to 35.

Instructor

Patricia Dewey, assistant professor in the UO Arts and Administration Program and associate director for cultural policy with the UO Center for Community Arts and Cultural Policy, has academic degrees and professional experience in the United States and Europe in classical music, international business, arts management, and cultural policy. Her main research interest areas are in arts administration education, international cultural policy, and cultural development.

Requirements

The final grade will be determined by successful completion of class requirements as indicated below. Further details/guidelines for all requirements will be provided in class and will be made available on blackboard. No late papers will be accepted.

- 1) Three Short Profile Papers (classes 2, 4, 6) 30%
Students will prepare three short profile papers (2-pages, double-spaced) profiling (1) Arts/Cultural policy and the 2008 presidential election; (2) a non-US national cultural policy; and: (3) a regional, state or local arts council or agency. Each paper is worth 10% of the total class grade.

- 2) Term Research Paper (due class 8) 30%
Students will individually select a research topic for in-depth study. The proposed research topic is due in class 3. Topics might include a specific cultural policy issue area of interest, an investigation into a certain U.S. cultural policy institution or organization, a comparative analysis of historical documents, or a study of international cultural policy institutions. Graduate students will complete a 12-page (double-spaced 12-point font) research paper; undergraduates a 6-page paper. The paper will be based on an extensive review of documents and scholarship, including on-line resources, journal articles, and other published literature.

- 3) Class Applied Research Project (class 10) 30%
The whole class will participate in an applied live case study research project titled "Urban Cultural Planning and Development in the Cascadia Region."
In small groups, students will prepare a background paper and presentation on pertinent sub-topics. The final class session will be devoted to presentations and discussions on this topic. The paper is worth 20% of the total class grade. The presentation is worth 10% of the total class grade. Group members will determine how to allocate points received for completion of both components of this project.

- 4) Class Participation 10%
Attendance at all class sessions, demonstrated preparation of required readings, and active and meaningful engagement in all class discussions.

Grading Scale:

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

For P/NP students: Please note that graduate students must achieve 80%
And undergraduates must achieve 70% to receive a "P" for this course.

I follow AAD's strict Incomplete ("I" grade) policy; see me for details.

Policies

Attendance

Attendance at each full class session is required, and counts towards the “class participation” grade.

Course Conduct

By participating in this course, you agree to:

- Respect the dignity and essential worth of all class participants;
- Respect the privacy, property, and freedom of class participants;
- Comply with the rule that bigotry, discrimination, violence, and intimidation will not be tolerated;
- Practice personal and academic integrity.

Participants with Disabilities

If you have a documented disability and anticipate needing accommodations in this course, please make an appointment with me during the first week of the term. Please request that the Counselor for Students with Disabilities send a letter verifying your disability. You can find contact information for Disability Services at this link: http://ds.uoregon.edu/DS_Pages/DS_ContactDS.html

Disabilities may include (but are not limited to) neurological impairment; orthopedic impairment; traumatic brain injury; visual impairment; chronic medical conditions; emotional/psychological disabilities; hearing impairment; and learning disabilities.

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/guides/plagiarism/students/>

Be aware that if I find evidence of plagiarism, cheating, or other incidents of academic dishonesty the offense will be dealt with as per the Student Conduct Code rules, which can be found at http://studentlife.uoregon.edu/programs/student_judi_affairs/conduct-code.htm

Grading Policy

If you are concerned about something pertaining to the course in general (or anything else), feel free to visit me during office hours or make an appointment to speak with me. If you have a specific concern about the way a paper or a particular answer on an exam was graded, here is the policy on how to respond: (1) You must wait 24 hours before responding; then (2) briefly outline your concerns in writing (i.e., explain why you think the grade is incorrect), and submit this and your exam to me for reconsideration. I will get back to you with my response, also in writing, as soon as possible. Please do not hesitate to do this; you have every right to look out for your own interests!

An essay grading rubric will be disseminated to the class. Please remember that it is easy to keep track of your grades, assignments, and other important information on the *blackboard* site set up for this class.

Email

I try to keep everyone well-informed and I send assignment reminders via email and the *blackboard* site set up for this course. I will respond to your email questions and correspondence as quickly as I am able (usually within 48 hours) during the work week. I generally do not respond to email messages on the weekend. Please be mindful that email is business correspondence, and please respect my time by not sending me a question that you could easily find an answer to by yourself or by asking a classmate.

Course Materials

Required Textbooks *(available at the UO Bookstore)*

Bradford, G., Gary, M., & Wallach, G. (Eds.). (2000). *The politics of culture: Policy perspectives for individuals, institutions, and communities*. New York: The New Press.

Cherbo, J. M., & Wyszomirski, M. J. (Eds.). (2000). *The public life of the arts in America*. New Brunswick, N.J.: Rutgers University Press.

Other Required Readings

Additional required readings can be downloaded as PDF documents from the Blackboard site set up for this class. One paper copy of the required readings will also be kept on reserve at the AAA library.

Course Schedule of Topics, Required Readings, and Assignments

Abbreviations for locating your assigned readings:

(PC) = *The Politics of Culture*

(PLAA) = *The Public Life of the Arts in America*

(BB) = *The reading can be downloaded from Blackboard*

(OL) = *On-line reading (URL provided)*

INTRODUCTION TO THE COURSE

Class 1: Introducing Cultural Policy

September 30

Students' and Instructor's Introductions
Overview of the Course Structure and Content
Discussion of Course Assignments and Requirements
Introduction to the Class Applied Research Project
Introduction to public policy and the arts
Introduction to the arts and culture sector

(PC) Raymond Williams: "Culture is Ordinary" (p. 16-19)

(PLAA) Joni Cherbo & Margaret Wyszomirski: "Mapping the Public Life of the Arts in America" (p. 3-21)

(PLAA) Harry Chartrand: "Toward an American Arts Industry" (p. 22-49)

(PLAA) Judith Balfe & Monnie Peters: "Public Involvement in the Arts" (skim p. 81-107)

A first meeting (in person or virtual) with your Class Project Team during Week 1 or 2 is required.

WHAT IS CULTURAL POLICY? UNDERSTANDING THE CONTEXT

Class 2: Understanding cultural policy processes

October 7

DUE: Profile Paper 1: Arts/Cultural Policy and the 2008 U.S. Presidential Election

- (PC) Paul DiMaggio: "Social Structure, Institutions, and Cultural Goods: The Case of the United States" (p. 38-62)
- (PC) Justin Lewis: "Designing a Cultural Policy" (p. 79-93)
- (PC) Margaret Wyszomirski: "Policy Communities and Policy Influence: Securing a Government Role in Cultural Policy for the Twenty-First Century" (p. 94-107)

Class 3: Cultural policy in an era of globalization

October 14

DUE: One-page overview of your proposed term paper research topic

CAUTION: Students who do not submit this document will automatically receive a 10 percent reduction in their final term paper grade.

- (PC) Néstor García Canclini: "Cultural Policy Options in the Context of Globalization" (p. 302-326)
- (PC) Richard Kurin: "The New Study and Curation of Culture" (p. 338-356)
- (PLAA) Kevin Mulcahy: "The Government and Cultural Patronage: A Comparative Analysis of Cultural Patronage in the United States, France, Norway, and Canada" (p. 138-168).
- (BB) Cummings, Jr., M. C., & Katz, R. S. (1987). Government and the arts: An overview. In M. C. Cummings, Jr. & R. S. Katz (eds.), *The patron state* (pp. 3-16). New York: Oxford University Press.

HOW DOES CULTURAL POLICY WORK IN THE USA? UNDERSTANDING THE INSTITUTIONS, ACTORS AND TOOLS

Class 4: Federal cultural policy, up to 1990

October 21

Due: Profile Paper 2: Non-US national cultural policy

- (PC) Michael Kammen: "Culture and the State in America" (p. 114-140)
- (PC) John Kreidler: "Leverage Lost: Evolution in the Nonprofit Arts Ecosystem" (p. 147-168).
- (BB) The Independent Commission (September, 1990): *A Report to Congress on the National Endowment for the Arts* (p. 1-41)

Class 5: Federal cultural policy, 1990 to today

October 28

Current federal/state/local cultural policy systems

- (BB) Final Report of The American Assembly (1990): *The Arts and Government: Questions for the Nineties*
- (BB) Final Report of The American Assembly (1997): *The Arts and the Public Purpose*
- (BB) Wyszomirski, M. J. (2000). Arts and culture. In L. M. Salamon (ed.), *The state of nonprofit America* (pp. 187-218). Washington, DC: Brookings Institution Press.

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**UO Center for Community Arts and Cultural Policy
CULTURAL POLICY WEEK, November 3-7, 2008**

Visiting Scholar: Dr. Wayne Lawson

Barnett Distinguished Professor of Public Policy and Arts Administration, The Ohio State University
and Director Emeritus, Ohio Arts Council

Tuesday, November 4, 12:00 – 1:30 p.m.

Arts and Administration Program Student Forum (AASDF)

Informal conversation and brownbag/box lunch: Careers in Public Arts Administration

**Class 6: “Navigating the federal-state-local arts councils
and agencies structure in the USA”**

**November 4
in EMU Fir Room**

Guest speaker: Dr. Wayne Lawson

DUE: Profile Paper 3: Regional, state or local arts council/agency

(BB) Schuster, J. M. (Ed.). (2003). *Mapping state cultural policy: The state of Washington*. The University of Chicago: Cultural Policy Center. (p. 1-37)

(BB) Jonathan Katz (October, 2003): Understanding the past; Envisioning the future. In WESTAF Symposium Proceedings *Re-envisioning State Arts Agencies* (p. 71-78)

(BB) Americans for the Arts (September 2003): *Local Arts Agencies: Crisis and Opportunity*

(OL) Kelly Barsdate (June, 2001): *Cultural policy innovation: A review of the arts at the state level*.
www.culturalpolicy.org/pdf/arts-bgrd.pdf

Thursday, November 6, 12:00 – 1:30 p.m.

RIG on International Cultural Policy and Administration

Informal conversation and box lunch:

Adapting US cultural policies and practices in an international context

Thursday, November 6, 12:00 – 1:30 p.m. in EMU Gumwood Room

Dr. Wayne Lawson, guest speaker in AAD 4/510 Cultural Administration

International cultural administration

Friday, November 7 (all day) in Portland

Symposium on Cascadia-region Cultural Planning and Development

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Class 7: Cultural Planning

November 11

DEBRIEF November 7 Symposium

(BB) Americans for the Arts Monograph (November, 2003). *Cultural Development in Creative Communities*.

(BB) Florida, R. (2005). *Cities and the creative class*. New York: Routledge. (p. 27-45).

(BB) Landry, C. (2000). *The creative city: A toolkit for urban innovators*. London: Earthscan Publications Ltd. (p. 3-19).

(BB) Hawkes, J. (2003). *The fourth pillar of sustainability: Culture's essential role in public planning*. Australia: Cultural Development Network (Vic). (p. 1-38).

(BB) Brooks, A. C., & Kushner, R. J. (2002). What makes an arts capital: Quantifying a city's cultural environment. *International Journal of Arts Management*, 5 (1), 12-23.

HOW DO WE INFLUENCE THE CULTURAL POLICY CONTEXT? PROACTIVE LEADERSHIP CAPACITIES IN ADVOCACY AND LOBBYING

Class 8: Articulating public value of the arts

November 18

DUE: Term research paper

- (PLAA) Margaret Wyszomirski: "Raison d'État, Raisons des Arts: Thinking about Public Purposes" (p. 50-78)
- (PC) The American Assembly, "The Arts and the Public Purpose" (p. 64-70)
- (PC) President's Committee on the Arts and the Humanities, "Creative America: A Report to the President" (p. 71-78)
- (BB) Barber, B. R. (1997). Serving democracy by serving the arts and humanities. Background paper prepared for the President's Committee on the Arts and Humanities.
- (OL) RAND (2004). *Gifts of the Muse: Reframing the Debate about the Benefits of the Arts*. (Summary version of the full publication). www.rand.org/pubs/monographs/2005/RAND_MG218.sum.pdf

Class 9: Advocacy and lobbying methods

November 25

- (BB) Americans for the Arts Monograph (February 1997): *Making Advocacy a Habit*
- (BB) National Assembly of State Arts Agencies, from *The NASAA Advocate Series*:
(1999) "Advocacy by Arts Organizations: Tax Laws and Lobbying"
(2000) "Advocacy for Public Support of the Arts: A Civic Responsibility"
(2000) "Forty Action Strategies"
(2002) "The Arts in Public Policy: An Advocacy Agenda"
(2003) "Access to Power: Building Political Clout for the Arts"

Class 9: Group project presentations and discussion

December 2

DUE: Research team background paper

DUE: Research team presentation

Class Applied Research Project Presentations

Urban Cultural Planning and Development in the Cascadia Region

How can arts leaders play an active role in regional cultural planning and development initiatives?

Final Course Wrap-up Discussion

Marketing the Arts

AAD 565 Syllabus– Winter 2009

Instructor: Darrel Kau, 346-4374 or dkau@uoregon.edu

Office Hours: Weekdays, 9am-5pm by appointment

Description:

This course focuses on current marketing trends and issues selected by the instructor. Topics are selected for their importance in marketing the arts in both nonprofit and for profit environments, or because they have been omitted or underdeveloped in recent arts marketing literature. Although this is not intended to be a comprehensive marketing class, larger issues in both theory and practice of relative marketing topics chosen will be discussed.

Objectives:

Students will demonstrate understanding of the integral nature of marketing within a cultural organization by creating a marketing plan that will meet organizational specific objectives with measurable outcomes. The plan will include organizational, audience, and product analysis; detailed marketing strategies to meet stated objectives; scheme for implementation; and evaluation methods.

Students will cultivate awareness of contemporary advertising methods within their own professional focus by gathering, evaluating and discussing examples.

Students will develop ability to analyze marketing messages used in various media. Understanding communication strategies among media and their uses will be demonstrated through the collection of materials and by written assessment.

Students will research a marketing topic of interest and prepare a written overview of findings, including analysis of significant trends and relate the information to their own professional focus area.

Students will demonstrate in discussion, their understanding of significant differences between "marketing as we know it" and contemporary approaches. They will describe how contemporary approaches could be used by organizations of various scales and budgets within their own professional focus.

Grading:

| | |
|--|-----|
| Participation, Attendance & Discussion | 20% |
| Learning Logbook | 10% |
| Collected materials | 10% |
| Research Paper & Presentation | 30% |
| Marketing Plan | 30% |

Assignments:

Participation, Attendance and Discussion

Attendance and participation is critical since much of the class is based on presentation and discussion. Each week you are asked to come prepared to report, discuss, ask questions, and contribute to group understanding from the perspective of your own personal experience and professional interest. The weekly schedule lists specific assignments and/or discussion topics to prepare you for each week's class. This class is designed to be dynamic and depends on your interaction, imagination, and inquiry. Instructor has the right to lower course grade by one letter grade for three or more absences.

Learning Logbook

The Learning Logbook allows you to document course work as it is completed. The logbook will assist the instructor in understanding student learning process and outcomes, and allows the student to collect additional notes and materials relating to an interest or specific issue in marketing. If risks are taken by the student and if the results are not optimal, the student will receive credit for the work accomplished.

The key requirements to the logbook:

- Be presented in chronological order and by topic as gathered throughout the term
- Include collected materials, discussion notes, group work, reading report, marketing plan assignments, and a self chosen interest that you have pursued throughout the term, with the results in a comprehensible format.
- Organized with materials secured.

Collected Materials

Each week, you are asked to collect specific marketing materials for discussion. Visuals, scripts, ads, marketing ideas, and other promotional materials should be collected to assist with marketing planning, strategy development, and for class discussion. These materials should be included in the Learning Logbook.

Research Paper and Presentation

Students will research a marketing topic of interest and prepare a written overview of findings, including analysis of significant trends and issues in marketing the arts related to the topic, and theoretical strategies applicable to the student's final marketing plan. The paper will be a minimum of 8 pages in length, in APA style, and include a minimum of 12 references. Students will give a 10-minute oral presentation summarizing their findings. Further details on the research paper and presentation will be provided in class. Late papers will not be accepted unless arranged with the instructor and will only be eligible for 80% of the total points.

Marketing Plan

Each week you are assigned to develop one portion of the marketing plan outline. Be prepared to report on what you have completed and developed each week. Throughout the term you will be asked to revisit portions of the plan that you have already addressed to continually improve on them. By the end of the term, you should have a good outline with a plan that can be implemented with direct reference to your organization. Note that you are not required to actually create marketing materials. Please refer to attached Marketing Plan Outline for complete expectations on the required information to be included in your final plan. A ten-minute oral presentation on your marketing plan is required at the end of the term. Your final written marketing plan is due on the scheduled course final date as listed in UO academic calendar.

Text and Readings:

Colbert, F. (2007). *Marketing culture and the arts* (3rd ed.). Montréal: Presses HEC.

Each week, chapters are assigned in the course text. In addition, weekly readings are added based on relevance to class discussion, selected topics and/or current trends emerging in the field. I will post on the course wiki site reports and articles relevant to each week's focus. The course wiki site is by invitation only and you will need to create a password account. The site is at <http://aadmarketing.pbwiki.com>. This wiki site will serve as your online connection to this course. In addition to the course materials and weekly schedule, you will find postings by date with additional topics and readings to explore.

For example, in week three we focus on the development of your marketing plan that includes organizational situation analysis, audience analysis, and cultural product analysis. To assist in the development of the marketing plan, I will post links to the following references:

Hoye, S. (2009, January 2). Recession hits arts groups especially hard. *The Chronicle of Philanthropy*. Retrieved January 3, 2009, from <http://philanthropy.com/news/updates/6692/recession-hits-arts-groups-especially-hard>

Morris, J., Sharpe, E., & Stoilas, H. (2008). Exhibition attendance figures 2007, *The Art Newspaper*, 189, pp.24-32.

National Endowment for the Arts. (2004). *2002 Survey of Public Participation in the Arts*. Washington, D.C.: National Endowment for the Arts. http://www.nea.gov/research/ResearchReports_chrono.html

Nicoles, B. (2007). *State counts of performing arts companies: Economic census data show losses for several high-index states*. Washington, D.C.: National Endowment for the Arts. http://www.nea.gov/research/ResearchNotes_chrono.html

Nicoles, B. (2007). *Volunteering and the performing arts attendance: More evidence from the SPPA*. Washington, D.C.: National Endowment for the Arts. http://www.nea.gov/research/ResearchNotes_chrono.html

Taylor, A. (2007). *Cultural organizations and changing leisure trends: A national convening, online discussion, and white paper*. Los Angeles: Getty Leadership Institute. Retrieved December 15, 2008, from http://www.getty.museum/leadership/compleat_leader/trends.html#leisuretrends

Voss, G., & Voss, Z. (2007). *A Report on Practices and Performance in the American Not-for-profit Theatre Based on the Annual TCG Fiscal Survey*. New York: Theatre Communications Group. Retrieved May 10, 2008, from <http://www.tcg.org/tools/facts>

Class lecture notes, power-point presentations, in-class exercises, and marketing plan development examples will be filed by date under the Navigator section (lower right margin of site's main page). You will receive an email notification when any updates are made to this site.

Expect at least one email per week prompting you to visit this site for new information. You may post comments and questions on the site.

Technology

INFORMATION DESIGN AND PRESENTATION

AAD 483/583

**Fall Term 2008 • 6:00pm-7:20pm UH
Mill Race Lab 1**

Eric J. Schiff - Instructor
Voice: 484.0908(Hm.), 915.4664 (Cell)
Email: ejschiff@uoregon.edu

Course Requirements:

Attendance - 80% minimum for P
Assignments - 35%
Midterm - 25% *Due 11/11*
Final Projects - 40% *Due 12/09*

Texts:

Robin William's Design Workshop
Williams, Robin Peachpit Press 2006
The Non-Designer's Design Book
Williams, Robin Peachpit Press 2008

| DAY | DATE | SESSION | ASSIGNMENT |
|----------|----------|---|---|
| Tuesday | 09/29/08 | Introduction, Survey, Syllabus, Facility, Systems & Resources | RWDW-Ch.1, 2 |
| Thursday | 10/02/08 | ePortfolio Accounts - Set up Text Processing: Type, Styles & Format Issues of Ownership | NDDDB-Ch.3, 4 RWDW-Ch.3 |
| Tuesday | 10/07/08 | ePort Accounts, Text Formatting Graphic Design: Programs & Formats Graphics Standards - Print & Web Assignment #1 - Resume Makeover | NDDDB-Ch.5, 6 RWDW-Ch.4 DUE 10/14 |
| Thursday | 10/09/08 | Identity: Organization ID/Branding Press Kits, Backgrounders Assignment #2 - Logo Drafts (sketches) | NDDDB-Ch.7, 8 RWDW-Ch.6 DUE 10/16 |
| Tuesday | 10/14/08 | Draw Programs - Illustrator Basics Assignment #3 - Logo Design (vector) | DUE 10/28 |
| Thursday | 10/16/08 | Scanning Basics/Digital File Formats | RWDW-Ch.7 |
| Tuesday | 10/21/08 | Business Correspondence - Tools & Tips Assignment #4 - Business Collateral Drafts | RWDW-Ch.5 DUE 11/04 |

| DAY | DATE | SESSION | ASSIGNMENT |
|-----------------|-----------------|--|--|
| Thursday | 10/23/08 | DTP: InDesign - Basic Tools <i>Work Session</i> | |
| Tuesday | 10/28/08 | DTP: Graphics Import & Placement, Page Format - One page design Text Formatting, Styles, Grids Assignment #5 - Flyer | RWDW-Ch.14 NDDB-Ch.9 DUE 11/18 |
| Thursday | 10/30/08 | <i>Work Session</i> | NDDB-Ch.10 RWDW-Ch.12 |
| Tuesday | 11/04/08 | DTP: Brochures & Newsletters - Basic Design & Layout, Tools & Tips Assignment #6 - Nameplate & Cover Page | RWDW-Ch.13 DUE 11/20 |
| Thursday | 11/06/08 | Graphics Standards <i>Work Session</i> Assignment #8 - Mailer | DUE 11/25 |
| Tuesday | 11/11/08 | Midterm Presentations Collateral Materials | |
| Thursday | 11/13/08 | <i>Work Session</i> | |
| Tuesday | 11/18/08 | DTP: Brochures & Newsletters - Design & Layout issues | |
| Thursday | 11/20/08 | DTP: Newsletters - Inside pages: Graphic enhancements, reader cues | |
| Tuesday | 11/25/08 | Projects Check: Newsletters and Standards <i>Work Session</i> | |
| Thursday | 11/27/08 | *****No CLASS***** | |
| Tuesday | 12/02/08 | <i>Work Session</i> | |
| Thursday | 12/05/08 | <i>Work Session</i> | |
| Tuesday | 12/09/08 | Final Project Presentations* | *6:00 P.M. |

ADVANCED INFORMATION DESIGN AND PRESENTATION

AAD 484/584 • Winter Term 2009

6:00pm-7:20pm UH • Mill Race I

Eric J. Schiff Instructor
 Phone #'s: Hm - 484.0907, Cell - 915.4664
 E-Mail: ejschiff@uoregon.edu

Course Requirements:

Attendance - 80% minimum for P
 Photoshop Assignments - 20%
 Exercise Assignments -20%
 Midterm Project - 20%
 Final Projects - 40%

Required Reading:

Robin William's Design Workshop
 Williams, Robin Peachpit Press 2006

Note: See Assignment and Projects Sheet for ALL due dates.

This course examines design and presentation of information in both print and non-print mediums for *personal, professional and business* purposes. Practical "real world" design and presentation applications, including web media, formats and issues will be explored. ePortfolio accounts will be developed with a standardized Homepage, navigation, and links to artifacts/work samples from Fall and Winter terms

This course will focus on maximizing program tools (many introduced in AAD 483/583) to develop design and presentation projects reflecting concepts from graphic and visual design, and information protocols inherent in effective communication.

| DAY | DATE | SESSION | READINGS |
|----------|----------|---|--------------------|
| Tuesday | 01/06/09 | Announcements/Course Business Exercises & PS Tour, ePortfolio Accounts | DW - Ch.1 |
| Thursday | 01/08/09 | Photoshop Basics - Work Session Photoshop CIB: Lesson #3 - Retouching and Repairing; ePortfolio Profiles, Homepages | DW - Ch.2 |
| Tuesday | 01/13/09 | Photoshop Tools - Media Preparation Photoshop CIB: Lesson #4 - Selections | DW - Ch.3 |
| Thursday | 01/15/09 | Onscreen/Online Presentations, ePortfolios; Wikis, Blogs, PDFs, Powerpoint Basics | DW - Ch.4 |
| Tuesday | 01/20/09 | Project #1 - Criteria Defined, Media types Powerpoint Tools Photoshop CIB: Lesson #5 - Layer Basics | DW - Ch.5 |
| Thursday | 01/22/09 | Display Ads: Basic Guidelines, Print & Web | |
| Tuesday | 01/27/09 | Display Ads: Text and Graphics Use Powerpoint Project Outline & Flow Chart Due Photoshop CIB: Lesson #6 - Masks & Channels | DW - Ch.13, 212-18 |
| Thursday | 01/29/09 | Brochure Design, Samples, Case Studies *Photoshop CIB: Lesson #14 - Color | |
| Tuesday | 02/03/09 | Print Shop Field Trip - QSL Communications Pre-Press Issues: Preparation and Output | |

| DAY | DATE | SESSION | READINGS |
|----------|----------|--|------------------|
| Thursday | 02/05/09 | Work Session, ePortfolio Session Help Photoshop CIB: Lesson #8 - Typographic Design | |
| Tuesday | 02/10/09 | Poster Design Into Photoshop CIB: Lesson #9 - Vector Masks | |
| Thursday | 02/12/09 | Brochure Design Issues - Work Session Photoshop CIB: Lesson #10 - Advanced Layers | |
| Tuesday | 02/17/09 | Poster Design Powerpoint Project Story Boards Due | |
| Thursday | 02/19/09 | Midterm Presentations | |
| Tuesday | 02/24/09 | Posters: Case Studies/Powerpoint Check | DW - Ch.5 again! |
| Thursday | 02/26/09 | <i>Display Ad Reviews</i> | |
| Tuesday | 03/03/09 | Powerpoint Project: Prototype Due/Feedback | |
| Thursday | 03/05/09 | ePort Account - Update artifacts Work Session for Final Project | |
| Tuesday | 03/10/09 | Work Session for Final Project | |
| Thursday | 03/12/09 | Work Session for Final Project | |
| Tuesday | 03/17/09 | Final Project Presentations 8:00 PM* | |
| | | *6:00 PM if no conflicts with student schedules | |

ASSIGNMENT DUE DATES

Photoshop Assignments (turned in on digitally)

1/13 CIB Lesson #3
1/15 CIB Lesson #4
1/22 CIB Lesson #5
1/29 CIB Lesson #6
2/05 CIB Lesson #8
2/12 CIB Lesson #9
2/17 CIB Lesson #10
*Option CIB Lesson #14

Midterm Projects - Due 2/19 Requirement - All Students

- Brochure Design:
Tri or Quad fold design representing tools and concepts to date (graphics, visuals, etc.) on disk and printed for display.

Requirement - All Students

- Case Study: Collateral Material
Present an assessment, analysis, and prescription on the effectiveness of an organizations branding and collateral material

Final Projects - Due 3/17

Requirement - All Students

- Conference/Exhibition Poster
Using Photoshop and other appropriate tools (scanner, image sources) and additional software applications, final copy will be prepared on disk and a printed color copy prepared for display.
- Powerpoint Presentations:
Final project prepared for large screen presentation with all components in place from prior exercises - print copy must turned in as well.

Requirement - All Students

- Display Ad Case Study:
Present a needs assessment for an organizations use of display advertising, or an analysis, and prescription on the effectiveness of an existing advertising campaign.

Exercise Assignments (turned in digitally w/ printed copy unless otherwise specified)

1/27 Powerpoint Project Outline/Flowchart
2/17 Powerpoint Story Boards
2/26 Display Ads - AAD Theme Specific
3/03 Powerpoint Prototype

ePortfolio Accounts

Students will create a Homepage with navigation based on a minimum standard, along with linked pages, a linked PDF resume, and work samples from Fall term and current Winter term projects.

Theme:

Performing Arts, Design Agency, Gallery, Foundation or Museum represented in design scheme.

Theme:

Performing Arts, Design Agency, Gallery, Foundation, Museum or non-profit community based organization

Theme:

Performing Arts, Design Agency, Gallery, Foundation or Museum represented in design scheme.

Theme:

Performing Arts, Design Agency, Gallery, Foundation or Museum represented in information presentation design scheme.

Theme:

Case study must focus on a Performing Arts, Design Agency, Gallery, Foundation, Museum or non-profit community based organization need or use of this type of presentation media.

Multimedia in Arts Administration

AAD 485/585 Spring Term 2009
6:00pm-7:20pm UH Mill Race 1

Eric J. Schiff, Instructor: voice - 915.4664, email - ejschiff@uoregon.edu

- Reading Requirements:
- Web Style Guide, <http://www.webstyleguide.com/> 2002-2005
 - Universal Usability, 2006 Sarah Horton, <http://www.universalusability.com/>
 - Connectivism - A Theory of Personal Learning, 2008, Stephen Downes
 - PLEs, Web 2.0 and the Future of Higher Education, 2008, Marc Boots-Ebenfield
 - Personal Learning Environments, The Future of Education?, 2008, Graham Attwell

Resources: Blackboard Course Guide

- Requirements:
- Midterm - 20% Case Studies: Web 2.0 and PLE Evaluations
 - Assignments - 20% Assignments, CIB Lessons/HOT Exercises
 - Web 2.0, Digital Media activities - 20%
 - ePortfolio Website - 40% Professional Published ePortfolio Website
 - Attendance - 80% min. for P

This course examines current media tools, applications, and trends influencing information design and presentation specific to web and online communication. Concepts from graphic design, information architecture and project management are threaded through the course. Focus will be on effective information design, tools and application, and interaction with Personal Learning Environments. Students will demonstrate knowledge and use of Web 2.0 applications, digital multimedia tools, and produce an ePortfolio website.

| DAY | DATE | SESSION | READ/EXERCISE |
|----------|---------|---|----------------|
| Tuesday | 3/31/09 | Syllabus, Resources, Web 2.0 Apps/Tools | RWDW 11 |
| Thursday | 4/02/09 | Web Published ePortfolios Samples, Tutorials | CIB 1, CIB 2 |
| Tuesday | 4/07/09 | Google Apps, Platforms | HOT 3 |
| Thursday | 4/09/09 | Dreamweaver Basics, Defining Sites, Conventions Project Narrative Due, Work Session | HOT 4, CIB 4 |
| Tuesday | 4/14/09 | Info Arch, Navigation/Functionality, Tables | HOT 5*, CIB 6* |
| Thursday | 4/16/09 | Site Design, Webmaps Due, Work Session | CIB 3*, HOT 6* |
| Tuesday | 4/21/09 | Storyboards/Nav Due, Design - CSS, Templates | CIB 7, HOT 8 |
| Thursday | 4/23/09 | Content Issues: Typography, Video, Audio | HOT 9 |
| Tuesday | 4/28/09 | Accessibility Design, Work Session | CIB 8 |
| Thursday | 4/30/09 | Midterms Due, Project Management, Work Session | HOT 14 |
| Tuesday | 5/05/09 | Web 2.0 Apps, Timelines Due, Work Session | |
| Thursday | 5/07/09 | Production Issues, Work Session | |
| Tuesday | 5/12/09 | Multimedia Applications, | |
| Thursday | 5/14/09 | Case Studies - Student Submitted | |
| Tuesday | 5/21/09 | Digital Video Capture, Editing | |
| Thursday | 5/23/09 | Follow-up to Video, Work Session | |
| Tuesday | 5/26/09 | Digital Audio Capture, Editing | |
| Thursday | 5/28/09 | Follow-up to Audio, Work Session | |
| Tuesday | 6/02/09 | Project Work, Upload Sites | |
| Thursday | 6/04/09 | Project Work, Upload Sites | |
| Tuesday | 6/09/09 | Final Presentations - 6 P.M. if no conflicts, otherwise 8:00 P.M. | |

Professional Practice

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INTERNSHIP I
AAD 604
1 Credit
WINTER 2008
TUESDAYS, 12:00-1:50

INSTRUCTOR: LORI L. HAGER, Assistant Professor, Arts and Administration Program
OFFICE: 251D Lawrence Hall
OFFICE HOURS: 9-10, thursday,
and, by appointment
OFFICE PHONE: 346-2469
EMAIL: lhager@uoregon.edu

COURSE DESCRIPTION:

This course is part of the professional development sequence required for graduate students in the Arts and Administration Program. This course provides a support structure for students to identify desirable internships, to access appropriate resources, and to be prepared to complete the required contract and evaluative materials.

In Fall of 2005, the professional development course sequence was aligned with the Information Technology courses in the AAD program under the ePortfolio rubric. ePortfolios serve as a self-assessment and documentation system for professional and academic growth, as well as digital portfolios for the purposes of career advancement.

Materials generated as part of this course, and your internship experience, are integrated into your ePortfolio as a means of reflection and documentation. This course assumes that designing and maintaining a professional digital portfolio for your professional and academic materials is an essential tool for the professional advancement of academically-trained arts managers.

COURSE OBJECTIVES:

- To identify learning goals for the Internship
- To identify organizations that will assist you in reaching your learning goals
- To develop a digital documentation and eportfolio plan
- To support efforts in securing chosen Internship location

COURSE GOALS

- Align career and academic goals through internship placement
- Connect with professional resources and opportunities
- Develop documentation and reflection strategy

PARTICIPANTS WITH DISABILITIES:

If you have a documented disability and anticipate needing accommodations in this course, please make an appointment with me during the first week of the term. Please request that the Counselor for Students with Disabilities send a letter verifying your disability. Disabilities may include (but are not limited to) neurological impairment; orthopedic impairment; traumatic brain injury; visual impairment; chronic medical conditions; emotional/psychological disabilities; hearing impairment; and learning disabilities.

PLAGIARISM

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 result in automatic failure of the course*. For further information regarding academic honesty, see <http://libweb.uoregon.edu/guides/plagiarism/students/>

CLASS CONDUCT:

Participation in this class assumes that the dignity and essential worth of all participants is respected; the privacy property, and freedom of participants will be respected; bigotry, discrimination, violence, or intimidation will not be tolerated, and personal and academic integrity is expected.

COURSE ORGANIZATION:

This course is designed around a series of 1 hours and 50 minute "workshop/forums," and self-paced "modules" that you will complete online. Each module has component parts that work toward the securing of your internship and developing your eportfolio plan. There are "deadlines" for completion of the modules, however you may complete them anytime in advance of the deadlines – depending on your personal internship timeline. It is also expected that you will modify and adapt the materials you create to suit your internship needs. There will be weekly blogs/discussions that will help to keep you on track. All materials will be posted online, either on a course blog or on the course blackboard site. You will be organized into peer groups for the purpose of ongoing support, and sharing resources.

GRADING:

This course is a Pass/No Pass course.

Students who fail to complete less than 70% of the assignments will petition to take an incomplete in order to complete their work during Spring term, 2009, in preparation for starting their Internships during Summer 2009.

ASSIGNMENTS

Internship Resources
Professional Associations
List of possible Internship sites with application deadlines
Job Description
Work Learning Goals
Professional Statement
Documentation and Assessment Plan
ePortfolio schema
Updated Resume

Module 1 "Professional Resources" DUE 1/13

- A. Professional Associations – talk to faculty in your area of concentration for recommendations of professional associations. Post these online.
- B. Internship Resources – you will begin and maintain a list of resources that you have found useful in your internship search and post these online. These may be website, online journals, people, etc.
- C. List of possible internship sites, with job and organization description, and application deadlines.

Module 2 "Learning Objectives" DUE 1/20

- A. Write a job description from an examination of the kinds of jobs that are available and the required skills and experience.
- B. Generate your work learning goals related to your internship.
- C. Create a Professional Statement
- D. Update your Resume

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Module 3 "Digital Documentation" DUE 2/3

This assignment will begin to address the question: How will you document and reflect on your internship? What materials will you gather?

- A. What demonstrations of learning relate and reflect each of your work learning goals?
- B. How will you keep track of and reflect on your learning process?
- C. How will you present your learning and progress?

Module 4 "ePorts and Digital Storytelling" DUE 2/17

This assignment will get you thinking about documentation and representation through your ePortfolio.

- A. Related to research goals -- what information will you collect?
- B. How will you represent your learning? How will you demonstrate a relationship to your work learning goals?
- C. ePortfolio components and schema

Module 5 Due 3/10

Submit your contract materials and your eportfolio plan, including:

- A. Digital Documentation Plan
- B. EPortfolio schema
- C. Summer communication strategy
- D. Contract materials, including agreement, resume, cover letter.

PEER GROUPS

We will organize into peer support groups of 3-4 during the first week of class. The purpose of this is to provide you with an ongoing support structure for your internship that extends beyond the formal class. Peer groups will "meet" weekly online, and periodically "in-person." It is expected that you will critique and edit each other's materials as they are posted online, and create regular check-ins for your internship support and process.

FACULTY MEETINGS

During Weeks 2, 3, 4, I will meet with each of you about your internship goals and progress. These can be "in-person," skype, or on the Bb chat. I cannot encourage you enough to meet with your concentration area faculty to talk to them about internship sites, arts organizations, professional networks and associations, and to connect with alumni.

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| | | | |
|----------------------------|--|---|---|
| Week 1 1/06/09 | Course Orientation Professional Resources Work Learning Goals | Internship Presentation Debrief Types of Internships Sample contract | Weekly Discussion Board Post |
| Week 2 1/13/09 | Internship Resources Making and sustaining contact Leadership/Mentorship | Workshop with Kassia Dellabough Student forum | Weekly Discussion Board Post Module 1 Due |
| Week 3 1/20/09 | NO CLASS | Meetings with faculty Continue search and applications Meet with peer group | Weekly Discussion Board Post Module 2 Due |
| Week 4 1/27/2009 | NO CLASS | Meetings with faculty Continue search and applications Meet with peer group | Weekly Discussion Board Post |
| Week 5 2/03/2009 | Digital documentation | Digital Documentation Workshop – John Fenn | Weekly Discussion Board Post Module 3 Due |
| Week 6 2/10/2009 | NO CLASS | Meet with peer groups Work on digital doc plans Meet with faculty | Weekly Discussion Board Post |
| Week 7 2/17/2009 | Digital Storytelling | Eportfolio/Digital Storytelling workshop – Helen Barrett | Weekly Discussion Board Post Module 4 Due |
| Week 8 2/24/2009 | NO CLASS | Meet with Peer groups Work on ePortfolio plan Revise professional statement Ongoing internship doc | Weekly Discussion Board Post |
| Week 9 3/03/2009 | NO CLASS | Meet with Peer Groups Internship contract materials Revise internship timeline as needed | Weekly Discussion Board Post |
| Week 10 3/10 | Reporting Out/Checking In | | Weekly Discussion Board Post Module 5 Due |

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INTERNSHIP III
AAD 610
FALL, 2008
Wednesdays 10-11:20
(10/1;10/8;10/22;11/05;11/19)

INSTRUCTOR: LORI L. HAGER, Ph.D.
OFFICE HOURS: Thursday 9-10, and by appointment
OFFICE: 251D LAWRENCE HALL
OFFICE PHONE: 346-2469
EMAIL: lhager@uoregon.edu

COURSE DESCRIPTION:

This is the final component of the Internship series required toward completion of the Arts Management graduate degree. The purpose of this course is to provide an opportunity to reflect on and evaluate your summer internship in the context of your professional goals and academic preparation, to assimilate your internship portfolio materials into your eportfolio, and to present your eportfolio and internship to the AAD faculty and students.

COURSE GOALS:

- Students will reflect upon, and evaluate the summer internship.
- Students will integrate internship materials and documentation into digitized portfolios, and incorporate them in the Fall departmental presentations.
- Students will weave internships experiences and reflections with research agendas and/or professional interests, and develop a professional presentation to be conducted in November, 2008.

LEARNING GOALS:

1. To connect professional learning experience with academic and career goals
2. To articulate connections between theory and practice
3. To reflect on connections between goals and outcomes
4. To document and represent learning experience through professional eportfolio
5. To practice and gain experience in preparing and presenting professional presentations.

COURSE REQUIREMENTS (4):

Assignments:

1. Update eportfolios¹
 - a. Integrate contract and documentation materials in your eportfolio, including:
 - i. Description of internship
 - ii. Location/Organization
 - iii. Summary of Goals, and how they changed
 - iv. Visual representation/documentation (pics and narrative)
 - v. Samples of work
2. Summary analysis
 - a. Prepare a 2-3 page summary and analysis of your internship that addresses:
What was different than you expected? (Refer to WLGS – what was different from what you expected?) What was the most important learning experience (personal, social, professional, cultural, geographical, etc)? How did your internship change how you view your academic learning experience? How has your research been shaped by your internship? Identify salient issues relevant to their Internship experiences, and the ways in which they contextualize these in terms of larger issues in the field and academic study.
3. Digital Documentation

¹ Eric will be available to help you before his class on Tuesdays and Thursdays, by appointment. I also suggest that partner with someone in class to work on this together.

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Turn in a DVD (and post materials on Bb or other designated site) that reflects the content you added to your eportfolio regarding your internships, summary and analysis produced in this class, and your contract materials:

1. ePortfolio updates
2. Summary and Analysis
3. Contract materials
4. Other digital documentation (blogs, pics, etc)

4. Internship Presentation:

How you present will evolve as part of the course descriptions and your ongoing evaluations of your own internship, and in context with the others, as well as the context of professional and academic growth. There are, however, basic content and analysis requirements:

- A. Connect theory to practice- articulate and demonstrate how you organize your experience and your learning.
- B. Representation: You will use your eportfolio internship link to present your reflections/documentation/examples. For example, you may choose to integrate a ppt into your internship link, a narrated slide show, pictures that tell the story of your growth. The visual representation must be linked to your eportfolio site and be a part of the presentation, in some form.

| DATE | TOPIC | DUE |
|-----------------|---------------------------|---|
| 10/01, 10-11:20 | Internship debrief I | |
| 10/08 | Internship debrief 2 | Summary Analysis |
| 10/22 | Themes | Post 1/Themes One picture with description |
| 11/05 | Presentation Organization | Updated Eportfolio content |
| 11/19 | Rehearse | Digital Documentation |
| 11/21, 8:30-? | Department Presentation | |

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/guides/plagiarism/students/>

Be aware that if I find evidence of plagiarism, cheating, or other incidents of academic dishonesty the offense will be dealt with as per the Student Conduct Code rules, which can be found at http://studentlife.uoregon.edu/programs/student_judi_affairs/conduct-code.htm

Participants with Disabilities:

If you have a documented disability and anticipate needing accommodations in this course, please make an appointment with me during the first week of the term. Please request that the Counselor for Students with Disabilities send a letter verifying your disability. You can find contact information for Disability Services at this link: http://ds.uoregon.edu/DS_Pages/DS_ContactDS.html

Disabilities may include (but are not limited to) neurological impairment; orthopedic impairment; traumatic brain injury; visual impairment; chronic medical conditions; emotional/psychological disabilities; hearing impairment; and learning disabilities.

Research

Research Methods in Arts Administration and Historic Preservation

AAD/AAAP 630, Spring Quarter 2009
Mondays and Wednesdays, 10:00 to 11:20 a.m., Lawrence Hall 249

Program in Arts and Administration (AAD)
School of Architecture and Allied Arts
University of Oregon

Instructor: Patricia Dewey, Ph.D.
Office hours (Lawrence Hall 251C) are Mondays 1:30 to 3:30 p.m. and by appointment.
Please email (pdewey@uoregon.edu) or call 346-2050.

Course Description

This course is designed to introduce a range of research methodologies and methods of importance to the fields of arts administration and historic preservation. In this course, you will explore the language, process, and dimensions of research. You will develop critical thinking and writing skills to retrieve, store, and manage information for the research proposal. You will compare and contrast a variety of research methodologies and methods that guide arts administration and historic preservation research. You will identify, describe, and develop standard elements of a research proposal. You will consider the importance of research and scholarship and the ethical concerns germane to the process.

You will explore your own research interest area(s) and methodological interest area(s) throughout the course. A major outcome of this course will be the development of a preliminary research concept for your master's thesis, project, or capstone. For AAD students, this concept will be presented to the AAD faculty at the end of the course, at which time the student will be assigned a research advisor. HP students will secure one committee chair and one potential committee members by the end of the term. The preliminary proposal developed in this course will be revised, expanded, focused, and refined in AAD/AAAP 631 in fall quarter 2008.

All students are expected to complete all reading assignments and to actively participate in class discussions. Written assignments and class presentations should be prepared with attention to descriptive/factual content as well as to analytical clarity and careful presentation. You are expected to have individual meetings with me throughout the term to facilitate the development of your preliminary research proposal (I will place weekly sign-up sheets on my office door).

Requirements

Your final grade will be determined by successful completion of class requirements as indicated below. Further details/guidelines for all requirements will be provided in class and will be made available on blackboard. **No late papers will be accepted.** I follow the AAD Program's strict "Incomplete" policy.

- 1) Literature Review on Research Topic (due class 5) 15% (150 pts.)
In the first class, you will identify a research topic of interest. You will then use library research methods to locate 5-7 journal articles pertinent to the topic. You will prepare a 3-page mini-literature review from these journal articles.

- 2) Methodology Paper (due class 9) 15% (150 pts.)
The paper will concentrate on the foundations of research theory and methodology covered in chapters 1-5 of the textbook and in instructional materials provided in class. You will be expected to articulate a methodology appropriate to your research interests and goals.
- 3) Different AAD / HP Assignment (graded P/NP) 10% (100 pts.)
AAD Student Requirement ONLY. Students will explore and assess theses, projects, and capstones in the AAD Program. Further details will be provided in class. (due class 12)

HP Student Requirement ONLY. Students will secure a committee chair and identify one prospective committee members (secure the committee member, too, if at all possible). Further details will be provided in class. (due class 18)
- 4) Literature Review on Research Methods (due class 15) 15% (150 pts.)
You will use library research methods to locate 5-7 references on research methodologies and methods suitable for your research topic. You will prepare a 3-page literature review from these books and articles.
- 5) Final Paper (due 12:00 noon on Monday, June 8, 2008) 30% (300 pts.)
In the final paper, you will follow detailed guidelines to frame a preliminary research concept proposal for your master's project, thesis, or capstone.
- 6) Final Presentation 5% (50 pts.)
Your final presentation will be based on your final paper.
AAD Students – Tuesday, June 3, 10:00 – 12:00 noon
HP Students – Thursday, June 5, 10:00 – 11:20 a.m.
- 7) Five Short Quizzes (throughout the quarter) 10% (100 pts.)
Five short quizzes (2% each) will take place at the start of class throughout the quarter. These quizzes will test your familiarity with assigned readings.

Grading Scale:

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

Policies

Attendance

Attendance in each full class session is required

Course Conduct

By participating in this course, you agree to:

- Respect the dignity and essential worth of all class participants;
- Respect the privacy, property, and freedom of class participants;
- Comply with the rule that bigotry, discrimination, violence, and intimidation will not be tolerated;
- Practice personal and academic integrity.

Participants with Disabilities

If you have a documented disability and anticipate needing accommodations in this course, please make an appointment with me during the first week of the term. Please request that the Counselor for Students with Disabilities send a letter verifying your disability. Disabilities may include (but are not limited to) neurological impairment; orthopedic impairment; traumatic brain injury; visual impairment; chronic medical conditions; emotional/psychological disabilities; hearing impairment; and learning disabilities.

Academic Honesty

Plagiarism is a serious offense. Using the words or ideas of another and representing them as your own is plagiarism. When you use sources for your papers, you must credit them. Exact words must be put in quotation marks and another author of either words or ideas that you have paraphrased must be cited. For further information regarding academic honesty, see <http://libweb/uoregon.edu/guides/plagiarism/students/>

Grading Policy

If you are concerned about something pertaining to the course in general (or anything else), feel free to visit me during office hours or make an appointment to speak with me. If you have a specific concern about the way a paper or a particular answer on an exam was graded, here is the policy on how to respond: (1) You must wait 24 hours before responding; then (2) briefly outline your concerns in writing (i.e., explain why you think the grade is incorrect), and submit this and your exam to me for reconsideration. I will get back to you with my response, also in writing, as soon as possible. Please do not hesitate to do this; you have every right to look out for your own interests!

A grading rubric will be disseminated to the class. Please remember that it is easy to keep track of your grades, assignments, and other important information on the *blackboard* site set up for this class.

Topics and Required Readings

Required Textbook (available at the UO Bookstore)

Neuman, W. L. 2006. *Social Research Methods*, 6th edition. New York: Pearson Education.

Additional readings will be made available as PDFs on the blackboard site set up for this course and/or will be provided in class.

Class 1: Introduction to the Course

March 30

Textbook: Chapters 1 and 5

Overview of the Course Structure and Content

Detailed Discussion of Course Assignments and Requirements

How to Conduct a Literature Review

Refresher on Using the APA and Turabian/Chicago Publication Manuals

Class 2: Refresher on Library Research Methods

April 1

Guest: Cara List, AAA Reference Specialist

Location: Knight Library, Room 267B (former ITC classroom)

Class 3: Research Theory and Ideology

April 6

[Quiz 1 on Chapter 3]

Textbook: Chapter 3

Class 4: Research Methodology

April 8

Textbook: Chapter 4

HP Students: Please arrive at 9:00 a.m.

Guest: Kingston Heath will speak with you (9-10 a.m.) about HP policies and procedures regarding completion of your terminal master's degree research requirement.

Class 5: Qualitative versus Quantitative Research

April 13

[DUE: Mini-literature review on research topic]

[Quiz 2 on Chapter 2]

Textbook: Chapter 2

Class 6: Overview of Research Methods and Design

April 15

Class 7: Planning your Research

April 20

[Quiz 3 on Chapter 6, plus the sections on validity and reliability in Chapter 7]

Textbook: Chapters 6, 7, and 8

Class 8: Action Research, Experimental Research Design, and Program Evaluation

April 22

Textbook: Chapter 9, Appendix E

Additional Readings:

Davidson, E. J. (2005). *Evaluation methodology basics*. London: Sage Publications (pp. 1-51).

McDavid, J. C., & Hawthorn, L. R. L. (2006). *Program evaluation & performance measurement: An introduction to practice*. London: Sage Publications (pp. 179-197).

Class 9: Secondary Analysis of Existing Data

April 27

[DUE: Methodology Paper]

Textbook: Chapters 11 and 15

Additional Reading:

Ryan, G. W., & Bernard, H. R. (2000). Data management and analysis methods. In N. K. Denzin & Y. S. Lincoln (eds.), *Handbook of qualitative research, 2nd edition*, (pp. 769-793). London: Sage Publications.

Class 10: Using Technology in Field Research

April 29

Guest: John Fenn, AAD Faculty

Class 11: Survey Research

May 4

Textbook: Chapter 10

Guest: Bob Choquette, PPPM Faculty

Class 12: Introducing Field Research

May 6

[DUE: AAD Students -- Master's Project, Thesis, and Capstone Analysis]

[Quiz 4 on Chapter 13]

Textbook: Chapter 13

Guest: Lori Hager, AAD Faculty

Class 13: Field Research **May 11**
Guest: Phaedra Livingstone, AAD Faculty

**Class 14: Field Research in Material Culture:
Multidisciplinary, multi-layered contextual analysis** **May 13**
Guest: Kingston Heath, HP Faculty

AAD Students' Final Master's Research Presentations *Friday, May 15*

Class 15: Historical-Comparative Research and Policy Analysis **May 18**
[DUE: Literature Review on Research Methods]
[Quiz 5 on Chapter 14]
Textbook: Chapter 14
Speaker: Patricia Dewey, AAD Faculty

Class 16: International Field Research **May 20**
Speaker: Doug Blandy, AAD Faculty

Class 17: NO CLASS [Memorial Day] **May 25**

Class 18: Course Wrap-up **May 27**
[DUE: HP Students – Your research committee information assignment]
Introduction to AAD/AAAP 631 Research Design in fall 2008.

Class 19: AAD Student Presentations (10:00 a.m. to 12:00 noon) **June 1**
AAD students formally present their preliminary research concepts to the full AAD faculty.
Research advising assignments are finalized following the presentations.

Class 20: HP Student Presentations (10:00 to 11:20 a.m.) **June 3**
HP students will formally present their preliminary research concepts to the HP director.

FINAL RESEARCH CONCEPT PAPER DUE BY 12:00 NOON ON MONDAY, JUNE 8
Please submit to me in my office, or in my AAD mailbox, or slide your paper under my office door.
You may also submit your paper prior to the due date.

Research Design in Arts Administration and Historic Preservation

AAD/AAAP 631, Fall Quarter 2008
Mondays, 10:00 – 11:50 p.m., Lawrence Hall 249
This is a 3-credit P/NP course.

School of Architecture and Allied Arts
University of Oregon

Instructor: Patricia Dewey, Ph.D.

Office hours (Lawrence Hall 251C) are Mondays 1:30 – 3:30 p.m.

Office hours also scheduled by appointment. Please email (pdewey@uoregon.edu) or call 346-2050.

Course Description

This course is designed to assist students in developing their proposals for their terminal master's thesis, project, or capstone. Building on course assignments from AAD/AAAP 630, students will revise, expand, focus, and refine their research concept and research design throughout the course. The major outcomes of this course will be twofold: (1) A complete master's thesis, project, or capstone proposal; (2) A complete draft of the required human subjects compliance application. Upon successful completion of this course, students will be prepared to immediately commence with data collection in winter quarter. Students will meet with both their assigned research adviser and with the instructor of AAD/AAAP 631 to complete requirements for this course.

All students are expected to complete all reading assignments and to actively participate in class discussion. Written assignments and class presentations should be prepared with attention to descriptive/factual content as well as to analytical clarity and careful presentation. This is a P/NP course, but it is required that graduate students receive a final grade of 80% to be considered "P" on the final grade report. The final grade will be determined by successful completion of class requirements as indicated below:

Requirements

(Detailed assignment guidelines will be provided in class.)

- | | |
|--|----------------|
| 1) Revised Preliminary Research Concept (due October 6) | 20% (200 pts.) |
| 2) Drafted Research Instruments (due October 27) | 20% (200 pts.) |
| 3) Completion of web-based CITI IRB Training (submit copy of certificate of completion by November 3, 2007) | 20% (200 pts.) |
| 4) Full Research Proposal (due November 12) | 20% (200 pts.) |
| 5) Drafted Human Subjects Documents (due November 25) | 20% (200 pts.) |
| 6) Individual meeting with Patricia (second half of quarter) You will be encouraged to meet individually with me in the first half of the quarter, but it is required to have one individual meeting in the second half of the quarter. | 0% (0 pts.) |

Policies

Attendance

Attendance for the full class time at each meeting is required.

Late Papers and Incomplete Policy

In general, I do not accept late papers. For this course, however, because you are working with both me and your research advisor, I will accept late papers and provide feedback to you on them if you submit to me a statement in writing from your research advisor that explains the submission delay (e.g., research reconceptualization). Please be advised that a delay to submit the required work for this course may affect your timeline to complete your research in winter and spring 2008. I follow AAD's strict Incomplete Grade Policy.

Grading Policy

If you are concerned about something pertaining to the course in general (or anything else), feel free to visit me during office hours or make an appointment to speak with me. If you have a specific concern about the way a paper or a particular answer on an exam was graded, here is the policy on how to respond: (1) You must wait 24 hours before responding; then (2) briefly outline your concerns in writing (i.e., explain why you think the grade is incorrect), and submit this and your exam to me for reconsideration. I will get back to you with my response, also in writing, as soon as possible. Please do not hesitate to do this; you have every right to look out for your own interests!

A grading rubric will be disseminated to the class. Please remember that it is easy to keep track of your grades, assignments, and other important information on the *blackboard* site set up for this class.

Email

I try to keep everyone well-informed and I send assignment reminders via email and the *blackboard* site set up for this course. I will respond to your email questions and correspondence as quickly as I am able (usually within 48 hours) during the work week. I generally do not respond to email messages on the weekend. Please be mindful that email is business correspondence, and please respect my time by not sending me a question that you could easily find an answer to by yourself or by asking a classmate.

Course Conduct

By participating in this course, you agree to:

- Respect the dignity and essential worth of all class participants;
- Respect the privacy, property, and freedom of class participants;
- Comply with the rule that bigotry, discrimination, violence, and intimidation will not be tolerated;
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Participants with Disabilities

If you have a documented disability and anticipate needing accommodations in this course, please make an appointment with me during the first week of the term. Please request that the Counselor for Students with Disabilities send a letter verifying your disability. Disabilities may include (but are not limited to) neurological impairment; orthopedic impairment; traumatic brain injury; visual impairment; chronic medical conditions; emotional/psychological disabilities; hearing impairment; and learning disabilities.

Academic Honesty

Plagiarism is a serious offense. Using the words or ideas of another and representing them as your own is plagiarism. When you use sources for your papers, you must credit them. Exact words must be put in quotation marks and another author of either words or ideas that you have paraphrased must be cited.

Topics and Required Readings

Required Textbook *(available at the UO Bookstore)*

Creswell, J. W. 2003. *Research Design*, 2nd edition. Thousand Oaks, CA: Sage Publications.

Required readings, attachments and worksheets are on the blackboard site set up for this course.

Please see the "How this Course Works" sheet for further details.

AAD faculty have been provided detailed information regarding the course structure.

Class 1: Introduction to the Course (September 29)

Textbook: Chapters 1, 2, and 3

Objectives of Unit One:

- Introduce AAD 631;
- Review key concepts in research methods from AAD 630;
- Assess the extent to which your preliminary research concept has changed;
- Consider your research timeline and goals for the current academic year.

Class 2: Designing Research I (October 6)

Textbook: Chapters 4-8

Objectives of Unit Two:

- Develop and refine your problem statement, purpose statement, and research questions;
- Identify definitions, delimitations and limitations that will be important for your proposal;
- Discuss and consider the use of theory in your research design;
- Develop a "data collection schematic" for your research.

Class 3: Designing Research II (October 13)

Textbook: Chapters 9-11

Objectives of Unit Three:

- Discuss validity and reliability techniques in qualitative research;
- Identify validity tools to include in your research proposal;
- Introduce basic coding and analysis procedures;
- Identify preliminary coding schemes for inclusion in your research proposal;
- Complete strategic preparations for research instrument design.

Class 4: Research Instruments (October 20)

Objectives of Unit Four:

- Design effective and efficient research instruments.

Class 5: Human Subjects Compliance Procedures (October 27)

Objectives of Unit Five:

- Discuss human subjects risk and informed consent;
- Discuss recruitment and consent procedures;
- Discuss UO Office of Human Subjects Compliance procedures;
- Discuss web-based CITI IRB training process.

**Area of Concentration
&
Elective**

Community Arts Management

COMMUNITY ARTS PARTNERSHIPS
AAD 410/510
TUESDAY 2:00-4:50, LA 249

INSTRUCTOR: Lori Hager, Ph.D.
OFFICE HOURS: Wednesday 12-2:00 and, by appointment
OFFICE: LA 251D
PHONE: 346-2469
EMAIL: lhager@uoregon.edu

This course is designed for graduate and upper-level undergraduate arts management students with interests in exploring ways to engage with the arts through community-based projects.

COURSE DESCRIPTION

This course will address the historical, theoretical, and philosophical foundations of the community arts field, paying particular attention to current initiatives in community arts partnerships and arts and civic engagement. Americans for the Arts' Animating Democracy project will provide a range of case studies and approaches to civic engagement and the arts practices. Activities associated with ADI co-director Barbara Schaffer-Bacon's visit mid-term will include a workshop, seminar presentation, and public forums that will provide professional contexts for our examinations. Additional participation in the "Earth Matters" eco-festival on the UO campus in May will provide exposure to a range of practices and approaches to community-based arts work related to environment, sustainability, and social justice.

Course Objectives:

The objective of this class is to provide arts managers/leaders with a forum to explore ideas and approaches toward community arts partnership development through

- an examination of the historical and theoretical contexts of the community arts field,
- approaches to community arts partnership development through case studies, and an applied field-based project.

Learning Objectives:

Students will

- Gain an understanding of approaches to community engagement and the arts;
- develop and articulate criteria for approaching community arts development;
- conduct a theoretical or field-based research project addressing relevant issues in the contemporary community arts field.

COURSE POLICIES AND PROCEDURES

COURSE EXPECTATIONS

It is expected that students who take this course have a professional/academic interest in the topics covered in this course. Consequently, professional behavior is assumed. The purpose of the course is to provide you support and structure to discover and engage in critical inquiry. Since this course will be conducted in an interactive seminar style, it is expected that you will demonstrate a high degree of initiative, to come to class prepared, having done the readings and analyzed them. I will also expect you to do a significant amount of independent outside research, identifying resources in the field, and gaining a broad comprehension of the field. Treat the classroom as you would a community-based project: respect the commitment that we all bring through your preparation and honest engagement.

The University assumes that for each course credit hour, you will put in 3 hours outside of class. Upper-class and graduate level writing skills will be assumed.

If you are struggling with writing, or with the class, be sure and schedule a time to meet with me and bring it to my attention so that we can work to find you support.

COURSE PEDAGOGY

I approach a course as a co-creation between students and myself as co-learners. This course is designed as an emergent course, and like community arts partnerships, the success of the course process and outcomes are dependent on all of us. We will challenge ourselves to model the kinds of communication, openness, collaboration, and time management skills that we employ in our work in the field, and elsewhere. Learning how you operate in a group, and developing good communication skills are essential tools for anyone in cultural administration.

I am open to suggestions about modifying and adapting the course content, and facilitation style to address different learning styles and to incorporate arts-based learning and inquiry.

Shared Responsibilities in a Learning Community:

All members of a learning community (i.e. our class) willingly share the responsibilities of gathering, synthesizing and building meaning.

As your instructors we are responsible for

- a) giving you as much control as possible over your own learning experience within the boundaries of the course purpose and expected outcomes criteria for your work
- c) helping you achieve success in this course
- d) demonstrating the value of this course
- e) helping you access quality resources and clarifying concepts
- f) guiding you in the completion of tasks to demonstrate your achievement

At the same time, we expect you to take responsibility for your own learning by

- a) openly sharing your work and asking for feedback
 - b) relating concepts and skills to your real world experiences
 - c) gathering and synthesizing information from a variety of sources
 - d) making us aware of your individual learning needs
 - e) being prepared and on time for all of our sessions
- (adapted from Julie Voelker-Morris)

Please do not hesitate to bring up questions about assignments or research either in class or in my office. I would expect you to have questions and ask for guidance in your research and inquiries. If at any point, you find that the course is not meeting your expectations, please bring this to my attention in a one-on-one session

ATTENDANCE

Attendance is assumed. If you know you are going to be absent, make sure that you have someone take notes for you and that you understand the readings and assignments covered that day. (It's also good to notify me ahead of time).

STATEMENT ABOUT ACCESSIBILITY

Participation in this class assumes that:

- The dignity and essential worth of all participants is respected
- The privacy, property, and freedom of participants will be respected
- Bigotry, discrimination, violence, or intimidation will not be tolerated
- Personal and academic integrity is expected.

If you have a documented disability and anticipate needing special accommodations in this course, please make an appointment with me during the first week of the term. Please request that the Counselor for Students with Disabilities sends a letter verifying your disability (346-1155). Disabilities may include (but are not limited to) neurological impairment; orthopedic impairment; traumatic brain injury; visual impairment; chronic medical conditions; emotional/psychological disabilities; hearing impairment; and learning disabilities.

PLAGIARISM

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 result in automatic failure of the course*. For further information regarding academic honesty, see <http://libweb.uoregon.edu/guides/plagiarism/students/>

Avoiding Plagiarism - A Guide for Students (from UO Libraries, <http://libweb.uoregon.edu/guides/plagiarism/students/>)

What is Plagiarism?

The following is quoted from the [Office of Student Life's Academic Dishonesty Policy](#):

"Plagiarism is the inclusion of someone else's product, words, ideas, or data as one's own work. When a student submits work for credit that includes the product, words, ideas, or data of others, the source must be acknowledged by the use of complete, accurate, and specific references, such as footnotes.

How to Avoid Plagiarising

When directly quoting another author, the writer must:

- Accurately quote the original author's words.
- 0. Enclose the quotation within quotation marks.
- Follow quotation using an in-text citation [e.g., (p. 276)], the format of an in-text citation varies by citation style.
- Introduce the quotation with a 'signal phrase' (whether you are required to use a signal phrase or not varies by citation style).
- A list of references with full citation information is also required at the end of the paper. For more information on humanities or social sciences citation manuals contact the Knight Reference Desk (346-1818 or [email](#)), or for the sciences, contact the Science Library Reference Desk (346-2661 or [email](#)).

Examples of incorrect and correct direct quotations

When paraphrasing another author, the writer must:

- Use words or have a sentence structure different from the original work, while maintaining the gist of the original author's idea. Paraphrasing or summarizing doesn't mean just changing a couple of words from the original work.
- Acknowledge the source through in-text citations immediately following the paraphrase.

Examples of incorrect and correct paraphrasing

What is Common Knowledge (or, do I have to cite every little detail in my paper)?

Maxine Hairston and John Ruskiewicz define common knowledge as, "...[the] facts, dates, events, information, and concepts that belong generally to an educated public. No individual owns the facts about history, physics, social behavior, geography, current events, popular culture, and so on." Source: **The Scott, Foresman handbook for writers** by Maxine Hairston, John J. Ruskiewicz. 3rd ed. New York, NY: HarperCollins College Publishers, c1993. p. 614.

Therefore, common knowledge does not need to be cited - the difficulty is knowing when something is, in fact, widely known. An added twist is that each discipline has its own common knowledge, e.g. psychologists will be familiar with the work of Jean Piaget so you do not need to establish who he was. **If you are not sure whether or not something is common knowledge, ask your instructor.**

Tips on quoting:

- Select carefully. Quotations should give weight to your argument. In general, do not select quotations which only repeat points you have already made.
- Be sure to integrate all ideas from other sources into your own discussion. Introduce direct quotations with your own words. After quoting, explain the significance of quotations.
- Avoid quoting more than is needed. Most of the time, brief quotations suffice.
- Use direct quotations only when the author's wording is necessary or particularly effective. Some disciplines discourage direct quotations. Check with your professor.
- If you are using material cited by an author and you do not have the original source, introduce the quotation with a phrase such as "as is quoted in...."
- End citation alone is not sufficient for direct quotations; place all direct quotations within quotation marks. Be sure to copy quotations exactly as they appear.
- To avoid any unintentional failure to cite sources, include all citation information on notecards and in your first draft.

Citation Style Guides

The UO Libraries have developed a quick guide to [citation style formats](#), as well as citing electronic resources. The examples cover the most widely used citations formats, e.g. journal articles, books, newspaper articles, and government documents.

Direct quotation example:

Original source

"Buddhadasa's conception of human beings as active controllers of their own material and spiritual progress is most clearly presented in his view of work as integrating both social and spiritual activity." Source: *Buddhadasa: A Buddhist thinker for the modern world* by Peter Jackson. Bangkok, Thailand: Siam Society, 1988. p. 200.

No plagiarism - Correctly cited direct quotation in the text of a paper.

Jackson (1988) notes, "Buddhadasa's conception of human beings as active controllers of their own material and spiritual

progress is most clearly presented in his view of work as integrating both social and spiritual activity." (p. 200)

Paraphrasing examples:

Original source If the existence of a signing ape was unsettling for linguists, it was also startling news for animal behaviorists (Davis, 26).

No plagiarism - appropriate paraphrase of the original sentence.

According to Flora Davis, linguists and animal behaviorists were unprepared for the news that a chimp could communicate with its trainers through sign language (Davis, 26)

UO Policy & Consequences

The Official UO Policy on plagiarism (among other forms of academic dishonesty) is outlined in the [Policy on Academic Dishonesty](#). Also see the sections "What can students do to protect themselves from being charged with academic dishonesty," and "Academic Dishonesty Sanction."

CELL PHONES AND LAPTOPS

Cell phone **MUST** be turned off during the class period.

I support the use of online technologies to support learning in and outside the classroom. The use of laptops is permitted, but should be used in support of class activities, including for note-taking or class-related internet work **ONLY**. The use of your laptop should not exclude you from taking part in discussion during class.

OVERVIEW OF ASSIGNMENTS

COURSE BLACKBOARD

The UO provides a blackboard site for each class. The course blackboard site will be activated during the first week of the term. We will use this site extensively for keeping track of assignments, scheduling, announcements, regular communication, and for posting all course materials, and related resources. Get in the habit of checking the bb site daily.

READINGS

Weekly readings are posted on the course blackboard site in PDF or as web accessed open source document under the "assignments" tab, and then in the appropriate week of the term.

The readings are designed to assist you with a comprehension of the subject area, and to support you in discovering your research and project interests, and to help you build your personal research library.

There will be approximately 3-5 readings per week. The syllabus includes an extensive reading list, which includes the required course readings, as well as supplemental readings and resources.

Calendar

5/13 Oregon Arts Summit (Beaverton)

5/15 Master's Research Presentation (Eugene)

Barbara Schaffer Bacon – Animating Democracy, co-director

4/28 Tuesday Civic Engagement Workshop, Seminar

4/29 Wednesday – Portland Forum with PCS

4/30 Thursday – Presentation and Forum (Eugene), Art in Society

5/21-

5/31 Earthmatters Festival (Eugene), full schedule on the course Bb

ASSIGNMENTS

Assignments will be posted in the course blackboard site under "assignments," and in the folder for the week. Make it a habit to check these regularly for updates.

| | |
|---|--------------|
| 1. Discussion Board Posts | 10% (10pts) |
| 2. Community Statement | 10% (10 pts) |
| 3. Response Paper | 5% (5pts) |
| 4. 2-page Civic Engagement | 15% (15 pts) |
| 5. Case Studies/Readings | 25% (25 pts) |
| 6. Research Project – (Blog/Paper/Presentation) | 30% (30pts) |

DISCUSSION BOARD – (Due each week on Monday before class) Each week you will extract an important theme from the readings, comment on it, and ask a "Big question" related to the topic and the readings. Each person will add to and respond to the previous thread. (So it will pay to be first, so you can lead off..!)

COMMUNITY STATEMENT – Write a first person narrative that addresses the following:
What is/are your community/ies? What are the connections between your community/ies? What values drive your participation? How are these communities connected to each other, and to other communities? How does this inform your work? This statement will be revised and re-submitted, noting changes, for a final grade at the end of the term.

RESPONSE PAPER TO ECO-FESTIVAL/CIVIC ENGAGEMENT WORKSHOP

You will write a 2-page response paper to either: a presentation at the eco-festival in late May, or the civic engagement workshop schedule for Tuesday morning, April 28.

CIVIC ENGAGEMENT PAPER – 2-page "brief" addressing the theory and practice of civic engagement and the arts. Include description, examples, analysis, and references.

CASE STUDIES/READINGS – Each week for 5 weeks, you will present in class an analysis of a case study or article that is informing your final project. These can be from the course bibliography, supplemental readings from the course blackboard site, case studies and analyses from the Community Arts Network, or readings from the Animating Democracy texts (on loan from instructor). A 1-2 paragraph abstract from the reading will be posted on Bb prior to each class, and count toward your blackboard post requirements. It is expected that these readings will form the body of research for your final papers/projects, and will become a part of the course blog. From these presentations, we will develop our "canon" of the field relevant to the critical issues that our "community" identifies, extend our definitions of the field, and our positions relevant to it.

RESEARCH PROJECT/PAPER

You will have the choice of either doing a research paper or a field-based research project. The project will have four components: proposal, presentation and analysis of findings (paper), blog that documents and demonstrates research process, synthesis presentation

Research proposal

1. Statement of intent for the central idea/question you will explore
2. Prepare of "reading list" of 5 resources which will be source material for your final paper/project

Research Paper – 15 page research paper that addresses a central research question, presents an overview of the community field, situates your research topic within the context of community arts field, and analyzes it in terms of significance/implications for the field, and within the context of class issues.

Field-based project

You will work together to do a "scan" of the local community arts field, and choose key areas for focus. During the fourth week of the term, you will begin the "fieldwork" portion of this, and set up a simple

blog to document your research process. During the course of the term, you will document the “community arts assets”. Findings will be publicly documented through a public wordpress or wiki site.

| Week/Date | Topic | Assignment Due |
|--------------------------------------|--|--|
| Week 1 3/31 | Introduction to course Syllabus/Assignments What is community? | |
| Week 2 4/7 | History of the field Problematizing Community Selecting research “communities” | Community Statement Readings Week 2 Bb post 1 |
| Week 3 4/14 | Civic Engagement | Case Study 1 Readings Week 3 Bb post 2 |
| Week 4 – No class meeting 4/21 | First Fieldwork | Blog Due – report out on first findings, reading list Readings Week 4 Bb post 3 |
| Week 5 4/28 | Animating Democracy Barbara Schaffer Bacon | 2-page statement on civic engagement due (draft 1) Readings Week 5 Bb post 4 |
| Week 6 5/5 | Mapping Community Assets Theresa May | Option 1 – Response Paper Case Study 2 Readings Week 6 Bb post 5 |
| Week 7 5/12 | Sustainable Partnerships Leslie Scott | Case Study 3 Readings Week 7 Bb post 6 |
| Week 8 5/19 | Youth and Community Arts Seattle Symphony Nancy Gosen, Director of Education | Case Study 4 Readings Week 8 Bb post 7 |
| Week 9 5/26 | Sustainability Eco-drama/Tim DuRoche | Option 2 – Response Paper Case Study 5 Readings Week 9 Bb post 8 |
| Week 10 6/2 | Presentations | Paper/Blog Due Synthesis Presentations Bb post 9/10 |

Media Management

AAO 410/510

MEDIA BOUNDARIES

WINTER2008 LAWRENCE HALL 249 2-4:50PM THURSDAYS

INSTRUCTOR: JOHN FENN (JFENN@UOREGON.EDU), 346-1774

OFFICE HOURS: MW 10AM-12PM, 265 LAWRENCE HALL

In this course we will undertake a critical investigation into the notion that boundaries between various media exist, that these boundaries serve some set of purposes, and that such purposes intersect broader domains of social/cultural practice. The boundaries we will think through span conceptual, technological, political, and legal domains, and are often as permeable as they are rigid. A combination of readings, discussion of current events, and media creation will propel us toward sorting out what the range of "boundaries" might be when it comes to media, and what factors we must consider in order to engage such boundaries simultaneously as limit and potential.

Course Texts: All books are required, and available from the UO Bookstore; one copy of each book has been put on reserve in the Knight Library

1. *Convergence Culture* (Jenkins)
2. *Media Organizations and Society* (Curran, ed)
3. *Free Culture* (Lessig)
4. articles & other bits periodically posted to Blackboard; these will supplement and/or complicate our main course texts

Workload & Grading :

There are three kinds of assignments: discussion board postings, written assignments (one for each 'unit'), and a final creative product. Assignment descriptions follow, and I will provide more detailed guidelines for written work prior to an assignment's due date; due dates are reiterated in the course schedule at the end of the syllabus.

Discussion Board postings : For each course meeting, you will post a set of observations and/or questions based in that day's reading to the appropriate discussion forum on our Blackboard course site. Each of your postings will have a minimum of two complete "thoughts" that, while possibly related, should be distinct. One can be a question about the day's reading assignment, and one an observation; they can both be questions; or, they can both be observations. These are due by noon on the day class meets, and I'll use them to help structure our session that afternoon. NOTE: We will have a posting due for the first week of class, but it will obviously not be due prior to that meeting. I will issue this posting assignment in class.

Unit 1 assignment, "Follow a Convergence" : In this assignment, you will draw on the work of Henry Jenkins to identify a "media convergence," chart its developmental trajectory, and provide brief analysis with regards to the notion of boundaries.

Unit 2 assignment, "Current event comparison" : With this assignment you will find a comparator case study for one of the chapters in the course text, *Media Organizations in Society*. Drawing on arguments and discussion from the book as well as class sessions, you will ef-

fectively “update” the scholarship presented in your chosen chapter by examining a contemporary instance of a media organization.

Unit 3 assignment, “Free Culture: Yes or No” : For this assignment you will compose a short position paper, arguing for or against some of the principles Lessig puts forth in his book, *Free Culture*.

Final Creative assignment : Time to have fun...hopefully without too much stress. Your final project will be some sort of original media creation that you will present to the class at the end of the term. This creation may or may not explicitly deal with “boundaries” in its content, but in your presentation you need to articulate the ways in which you see your project fitting into the intellectual arc of the course. By the middle of the term, you will need to turn in a short (one-two paragraph) proposal for this project, so start thinking about it early.

You have complete creative control, and I suggest merging this project with anything else you have going on this term or in your life in general. Grading will not rely extensively on technological prowess, though projects do need to be finished when presented. That is, I will be grading on your ability to tackle the larger issues in the course formally, intellectually, and conceptually through this project, and not on your degree of expertise (or lack thereof) in a particular medium or set of media. Nor does your project need to be “hi-tech” in order to qualify as “media creation” for this project.

As this course is a combined grad/undergrad seminar, there are two workloads. Graduate student responsibilities related to leading class sessions will be allocated according to the number of graduate students in the course; we will sort this out during the second week of the term.

A. Undergraduate responsibilities:

1. Discussion Board postings = 25%
2. Two of three “Unit” written assignments = 25% each (50% total)
3. Final creative project = 25% (5% of this comes from turning in a proposal on time)

B. Graduate responsibilities:

1. Discussion Board postings = 15%
2. Two of three “Unit” written assignments = 25% each (50% total)
3. Lead one class session = 10%
4. Final creative project = 25% (5% of this comes from turning in a proposal on time)

Late assignments will be penalized 10pts the first day and 2pts thereafter. Should something prevent you from attending a class period during which an assignment is due contact me within 24 hrs of that class period to make arrangements for remedying the situation. Except in the most extreme cases, the window of opportunity for fixing things will close after 24 hrs.

NOTE: University-excused absences account for a missed class period(s), but do not excuse you from completing work due on that day. It is *your* responsibility to make arrangements with Dr. Fenn concerning any work that will be affected by a University-excused absence.

Attendance & participation:

I expect you to come to class, just as you expect me to show up. Should you not be able to make it to a particular meeting, please let me know in advance. If you have a university-excused absence, present it with documentation no later than the next class period. Finally, coming to class late is an annoyance to both myself and your classmates; please arrange your schedule beforehand so that you can be in the classroom for the full period. This is much appreciated.

A large portion of the “work” in this class will be talking; we will talk about the readings and the issues that emerge along the way. This is a seminar-style course (as opposed to a lecture), so you should come to class prepared to say something: ask a question, provide some observations, link issues or concepts to an example we’ve not discussed directly. In large part, the discussion board postings exist in order to help you prepare for class beyond simply reading. Given the size and structure of this course, lack of any input on your part will stand out, and while you are not graded on participation per se, lack of it on your part will likely impact your graded work.

A quick word on respect—while the classroom should be full of discussion and activity, it should focus on course-related material. Here are a few reminders:

- *Turn off or silence cell phones*; if you need to take an important call during class, please let me know beforehand and exit the room if the call comes
- *Refrain from having extended low-level (i.e. whispered) conversations* ; while it might seem “quiet”, this is quite distracting to everyone else in the room
- *Do not listen to iPods, IM your friends, read the paper, or do crossword puzzles during class* ; being in class might not always be a student’s priority, but please be “here” when you are here
- *Extend respect to all in the classroom* : Biased, abusive, insulting language or actions will not be tolerated. We may very well discuss stereotypes and derogatory images, as these are often embedded in cultural practice, but we will do so critically and with respect for everyone’s feelings and perspectives. Should you feel threatened, insulted, or discriminated in any way, please bring your concerns to me. The University Bias Response Team is also a resource at your disposal; find more information at their website (<http://bias.uoregon.edu/index.html>) or by phoning (541-346-1134/1139).

Disability Services:

All students are entitled to an accessible and positive learning environment. If you identify as a student with a disability and need any assistance, please let me know. You should also contact Disability Services: 164 Oregon Hall, 346-1155 (TTY: 346-1083), disabsrv@darkwing.uoregon.edu

Academic Honesty:

“Members of the university community are expected to be honest and forthright in their academic endeavors. To falsify the results of one’s research, to present the words, ideas, data, or work of another as one’s own, or to cheat on an examination corrupts the essential process by which knowledge is advanced.”

The above statement comes from the Student Life web page (http://studentlife.uoregon.edu/duck_guide/academic_honesty.html). For more thorough descrip-

tion of the University's policies, and the expectations placed on both students and faculty, go to that page. The bottom line is this: don't cheat. Doing so puts both student and instructor in uncomfortable positions, and can have serious consequences for your career as a student. If you feel undue pressure from the workload in this class, come talk to me.

Course Schedule: What follows is an outline of how the term should flow from weekly meeting to weekly meeting. Given that things come up unexpectedly, this schedule is flexible. I will notify you of any major changes via email and on the Blackboard course site. Readings are to be done for the day on which they are listed, and all due dates appear in bold. The only exception are the discussion forum postings, which are due by noon on the day of each class meeting.

Week 1 (1/10) *Intro: emergent definitions and critical terms*

UNIT 1: "Cultural Convergence": issues of media consumption and production

- written assignment #1 = "Follow a convergence"
- reading = *Cultural Convergence*, Henry Jenkins

*****1/16 = REQUIRED LECTURE: Henry Jenkins, 7:30pm, 182 Lillis Hall*****

- 2 (1/17) Stories, communities, and media
READ: 1–130
- 3 (1/24) "Reading" creativity, media, and pop culture
READ: 130–260

UNIT 2: "Media and Society": relating media industries to the social world

- written assignment #2 = compare one of the book's case studies to a current event
- reading = *Media Organizations and Society*, Curran (ed)

- 4 (1/31) Overview/ concept of "media industry"
READ: Curran 9–106
written assignment #1 due
- 5 (2/7) Media and contests of power
READ: Curran 107–211
******proposal for Final creative project due******
- 6 (2/14) Media and the process of culture
READ: Curran 214–287

UNIT 3: "Free Culture": ownership/authority, consumption/production

- written assignment #3 = critical essay/position paper based in Lessig's arguments
- reading = *Free Culture*, Lawrence Lessig

| | |
|-----------|--|
| 7 (2/21) | Pirates & property READ: Lessig, Ch. 1–8 written assignment #2 due |
| 8 (2/28) | Property & puzzles READ: Lessig, Ch. 9–12 set project presentation schedule |
| 9 (3/6) | Balancing & ending READ: Lessig, Ch. 13–Afterword |
| 10 (3/13) | Final project presentations (continued during Final Exam period) written assignment #3 due |

******Final exam period: Thursday, 3/20 at 1pm******

AAD 410/510

MEDIA PUBLICS

WINTER2009

LAWRENCE HALL 249

TR 10-11:50 AM

INSTRUCTOR: JOHN FENN (JFENN@UOREGON.EDU), 346-1774

OFFICE HOURS: THURS 1-3PM, 265 LAWRENCE HALL

In this course we will inquire into the ways in which media and publics constitute, and are constitutive of, each other. Taking media to be the range of technological tools and cultural strategies people use to communicate—and publics to be the various ways people conceptually congregate—we will explore readings, historical examples, and current events in order to amass a critical vocabulary useful to students interested in myriad disciplinary takes on culture and communication. Coursework will consist of seminar-style participation in class sessions, weekly posting of reading response questions, two critical essays, and a final creative endeavor. No particular background is required, and the course is open to all those interested in thinking about the dynamic relationships between media and publics.

Course Texts: All books are required, and available from the UO Bookstore; one copy of each book has been put on reserve in the Knight Library. Books are also available from other sources...Feel free to shop around.

1. *The Politics of Pictures* (John Hartley)
2. *Little Brother* (Cory Doctorow)— available FREE as an e-book download
4. bits posted to Blackboard; these will supplement and/or complicate our main course texts

Workload & Grading :

There are three kinds of assignments: discussion board postings, written assignments (one for each unit), and a final creative product. Assignment descriptions follow, and I will provide more detailed guidelines for written work prior to an assignment's due date; due dates are listed in the course schedule at the end of the syllabus.

Discussion Board postings : For each week, you'll post a set of observations and/or questions based in that week's reading to the appropriate discussion forum on our Blackboard course site. Each of your postings will have a minimum of two complete "thoughts" that, while possibly related, should be distinct. One can be a question about a day's reading assignment, and one an observation; they can both be questions; or, they can both be observations. The two responses do not need to be posted in relation to a single reading (i.e. for only one class per week), but you should post at least the night before a class session since I'll use them to help structure each meeting.

Unit 1 assignment, "Find a public" : In this assignment, you will draw on course readings and discussions in order to sketch out the emergence, contours, and/or creation of a specific public.

Unit 2 assignment, "Comparing media publics" : With this assignment you will find a comparator case study for one of the examples/themes explored by Hartley in *The Politics of Pictures*. As such, you will test his reading of images and visualization as component processes in the creation of the "public" via the media of photography. You do not have to limit yourself to the visual, however, and can offer critical alternatives drawing on other media and/or senses.

Unit 3 assignment, "Fun with Little Brother" : For this assignment you will propose a 'remix' of Doctorow's *Little Brother*, effectively becoming part of the media public surrounding this novel by engaging critically with the ways in which Doctorow reconfigures notions of creation and distribution.

Final Creative assignment : Time to have fun...hopefully without too much stress. Your final project will be some sort of original media creation that you will present to the class at the end of the term. This creation may or may not explicitly deal with the notion of "public" in its content, but in your presentation you need to articulate the ways in which you see your project fitting into the intellectual arc of the course. By the middle of the term, you will need to turn in a short (one-two paragraph)

proposal for this project, so start thinking about it early. There will also be a short written component to this assignment.

You have complete creative control, and I suggest merging this project with anything else you have going on this term or in your life in general. Grading will not rely extensively on technological prowess, though projects do need to be finished when presented. That is, I will be grading on your ability to tackle the larger issues in the course formally, intellectually, and conceptually through this project, and not on your degree of expertise (or lack thereof) in a particular medium or set of media. Nor does your project need to be “hi-tech” in order to qualify as “media creation” for this project.

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- Extend respect to all in the classroom : Biased, abusive, insulting language or actions will not be

tolerated. We may very well discuss stereotypes and derogatory images, as these are often embedded in cultural practice, but we will do so critically and with respect for everyone's feelings and perspectives. Should you feel threatened, insulted, or discriminated in any way, please bring your concerns to me. The University Bias Response Team is also a resource at your disposal; find more information at their website (<http://bias.uoregon.edu/index.html>) or by phoning (541-346-1134/1139).

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Course Schedule: What follows is an outline of how the term should flow from week to week. In that life is somewhat unpredictable, this schedule is flexible. I will notify you of any major changes via email and on the Blackboard course site. Readings are to be done for the day on which they are listed, and all due dates appear in bold. The only exception are the discussion forum postings, which are should be up the night before a class meeting.

UNIT 1: Constituting public entities and media

- written assignment #1 = "Find a public"
- reading = PDFs/links posted to BB, listed with authors' names as indicated below

Week 1

Jan 6 Intro: emergent definitions and critical terms
Jan 8 READ: Butsch, "Introduction: How are Media Public Spheres?"
Dean, "Cybersalons and Civil Society"

Week 2

Jan 13 READ: Couldry, Livingston, & Markham, "Connection or Disconnection?"
McCluhan, "Invisible Environment"
Jan 15 READ: Friedland & Long, "The Local Public Sphere as a Networked Space"
PORT
Inside the Frozen Mammoth
(two art blogs, linked via BB)

Week 3

Jan 20 READ: Dahlgren & Olsson, "From Public Sphere to Civic Culture"
Wu, "Blurring Boundaries in a 'Cyber-Greater China'"
Jenkins, two weblinks
Jan 22 READ: Lax, "Digital Radio and the Diminution of the Public Sphere"
Schiller, "On Becoming the Media"
Young, "Wireless Networks"
BBC, Radio Ballads website

UNIT 2: Visualizing the public

- written assignment #2 = “Comparing media publics”
- reading = *The Politics of Pictures* (Hartley)

Week 4

Jan 27 READ: Hartley, Ch. 1–2
Jan 29 READ: Hartley, Ch. 3
written assignment #1 due

Week 5

Feb 3 READ: Hartley, Ch. 4–5
Feb 5 READ: Hartley, Ch. 6
******proposal for Final creative project due******

Week 6

Feb 10 READ: Hartley, Ch. 7
Feb 12 READ: Hartley, Ch. 8

UNIT 3: Technology, the public, and social systems

- written assignment #3 = “Fun with Little Brother”
- reading = *Little Brother* (Doctorow) & contextualizing items posted to Blackboard

Week 7

Feb 17 READ: Doctorow, Ch. 1–5
Feb 19 READ: Doctorow, Ch. 6–8, plus other items TBA
written assignment #2 due

Week 8

Feb 24 READ: Doctorow, Ch. 9–14
Feb 26 READ: Doctorow, Ch. 15–16, plus other items TBA
set project presentation schedule

Week 9

Mar 3 READ: Doctorow, Ch. 17–21, plus both Afterwords
Mar 5 READ: TBA

Week 10

Final project presentations
written assignment #3 due

By the scheduled final exam period, you will need to turn in your completed creative project (including short written component). Should it be necessary, we will use part of the final exam period to finish in-class presentations. The final exam period is 8–10am, Monday, March 16.

Museum Studies

Arts & Administration Program
University of Oregon

AAD 529/429 Museum Education

Instructor: Dr. Phaedra Livingstone

Contact: phaedra@uoregon.edu
346-2296

Please note that my preferred method of communication is via email and that I may forward additional materials to you by email OR Blackboard during the term.

Office hours: Tuesdays 12-2pm or by appt. in 272 Lawrence Hall

Class Meetings: Room 249 Lawrence Hall, 2-4:50pm Tuesdays

Course Description:

This course will provide an overview of the field of Museum Education including aspects of history, theory, and practice, with a North American focus. Course delivery will include readings, lectures, discussions, group activities, site visits, student presentations, guest speakers and some online participation. Drawing on theory and statements of reflective practice, students will plan and justify a museum education program.

Objectives:

- Become familiar with the history and development of education in museums.
- Become familiar with current educational theories and practices used in museums.
- Become familiar with program development and evaluation methods.
- Learn the value of collaboration among various museum professionals to produce exhibits and activities that promote learning.
- Become familiar with the various public service responsibilities of museums including adult education, family and community programming, hosting forums, and outreach to public schools.

Readings: Required textbooks are available at UO Bookstore.

Lord, Barry (ed). (2007). Manual of Museum Learning. New York: Alta Mira.

Wink, Richard & Phipps, Richard. (2000). McGraw-Hill Museum-Goer's Guide. San Francisco: McGraw-Hill.

Villeneuve, Pat (ed). (2007). From Periphery to Center: Art museum education in the 21st century. Reston, VA: NAEA.

N.B. This document is subject to change. Hard copies of any additions or modifications will be distributed in class.

Class Schedule & Topics:

| | | | |
|-----------|-----------------------------|---|--------------------|
| Week 1 | Jan. 6 th | Introductions; What is a Museum? | |
| Week 2 | Jan. 13 th | A History of Museums & Audiences Choose assignment 2 & program teams | ASSIGNMENT 1 DUE |
| Week 3 | Jan. 20 th | The Museum Experience N.B. Class discussion on Blackboard, not in LA 249 | ASSIGNMENT 2 DUE |
| Week 4 | Jan. 27 th | Museum Learning Theory | |
| Week 5 | Feb. 3 rd | Public Understanding of Research; Library Resources; Field trip | |
| Week 6 | Feb. 10 th | Museum Teaching Theory | |
| Week 7 | Feb. 17 th | Accountability & Democratizing Museums | EXHIBIT REVIEW DUE |
| Week 8 | Feb. 24 th | New Communication Technologies; Marketing | |
| Week 9 | March 5th | Class rescheduled to accommodate guest lecture by visiting scholar Maria Piacente | |
| Week 10 | March 10 th | Program Maquette/ Workshop | |
| Exam week | March 18 th | Final Assignment Submission | DUE AT 1 PM |

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Assignments:

Readings Analysis (Weekly)

To prepare for class, you are required to write critical reading notes on the assigned readings/ activities for **each week** [1 page]. This page will include questions the readings/ activity raised about museum education for you, *and may* include: related thoughts linked to your final programming assignment; reflections on the topic related to your prior experience or readings from other weeks; or, citation of additional references you have drawn on. At the end of the term, I will **randomly choose 3 weeks** for which you will **submit** your pages for my review.

Assignment 1- Museum Memory (Due Jan. 13th)

Recall an early museum experience from your own life. In a short essay, describe the setting and reflect critically on your memory of that event, and how it informs your current interest in museums. [3 pages]

Assignment 2- Critique An Art Museum Experience (Due Jan. 20th)

Individually or in groups of two or three, visit a museum (the groups and museums will be determined in Week 2). After reading chapters 1-3 of Wink & Phipps' guide, use their Visual Analysis Guide to inform your museum experience. For the written assignment, document your responses for one piece. What are the strengths and weaknesses of the VAG in relation to the type of museum experience you had? If you visited in a group, how did this influence your experience and your use of the VAG? [3-5 pages]

Exhibit review (Due Feb. 17th)

Use the "Excellent Judges" checklist to assess the visitor experience of a museum exhibition (in-person or online). Alternatively, you may use the same checklist for your participation in a guided program (e.g., a gallery tour). Using the checklist data, write a review of the program as a learning/ meaningful experience. [3 pages]

Program Plan

(Prototype Workshopped March 10th;

Final Project Submitted March 18th)

In Week 2, each team will choose a local museum to investigate and use as a laboratory. You will then consult with the museum's education curator regarding your assignment (through a phone call or email inquiry) and develop an idea that could be used in the museum's educational programming. Before developing a program, you will need to clearly identify the audience and objectives you hope to serve. The first section of your written plan will, therefore, provide the supporting argument for your program, drawing upon empirical research. By the end of the term, you will have developed and prototyped the program.

Your group will need to meet regularly throughout the term in order to complete the assignment. Face to face meetings will sometimes be best, at other times meeting via Blackboard or email may be more efficient (and will cut down on note-taking). This process is time-intensive, but provides invaluable experiential learning. Reflect on and document the process as you go (in your weekly analyses, on Blackboard).

There are two aspects to the assignment.

N.B. This document is subject to change. Hard copies of any additions or modifications will be distributed in class.

Your **program plan** (maximum 30 page document) will include the following:

- Describe the museum (include size, type, locality, management structure, budget, and revenue support), its mission, collections, typical audiences, current educational programming, and program objective.
- Provide a literature review of theory and practice on which you are basing your plans and how; a summary of your conversations with the host museum and reasons for planning the project you have chosen, including goals and objectives.
- Provide a full description of what you intend to do and the method you will pursue to accomplish your programming goals (i.e. "the program").
- Finally, explain how program success will be measured/ evaluated.

The **program prototype** and descriptive elements of your draft plan will be shared with the class during the March 10th workshop. The prototype consists of any tangible program product such as a video, a podcast gallery guide, a teacher's guide, an interpretation master plan, labels for a didactic exhibit, or whatever else you might negotiate as useful to the local museum.

Grading:

| | |
|---------------------------|-----|
| Assignment 1 | 10% |
| Assignment 2 | 10% |
| Exhibit Review | 10% |
| Program Plan & Prototype* | 45% |
| Readings Analysis | 10% |
| Participation | 15% |

*As a group exercise, all team members will share one grade on this assignment. You are responsible to one another to contribute to the shared effort and will need to be communicative and frank about team process. Treat this as you would a professional project.

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Policies:

Attendance

Attendance for the full class time at each weekly meeting is required. A written explanation of absences for exceptional circumstances (e.g., death in family) must be submitted to the instructor *in advance of* any class missed.

Course conduct

By participating in this course, you agree to:

- Respect the dignity and essential worth of all class participants;
- Respect the privacy, property, and freedom of class participants;
- Comply with the rule that bigotry, discrimination, violence, and intimidation will not be tolerated;
- Practice personal and academic integrity, and follow these course policies.

Participants with Disabilities

If you have a documented disability and anticipate needing accommodations in this course, please make an appointment with me *during the first week of the term*. Please request that the Counselor for Students with Disabilities send me a letter explaining the nature of your disability, and how it may impact your course participation. The current counselor can be contacted at 346-1155, 164 Oregon Hall.

Academic Honesty

Plagiarism is a very serious offense. Using the words or ideas of another and representing them as your own is plagiarism. When you use sources for your papers, directly quoting an author or otherwise, you *must* credit them. Exact words must be put in quotation marks; another author of either words or ideas that you have paraphrased must also be cited. *Any student found guilty of plagiarism will fail the course and may face expulsion from the University.*

Late Papers

Assignments to be turned in are due at the *beginning* of the class. I will not accept late papers.

Cell Phones & Laptops

Please turn off cell phones while in class. Laptops can be used only for note-taking or class-related internet searching, when an in-class activity has been assigned.

Academic Support

The University of Oregon has a number of excellent resources to assist students. Please refer to your orientation packages and the UO website for contact information related to writing and time management skills, library and computing services, health and counseling services, etc.

Neither your instructor, nor a writing lab tutor will *edit* your work. Strong writing and research skills are critical to your success in both the academy and the workplace, so do everything you can to demonstrate them in your assignments by taking the time to proofread for spelling and grammar, as well as argument cogency and support.

N.B. This document is subject to change. Hard copies of any additions or modifications will be distributed in class.

AAD 410/510: The Cultural Museum
3 credits
Winter Term 2008

Place UO Museum of Natural & Cultural History (MNCH)
Time Mondays, 1–2:50 p.m. (no class January 21, Martin Luther King, Jr. Day)
Instructor Alice Parman
aparman@uoregon.edu; 342-3464. Office hours by appointment.

CRN 25706/25707

Place of this course in the Arts & Administration Program curriculum

This course can be used to fulfill requirements in the Museum Studies area of concentration for the Master's degree in Arts Management, as well as to fulfill credit requirements for the Museum Studies Graduate Certificate. In general, the Museum Studies area of concentration and graduate certificate advance a multicultural, cross-cultural perspective addressing both western and non-western concerns and values. Core courses provide critical perspectives and address practical, ethical, and theoretical concerns in museum management.

Format Lecture and discussion

Course objectives

- Study a collections/research-based university museum of natural and cultural history at a particular stage in its evolution. Discern the unique qualities of such museums in comparison with, e.g., art or history museums. Gain insight into the historical background, and the institutional and professional contexts, that have shaped this museum.
- Learn how development professionals approach the task of raising funds for a capital project in support of the museum's mission and strategic plan. Study examples of case statements for university museums, and use them as models to draft a case statement for a new research and collections facility.
- Enlarge the framework for understanding this cultural museum by studying a range of perspectives in the course text, *Reinventing the Museum*. Use this enlarged framework to formulate questions for class discussion with guest speakers, and to critique the museum's strategic plan. Hone analytic, critical, and presentation skills, emphasizing thoughtful and constructive methods of giving feedback.

Outline of subjects and topics to be explored

- Week 1: Monday, January 7 The MNCH strategic plan.
Guest speakers: Jon Erlandson, Director, MNCH; Patricia Krier, Program Director, MNCH
- The strategic planning process at MNCH
 - Mission
 - History and current contexts: re UO, archaeology, systematic collections
 - Rationale for each strategic goal
 - Why a unified storage/research facility is essential to fulfill the mission

Assignment for Week 2

1. Read and analyze strategic plan, UO MNCH print materials, and MNCH web site
2. Readings and examples: the capital campaign and the case statement

Week 2: Monday, January 14

The MNCH capital campaign and the case statement.

Guest speakers: Carole Daly, Senior Director of Development & Leadership, UO Foundation; Patricia Krier, Program Director, MNCH

- Overview of capital campaigns in general and this one in particular
- Introduction to the case statement: its role, elements, writing style

Assignment for Weeks 3 and 4

(no class meeting during Week 3 because of Martin Luther King, Jr. holiday on Monday, January 21)

1. Students begin building their own versions of the MNCH case statement (410 students: 8 pages, double spaced; 510 students: 10 pages, double spaced). Outline and format will be provided in class and posted on Blackboard. Final printed hard copy will be due at beginning of class on March 10.
2. Read *Reinventing the Museum*: Preface, Introduction, and Part 1, The Role of the Museum: the Challenge to Remain Relevant (pages ix–133).
3. Drawing on the articles in Part 1 of *Reinventing the Museum*, prepare an open-ended, thought-provoking question (for our guest speakers and for general discussion) on the relationship of research to other aspects of the museum's mission. In a brief statement (no longer than one double-spaced page) state your question and explain why you believe it's worth asking. Cite articles in the assigned reading as part of your explanation (410 students: cite at least 2 articles; 510 students: cite at least 3 articles). The same criteria apply to similar assignments for Weeks 5–9.

Week 4: Monday, January 28

Archaeological research at the UO MNCH

Guest speakers: Tom Connolly, Director of Research, Dennis Jenkins, Senior Research Associate, and Guy Tasa, Senior Research Associate, MNCH

Profile one or more interdisciplinary research projects to show, e.g.:

- the range and roles of academic disciplines represented
- typical research questions and how they are studied
- resources and facilities needed for this type of research
- relationships with Native tribes and scholars
- how information is disseminated to peers

Explain how a unified storage/research facility will support the research effort.

Discussion based on students' prepared questions

Assignment for Week 5

1. Begin to outline a critique of the strategic plan (410 students: 8 pages, double spaced, with at least 10 citations from articles in *Reinventing the Museum*. 510 students: 12 pages, double spaced, with at least 20 citations from articles in *Reinventing the Museum*). Printed hard copy due at beginning of class on March 10.
2. Read *Reinventing the Museum*, Part 4, The Role of the Object: The Obligation of Stewardship and Cultural Responsibility (pages 265–340).
3. Prepare a question (for guest speakers and for general discussion) on the relationship of collections to other aspects of the museum's mission
4. Continue to build a case statement

Week 5: Monday, February 4 Collections management at UO MNCH

Guest speakers: Pam Endzweig, Director of Collections, and Elizabeth Kallenbach, Collections Assistant, MNCH

Tour of collections with examples to highlight

- collections planning
- responsible curatorial practices
- NAGPRA

Explain how a unified storage/research facility will support collections management.

Discussion based on students' prepared questions

Assignment for Week 6

1. Read *Reinventing the Museum*, Part 2, The Role of the Public: The Need to Understand the Visitor's Perspective (pages 135–187).
2. Prepare a question (for guest speakers and for general discussion) on relationship of education programs to other aspects of the museum's mission
3. Continue to build a case statement
4. Continue to develop a critique of the strategic plan

Week 6: Monday, February 11 Education programs at UO MNCH

Guest speakers: Ann Craig, Education Coordinator, and Patricia Krier, Director of Programs, MNCH

- Students participate in sample program (e.g. a docent tour)
 - Overview of education programs with an emphasis on guiding principles
 - How is information about research methods and findings conveyed through the museum's programs?
 - Brainstorm what roles a unified storage/research facility might play in the museum's education programs
- Discussion based on students' prepared questions

Assignment for Week 7

1. Read *Reinventing the Museum*, Part 3, The Role of Public Service: The Evolution of Exhibitions and Programs (pages 189–264).
2. Prepare a question (for guest speakers and general discussion on relationship of exhibits and interpretation to other aspects of the museum's mission
3. Continue to build a case statement
4. Continue to develop a critique of the strategic plan

Week 7: Monday, February 18 Interpretive exhibits at UO MNCH

Guest speakers: Cynthia Budlong, Exhibit Designer, Tom Connolly, Director of Research, and Patricia Krier, Director of Programs, MNCH; Bill Orr and Kathy Cashman, Professors, Department of Geology

- Discussion of current geology exhibits
- Presentation by staff members of preliminary ideas for new geology exhibits
- What messages about research does the museum want to deliver through its exhibits?
- Brainstorm how a unified storage/research facility might play a role in the museum's exhibition offerings

Discussion based on students' prepared questions

Assignment for Week 8

1. Read *Reinventing the Museum*, Part 5, The Role of Leadership (pages 341-395).
2. Prepare a question (for guest speakers and general discussion) on relationship of development at MNCH (e.g. the capital campaign) to leadership (as expressed in the strategic plan)
3. Continue to build a case statement
4. Continue to develop a critique of the strategic plan

Week 8: Monday, February 25

Development at UO MNCH: a historic overview

Guest speakers: Don Dumond and Mel Aikens, Directors Emeriti, MNCH; Jon Erlandson, Director, and Patricia Krier, Director of Programs; MNCH

- Case study of how current building and new permanent exhibits were funded
- What lessons were learned that will be applied to this capital campaign?

Discussion based on students' prepared questions

Assignment for Week 9

1. Read articles on ongoing/recent threats and controversies involving cultural museums
2. Prepare a question for general discussion on the topic(s) in the the assigned articles that you find most compelling. Include citations from at least three different articles.
3. Continue to build a case statement
4. Continue to develop a critique of the strategic plan

Week 9: Monday, March 3

Enlarging the framework of the cultural museum

Guest speaker: Lisa J. Watt (Seneca), Principal, Tribal Museum Planners & Consultants. MNCH staff are invited to participate.

- SWOT analysis of MNCH from national and international perspectives. What are the museum's strengths, what weaknesses could it seek to remedy, what opportunities could the museum explore, what threats may be out there (trends, conditions, competitors, etc.)?
- Overview of trends in tribal and indigenous museums

Discussion based on students' prepared questions

Assignment for Week 10

1. Finalize case statements and strategic plan critiques
2. Prepare a 5- to 10-minute summary of your strategic plan critique for class presentation (length of individual presentations will depend on number of students enrolled in the course)

Week 10: Monday, March 10

Student presentations

Wrap-up and evaluations

Case statements and written strategic plan critiques will be due at the beginning of this final class meeting. Printed, hard copy versions only; no email submittals will be accepted.

Course materials

Required text: Gail Anderson, ed., *Reinventing the Museum* (Lanham, MD: AltaMira Press, 2004)
MNCH strategic plan, promotional materials; case statements for campus museums (distributed in class and/or posted on the Blackboard site for the course)

Articles on ongoing/recent threats and controversies involving cultural museums
(posted on the Blackboard site)

Expectations for students

1. Attendance at all nine class sessions is expected, and roll will be taken. If you must miss a class because of a personal emergency (family illness, travel delay, etc.), email the instructor before the class (preferable) or as soon as possible after the class, for a makeup assignment. Only one makeup assignment will be given per student in the course of the term. Other absences will be considered unexcused and will count against your grade.

2. Participation in class discussions is required. Each student will be called on to initiate discussion (using your prepared question) at least once in the course of the term. The instructor will give each student an overall score for the quality of your participation throughout the course. Your score will be based on evidence (through your comments and questions in the discussions) that you have done the reading, listened carefully to the guest speakers and to your fellow students, and make efforts to engage in constructive dialogue.
3. Six weekly assignments (Weeks 4–9) to prepare questions for discussion. Drawing on the articles in various parts of *Reinventing the Museum*, prepare an open-ended, thought-provoking question (for our guest speakers and for general discussion) on an assigned topic. In a brief statement (no longer than one double-spaced page) state your question and explain why you believe it's worth asking. Cite articles from the assigned reading as part of your explanation (410 students: cite at least 2 articles; 510 students: cite at least 3 articles).
4. Case statement. 410 students: 8 pages, double spaced. 510 students: 10 pages, double spaced. Outline and format will be provided in class and posted on Blackboard. Printed hard copy due at beginning of class on March 10.
5. Critique of strategic plan. 410 students: 8 pages, double spaced, with at least 10 citations from articles in *Reinventing the Museum*. 510 students: 12 pages, double spaced, with at least 20 citations from articles in *Reinventing the Museum*. Printed hard copy due at beginning of class on March 10.
6. 5–10 minute oral presentation of strategic plan critique. Present the essentials of your critique, clearly and persuasively, in class on March 10.

Assessment

1. Assignments must be completed on time, following the criteria outlined in this syllabus or presented in class/posted on Blackboard. No late assignments will be accepted.
2. Points will be assigned in each category listed under Expectations for Students, as follows:

| EXPECTATION | MAXIMUM # POINTS |
|----------------------------|---|
| Attendance | 18 (3 points per class meeting) |
| Participation | 20 (instructor's assessment based on notes) |
| Weekly assignments | 18 (3 points per assignment) |
| Case statement | 20 |
| Critique of strategic plan | 20 |
| Oral presentation | <u>4</u> |
| Total | 100 points |

3. Student engagement inventory

For this three-credit course, each student is expected to engage in 90 hours of activities, as follows:

| | |
|---------------------|----------------|
| Course attendance | 18 hours |
| Assigned readings | 32 hours |
| Writing assignments | 35 hours |
| Class presentation | <u>5 hours</u> |
| Total | 90 hours |

Interpretive Exhibits Studio Spring Term 2009
AAD 410/510, 3 credits, Pass/Fail

AAD 410: CRN 36433 AAD 510: CRN 36434

The class will meet four times. Attendance at all four sessions is required for a Pass grade.

Friday, April 3 9 a.m.–11:50 p.m.
Saturday, April 4 9 a.m.–4:50 p.m. (lunch break, 11:50-1:00)
Friday, April 10 9 a.m.–11:50 p.m.
Saturday, April 11 9 a.m.–4:50 p.m. (lunch break, 11:50-1:00)

All class meetings will be held at the Lane County Historical Museum, 740 W. 13th Avenue, Eugene. The museum is at the east end of the Lane County Fairgrounds. You can park for free in the east lot. Bicycle parking is near the museum entrance.

In the week between class sessions, each student will carry out an individual assignment in support of the group exhibit development effort. Students are responsible for bringing information and resources gathered during these assignments to the April 10 class session.

Instructors: Alice Parman, Ph.D., Museum Consultant • Organizational Coach
 (541) 342-3464 aparman@uoregon.edu

 Mary Dole, MFA, Exhibitions Coordinator, Lane County Historical Museum
 (541) 682-4242 exhibits@lanecountyhistoricalsociety.org

Required text: Alice Parman and Jeffrey Jane Flowers, *Exhibit Makeovers: A Do-It-Yourself Workbook for Small Museums* (AltaMira Press, 2008). Available at the Lane County Historical Museum gift shop.

There are no prerequisites for this course. It is recommended that students also take AAD 410/510, Planning Interpretive Exhibits, offered in fall term. If you have not yet taken that course, please obtain a copy of Kathleen McLean, *Planning for People in Museum Exhibitions*, and read it before our first meeting. McLean's book is available from the American Association of Museums on-line bookstore (www.aam-us.org)

Course Description

Under the direction of an interpretive planner (Parman) and an exhibit designer (Dole), class members will function as a design team, working on an actual exhibit for the Lane County Historical Museum. The topic will be Eugene and Lane County in the 1960s. Students will have a guided, hands-on experience of exhibit development. We will focus on concept and content development, identifying "must-display" objects and images, exhibit look and feel, interactives and multi-sensory components, with an emphasis on engaging a multigenerational audience.

Course Activities

• *Friday, April 3*

During a startup meeting with the client team, we will tour the exhibit space, view relevant collections, and learn from staff members how they envision the 1960s exhibit, and what their goals are for the project. The whole class will function, initially, as a planning team. Together we will develop consensus about take-home messages we want all visitors to learn and retain, and important concepts to be conveyed through the exhibit.

• *Saturday, April 4*

Continuing our work as a planning team, we'll divide into brainstorming groups to develop a variety of approaches: preliminary ideas about exhibit look and feel, interactives, multisensory components, and "must-display" objects and images.

Coming together again as a total group, we'll share our brainstorm ideas and transform them into "galleries of thought" for the new exhibit. We'll select centerpiece objects and images, and choose the most promising interactives, touchables, and drill-down opportunities. We'll brainstorm potential partnerships, exhibit components, and activities with potential to involve diverse sectors of the community.

We'll make a list of information to be researched, and resources to be obtained, to assist the development of content and design.

Students will then divide into two teams: research/curatorial and design. Each team will assign tasks to be accomplished by its members before the next class meeting. Assignments will be drawn from the list of information and resources (see above). Each individual will be responsible for researching specific information or obtaining specific resource(s).

• *Friday, April 10*

The *research/curatorial team* will flesh out the factual basis of the exhibit, select images and objects for display from the collections and other sources, and identify additional images and objects to be acquired.

The *design team* will develop a preliminary exhibit layout, and brainstorm colors and materials, typefaces, and graphic look.

• *Saturday, April 11*

Each team will share its findings with the total group. Class members and instructors will provide feedback. Then we'll work as a total group to refine the interpretive approach, select must-display objects and images, refine the exhibit layout, look and feel, and graphic look.

Dividing again into teams:

The *research/curatorial team* will write headlines and introductory text for the exhibit, assemble and document images and objects for display, develop a list of images and artifacts to be obtained, identify topics remaining to be researched and develop a research plan. If time permits, they may also draft captions and labels for images and objects in hand.

The *design team* will measure the space and draft a floor plan and elevations, showing major objects, images, headlines and text blocks to scale; document exhibit color, materials, and graphic choices with samples; and design a typical graphic panel.

At the end of this class meeting, teams will present their work to the total group, with feedback from students and instructors.

Grading: Pass/Fail based on mandatory attendance at class sessions and completion of assignments. This is a 3-credit course, because of the amount of time devoted to individual projects, in addition to the equivalent of three full-day class meetings.

**Instructor
Qualifications**

Alice Parman, Ph.D. has more than 30 years' experience in interpretive planning and exhibit development. Clients have included The Museum at Warm Springs, National Steinbeck Center, The Hermitage, and many others. Alice also consults with nonprofits on fundraising, board development, and organizational planning. For more information please see Alice's website, www.aparman.com

Mary Dole received her MFA from the University of Oregon in 1986. After working out of state for a number of years she has returned to Oregon. She was a faculty member at Central Michigan University, 1992-2001, and established the Michigan Association of Printmakers during that time. Mary taught at Savannah College of Art and Design from 2001-2002 and Bowling Green State University 2002-2004. She has taught all forms of printmaking and drawing and has also worked as a Gallery Director.

Mary has done workshops and been a Visiting Artist/Lecturer at the University of Kentucky at Lexington, Kettering University and at Washington Jefferson University in Pennsylvania. Her work is mixed media/printmaking.

Museum Ethics Online

AAD 410/510

Arts & Administration, University of Oregon

Spring, 2009

David Turner

dtturner@uoregon.edu

Textbooks:

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

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.

Week 1: What are Ethics and Why Important to Museums

- 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.

Readings:

Edson, "Ethics and the Profession," pp. 18-35.

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

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.

Week 2: Boards, Governance, and Leadership

- 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.

Readings:

Edson, "Ethics and Duty," pp. 54-72.

Skramstad, Harold and Susan, "Trusteeship" and "Handling Difficult Board Issues," *A Handbook for Museum Trustees* (handout accessible on Blackboard)

Week 3: Decision Making in Legal and Ethical Contexts

- distinguishing between legal and ethical concerns
- sorting through conflicting laws and standards in the global culture
- 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.

Readings:

King & Levin, "Law, Ethics, and the Visual Arts: The Many Facets of Conflict of Interest," Barbara T. Hoffman, pp. 243-261.

Week 4: Censorship: Whose Community Standards?

- creating guidelines for museum 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.

Readings:

King & Levin, "Art and Censorship," Richard Serra, pp. 185-194.

Dubin, "Afterword: When Elephants Fight: How *Sensation* Became Sensational," pp. 246-276. (handout accessible on Blackboard)

Week 5: Exhibitions: Delivering the Right Message

- 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.

Readings:

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

King & Levin, "Fair Use and the Visual Arts: Please Leave Some Room For Robin Hood," Stephen E. Weil, pp. 159-174.

Dubin, "Crossing 125th Street: *Harlem on my Mind* Revisited," pp. 18-63.
(handout accessible on Blackboard)
Edson, "Ethics and Exhibitions," pp. 216-224.

Recommended:

Edson, "Ethics and Public Programs," pp. 225-236.

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.

Week 6: 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.

Readings:

King & Levin, "Museum Collecting, Clear Title, and the Ethics of Power," Tom L. Freudenheim, pp. 49 – 64.

King & Levin, "Politics, Ethics and Memory, Nazi Art Plunder and Holocaust Art Restitution," by Ori Z. Soltes, pp. 65 – 88.

King & Levin, "Calling for a Code of Ethics in the Indian Art Market," Elizabeth A. Sackler, pp. 89-104.

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.

Edson, "Museum Ethics and Collecting Principles," Paul Perrot, pp. 187-195.

Week 7: Authenticity in Works of Art and History

- 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.

Readings:

King & Levin, "Ethics in Appraising Fine Art," Alex Rosenberg, pp. 121-124.

King & Levin, "Artists' Estates: When Trust is Betrayed," Gail Levin, pp. 125-142.

King & Levin, "The Moral Case for Restoring Artworks," James Janowski, pp 143-154.

Week 8: 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.

Readings:

Edson, "Ethics and the Museum Community," pp. 90-106.

Week 9: Funding the Museum: Follow the Money

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

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.

Week 10: Museum Ethics in a Changing Environment

- the Accreditation process through the American Association of Museums
- writing Codes of Ethics and enforcing them
- adapting to economic and political pressures

Goal: Understand how the museum's Code of Ethics applies to the whole of the museum's operations in today's society by applying a sample Code to case studies.

Assignments

Week 1: What are Ethics and Why Important to Museums

- 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.

Readings:

Edson, "Ethics and the Profession," pp. 18-35.

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

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:

1. Open Powerpoint #1 and go through it.
2. Create Home Page in the Blackboard site that introduces yourself with the following information:
 - a. name, current status as student or professional
 - b. a description of two cultural organizations in your area and an example of the public programming they offer your community.
 - c. your suggestion of a museum you have seen that others **MUST** visit and what they should look for while there.
 - d. post one link in your Homepage about a news article available online that deals with an ethical issue confronting a museum. The types of ethical issues to search for will come from your class readings. In just two sentences, express what you believe is the singular prime ethical issue the museum is facing.

Due Date of posting of Home Page:

Wednesday, April 1, 10 pm

2. Read at least three student's Home Page, posting a question to at least one question to each of these students' news article.

These postings must be made by Thursday, April 2, 10 pm

3. If there is a question posted on your own webpage, you must post an answer to at least one of the questions **by Saturday, April 4, 10 pm.**

Week 2: Boards, Governance, and Leadership

- 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.

Readings:

Edson, "Ethics and Duty," pp. 54-72.

Skramstad, Harold and Susan, "Trusteeship" and "Handling Difficult Board Issues," *A Handbook for Museum Trustees* (handout accessible on Blackboard)

Assignment:

1. Open Powerpoint #2 and go through it.

2. Smithsonian Case Study

A crisis arose in the leadership at the Smithsonian Institution in 2007 that was widely covered by the press. The leadership issues involved both the Board of Regents and the senior leadership staff. We will look at this case and discuss the ethical issues in governance and leadership.

- a. Read the following news articles to gain an understanding of the situation. Look for the following issues:
 1. How did Board of Regents exercise their responsibilities in supervising the CEO of the museum?
 2. Was there evidence that the CEO was conducting business in the best interest of the Smithsonian Institution and its constituents?
 3. How did the public image of the Smithsonian, one of the most "public" of the nation's museums, fare during the reporting of this crisis?

"New Accusation in Running of Smithsonian," *New York Times*, March 21, 2007.

<http://www.nytimes.com/2007/03/21/us/21museum.html?scp=15&sq=&st=nyt>

"Embattled Smithsonian Official Resigns," *New York Times*,

March 27, 2007.

<http://www.nytimes.com/2007/03/27/arts/27museum.html?scp=13&sq=&st=nyt>

"Controversial CEO to Leave Smithsonian Business Ventures," *Washington Post*, May 17, 2007.

<http://www.washingtonpost.com/wp-dyn/content/article/2007/05/16/AR2007051601964.html>

"Report Faults Oversight By Smithsonian Regents," *New York Times*, June 19, 2007.

<http://query.nytimes.com/gst/fullpage.html?res=9800E4DE133FF93AA25755C0A9619C8B63>

"In a Tough Hearing, Smithsonian Is Urged to Find a New Chief Fast," *Washington Post*, June 27, 2007.

<http://query.nytimes.com/gst/fullpage.html?res=950CE0D61F3FF93AA15755C0A9619C8B63>

"Georgia Tech President to Lead Smithsonian," *New York Times*, March 16, 2008.

<http://www.nytimes.com/2008/03/16/us/16smithsonian.html?scp=1&sq=&st=nyt>

b. In the class Discussion Board, **each student must post one summary of the crisis, 250 word minimum, addressing the situation from three perspectives: The Board, the CEO, and the Public.** What were the ethical standards that were observed or overlooked? How could the Board have specifically operated in a way that would have demonstrated better control/guidance? Could the CEO have been justified in his actions? Was the institution put at risk with the public's trust in it?

Due Date of posting Wednesday, April 8, 10 pm.

c. Each Student must then post at least two responses to other students' summaries, offering informed comments and questions.

These postings must be made by Thursday, April 9, 10 pm

d. If there is a question posted on your original post, you must post an answer to at least one of the questions **by Saturday, April 11, 10 pm**

Week 3: Decision Making in Legal and Ethical Contexts

- distinguishing between legal and ethical concerns
- sorting through conflicting laws and standards in the global culture
- 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.

Readings:

King & Levin, "Law, Ethics, and the Visual Arts: The Many Facets of Conflict of Interest," Barbara T. Hoffman, pp. 243-261.

Sherri Irvin, "Appropriation and Authorship in Contemporary Art," British Journal of Aesthetics, Vol. 45, No. 2, April, 2005, pp. 123 - 137. (on Blackboard site)

Assignment:

1. Open Powerpoint #3 and go through it.
2. Read the Case Study on artist, Sherry Levine (found in class Blackboard site, under ____). At the end of the Case Study are a series of questions.
 - a. among the students enrolled in the class, team up with two other students, for a team total of 3 students. Among yourselves on the Discussion Board, each of you pick out a role to play among Board Chair, Museum Director, Sherry Levine (the exhibiting artist). Discuss the questions posed at the end of the Case Study. Write a "position statement" on the issue, at least 250 words.
 - b. **by Thursday, April 16, 10 pm**, each of you post your position statement on the Discussion Board.
 - c. **by Saturday, April 18, 10 pm**, post at least one response to a position statement.

Week 4: **Censorship: Whose Community Standards?**

- creating guidelines for museum 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.

Readings:

King & Levin, "Art and Censorship," Richard Serra, pp. 185-194.

Dubin, "Afterword: When Elephants Fight: How *Sensation* Became Sensational," pp. 246-276.

Assignment:

1. Open Powerpoint #4 and go through it.
2. *Virgin of Guadalupe* Case Study

At the Museum of International Folk Art in Santa Fe, NM, curators assembled an exhibition on the popular Hispanic theme of the Virgin of Guadalupe, drawing from their extensive historic collection and presenting several works of art by contemporary artists. One piece, a photograph altered in PhotoShop, placed the artist wearing a bikini in the role of the Virgin of Guadalupe. Parts of the local community were outraged and expressed it. The museum was faced with deciding how to handle the demands from one group to remove the controversial work and demands from another group to leave it up and not give in to censorship.

- a. Read the following news articles to gain an understanding of the situation. Look for the following issues:
 1. Did it seem that the whole community was granted a voice in their opinion of what the offense and defense was and what should happen?
 2. Should the community be able to determine what is appropriate to exhibit in the museum galleries, especially one funded primarily by the State Legislature.

"Exhibitions as Contested Sites: Controversy Timeline," Journal of Museum Education, Vol 23, No. 3, 1998.

<http://www.austmus.gov.au/amarc/contested/timeline.htm>

"Are Protests Against Blasphemy Effective? The Other Side Speaks," The American Society for the Defense of Tradition, Family and Property," 2007.

http://www.tfp.org/TFPForum/Tendential_Revolution/controversy.htm

"Some Like A Virgin, Some Don't: Alma Lopez generates controversy in New Mexico," *SFGate*, April 27, 2001.

<http://www.sfgate.com/cgi-bin/article.cgi?f=/g/a/2001/04/27/queer.DTL>

b. Each student should post one response to the Virgin of Guadalupe controversy, no shorter than 250 words, offering your proposal of how the Museum Director should have prepared for the incident and reacted to the various outcries.

Due Date of posting Wednesday, April 22, 10 pm.

c. each student should respond at least once to an original post and in doing so, add one weblink to another story about censorship in museums. The incident should have taken place in the past five years. in addition to posting the link to the story, ALSO write a statement how you would act to the incident in the role of museum director or museum curator.

These postings must be made by Thursday, April 22, 10 pm

d. Students can gain ____ extra points if you also respond at least once, in at least 100 words to the new posted story.

Post by Saturday, April 25, 10 pm

Week 5: Exhibitions: Delivering the Right Message

- 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.

Readings:

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

King & Levin, "Fair Use and the Visual Arts: Please Leave Some Room For Robin Hood," Stephen E. Weil, pp. 159-174.

Dubin, "Crossing 125th Street: *Harlem on my Mind* Revisited," pp. 18-63.

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

Edson, "Ethics and Exhibitions," pp. 216-224.

Edson, "Ethics and Public Programs," pp. 225-236.

Assignment:

1. Open Powerpoint #5 and go through it.
2. Historical Background
 - a. Supplement your assigned readings from above and read the following news articles to gain a perspective on exhibition ethics in two landmark exhibitions that challenged were to challenge traditional museum practices.

"Culture and Race: Still on America's Mind," *New York Times*, November 19, 1995

<http://query.nytimes.com/gst/fullpage.html?res=9507E4D91239F93AA25752C1A963958260&sec=&spon=&pagewanted=1>

"A Proposal: Hiroshima and Nagasaki: A Fiftieth Anniversary Exhibit at the National Air and Space Museum," *Enola Gay Archive*, Air Force Association, 1993.

<http://www.afa.org/media/enolaqay/e93-1.asp>

(and look at link to "Chronology of Controversy")

3. Form a new team of three people (including yourself). Begin the planning work on a summary exhibition proposal on a theme of your choice that would address a topic that could potentially be conceived as controversial subject matter. Use an Exhibition Proposal format found on Blackboard site and identify.

- a. communicate with your team members about the exhibition project, **posting at least three comments by Saturday, May 2, 10 pm.**

Gain agreement in what the exhibit will be about and then how the Proposal will be filled out.

Week 6: 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.

Readings:

King & Levin, "Museum Collecting, Clear Title, and the Ethics of Power,"
Tom L. Freudenheim, pp. 49 – 64.

King & Levin, "Politics, Ethics and Memory, Nazi Art Plunder and
Holocaust Art Restitution," by Ori Z. Soltes, pp. 65 – 88.

King & Levin, "Calling for a Code of Ethics in the Indian Art Market,"
Elizabeth A. Sackler, pp. 89-104.

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.

Edson, "Museum Ethics and Collecting Principles," Paul Perrot, pp. 187-
195.

Assignment:

1. Open Powerpoint #6 and go through it.
2. Post your team's Exhibition Proposal on the Discussion Board
by Wednesday, May 6, 10 pm.

Each student must make a post by this time, even though each of your
team mate's posts will be the same.

3. Each of you assume the role of the Museum Director, who must make a
final decision for the museum rather the exhibition proposal goes forward or
not. Evaluate the at least one exhibition proposal (not your own) using the
Exhibit Evaluation Guidelines found on the Blackboard site. giving particular
attention to the works from museum collection proposed for inclusion. Post
at least one comment, of at least 250 words, to the three members of the
Exhibition Team.

Make this post by **Thursday, May 7, 10 pm.**

4. Then, all of the sudden, just two weeks before the exhibition is schedule
to open, a family in Italy has claimed rightful ownership of a piece in the
museum's collection that is intended to be in the proposed exhibition. The
museum staff confers with the museum board's Collections Committee and
decides keep the piece in the exhibition and further research the ownership
claims.

Each student must make a post by **Saturday, May 9, 10 pm** and in
that post, individually explain in a *Press Release* (*Press Release* format in
Documents section on Blackboard site):

1. how the museum has studied the facts to keep the work in
exhibition

2. how the museum will continue to research the information on rightful ownership
3. An explanation to the public of the ethical issues involved in making these decisions

Week 7: Authenticity in Works of Art and History

- 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.

Readings:

King & Levin, "Ethics in Appraising Fine Art," Alex Rosenberg, pp. 121-124.

King & Levin, "Artists' Estates: When Trust is Betrayed," Gail Levin, pp. 125-142.

King & Levin, "The Moral Case for Restoring Artworks," James Janowski, pp 143-154.

John Haber, "The Met's Copy Center," website,
<http://www.haberarts.com/goya.htm>

Assignment:

1. Open Powerpoint #7 and go through it.
2. **Case Study**
 - a. Read the following articles concerning legal views of appropriation and the ongoing legal battle between artist, Shepard Fairey, and the Associate Press over the use of a news photograph being used as basis of a graphic arts poster of Presidential candidate, Barack Obama.

"Copyright Protection And Appropriation Art," William M. Landes, Cultural Policy Conference, 1999.

<http://culturalpolicy.uchicago.edu/conf1999/landes.html>

"Outlaws at the Art Museum (and Not for a Heist)," *New York Times*, January 24, 2009.

<http://www.nytimes.com/2009/01/25/weekinreview/25kennedy.html?fta=y>

"Artist Sues The A.P. Over Obama Image," *New York Times*,
February 9, 2009

http://www.nytimes.com/2009/02/10/arts/design/10fair.html?_r=1&scp=1&sq=randy%20kennedy%20artist%20sues%20the%20a.p.%20over%20obama%20image&st=cse

3. Assume the role of a museum curator whose role was to write up an Acquisitions Proposal (format on Blackboard site) to accept the Shepard Fairey poster in your museum's collection. The key part of the proposal for you is to explain the authenticity of the piece, even though there is already public debate about the artist's non-credited use of another's photograph in his image. Make an argument for fair use or appropriation to the museum committee in favor of accepting the image.

Post your Acquisition Proposals by Wednesday, May 13, 10 pm

4. Post at least three comments about other's arguments in their Acquisition Proposals, either in agreement or disagreement.

Post these by Saturday, May 16, 10 pm

Week 8: 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.

Readings:

Edson, "Ethics and the Museum Community," pp. 90-106.

Assignment:

1. Open Powerpoint #8 and go through it.
2. Read the following online articles addressing conflicts of interest that may be perceived from a dominant donor or board member benefiting from board decisions.

"A Conflict's Resolution," *Museum News*, July/August, 2004.

http://www.aam-us.org/pubs/mn/MN_JA04_LawEthics.cfm

"Conflicts of Interest: Museum Trustees Play the Market," *ArtsJournal weblog*, October 31, 2008.

http://www.artsjournal.com/culturegrill/2008/10/conflicts_of_interest_museum_t.html

"BlogBack: Guggenheim President Jennifer Stockman on Trustees' Conflict-of-Interest," *ArtsJournal weblog*, November 19, 2008.
http://www.artsjournal.com/cultureqrrl/2008/11/blogback_guggenheim_president.html

"Art World Omertà: Why is a museum association sitting on the sidelines of a major debate?," *Wall Street Journal*, September 21, 2004.
<http://www.opinionjournal.com/la/?id=110005649>

"Endangered Species: Are single-collector "jewel box" museums becoming extinct?," *Wall Street Journal*, February 5, 2004.
<http://www.opinionjournal.com/la/?id=110004648>

3. Case Study.

Read the Case Study for Conflict of Interest (posted on Blackboard site) and post your response, in no less than 250 words, addressing the following:

- a. How does a museum director and curatorial staff develop collectors among those individuals on their Board of Directors?
- b. How could a museum director and Board convince a private collector to donate their major collection to the museum? What might the museum be willing to promise? what should they not promise?

Post these by Wednesday, May 20, 10 pm

4. Post at least three comments to others' posts
by Saturday, May 23, 10 pm

Week 9: Funding the Museum: Follow the Money

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

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.

Assignment:

1. Open Powerpoint #9 and go through it
2. Read the following online articles concerning corporate sponsorship of museum exhibits.

"The Art Of Corporate Sponsorship: Does corporate sponsorship undermine the integrity of cultural exhibits?," *MacNeil/Lehrer Online Forum*, February 6, 1998

http://www.pbs.org/newshour/forum/february98/sponsorship_2-6.html

"Sponsorship is a fine art Having your brand associated with a prestigious cultural event can make business sense," *London Times*, May 10, 2007.
http://business.timesonline.co.uk/tol/business/career_and_jobs/graduate_management/article1766553.ece

3. Case Study

Read the Case Study on Museum Funding (will be posted on Blackboard site) and post a comment, no less than 250 words, addressing the following:

- a. Should a museum be looking for donated money from donors and government for sponsorships or advertising dollars from corporations in exchange for corporate visibility? Could a museum ethically accept both?
- b. How can a funder influence programming in the museum? can there be a positive, ethical way this can happen?

4. Post your comment by **Wednesday, May 27, 10 pm**

5. Respond to at least three posts by **Saturday, May 30, 10 pm**, in no less than 50 words each.

Week 10: Museum Ethics in a Changing Environment

- the Accreditation process through the American Association of Museums
- writing Codes of Ethics and enforcing them
- adapting to economic and political pressures

Goal: Understand how the museum's Code of Ethics applies to the whole of the museum's operations in today's society by applying a sample Code to case studies.

Assignment:

1. Open Powerpoint #10 and go through it
2. Read the Code of Ethics for the Museum of Art, Louisiana State University (will appear as a document in Blackboard, Week 10).
3. Write a Summary of Museum Ethics, no less than 250 words, that surveys your thoughts on the three most important statements in the LSU Code. These would be statements that would most clearly guide the museum to operate in an ethical environment. At the end of your

summary, suggest three ways to enforce or monitor these important statements.

Post your comment by Wednesday, June 3, 10 pm

4. Respond to at least three posts **by Saturday, June 6, 10 pm**, in no less than 50 words each.

Grading:

Grades for the class will be based on student's weekly participation in the posting and responses, in timeliness and demonstration critical thinking

(still working on finalizing this)

Planning Interpretive Exhibits

AAD 410/510, 2 credits, Pass/Fail

CRN: 15884 (410), 15883 (510)

October 4 and October 25, 2008 (Saturdays), 9:00 a.m.–4:50 p.m., 249 Lawrence Hall

Attendance at these two sessions is required for a Pass grade.

Instructor: Alice Parman, Ph.D., Museum Consultant • Organizational Coach
(541) 342-3464 aparman@uoregon.edu

Course Description

Interpretive exhibits bring objects, images, and ideas to life for visitors through storytelling, diverse presentation media, and learning opportunities that engage multiple intelligences. In this workshop you'll learn the basics of exhibit planning, organization, and text writing. Using examples from actual exhibit projects and working with real images and objects, you'll experiment with ways to make exhibit content meaningful and memorable for visitors. The instructor will share a proven approach to exhibit planning. Discussion, group work, and individual writing projects, with on-the-spot feedback, will give you a taste of the specialized, but growing field of interpretive exhibit development and design.

Objectives:

- Learn how to go about developing an exhibit concept
- Study examples of ways to organize and manage the exhibit design process
- Learn how to apply your research skills in the exhibit design arena
- Increase your ability to critique exhibit concepts and labels
- Try your hand at writing text for exhibits

Topics covered:

- Introduction to exhibit planning
- The narrative walkthrough
- A vocabulary of exhibit design
- Researching and writing the exhibit outline
- Working with exhibit drawings
- Researching and selecting images
- Selecting objects
- Writing exhibit labels
- Overview of exhibit evaluation

Materials

• Required text: Kathleen McLean, *Planning for People in Museum Exhibitions*. ASTC, 1993, \$35. Available at UO Bookstore.

Handouts and a bibliography will be distributed in class.

Logistics

We'll break for lunch on our own from 12 to 1 p.m. on each Saturday. Since we'll be going on foot to a campus museum, please bring raingear as needed. There will be one assignment to be completed between the first and second class meetings.

Assignment (due October 25—no exceptions)

- Read as much as possible of McLean's book—at a minimum, chapters 1, 2, 8, 9, 10, and Appendix A.

- Visit a museum (other than the Jordan Schnitzer Museum of Art and UO Museum of Natural & Cultural History, which we will visit during the class). Nearby options include the Springfield Museum; Lane County Historical Museum, Oregon Air and Space Museum, Shelton McMurphy Johnson House, and The Science Factory in Eugene; Benton County Museum, Philomath; Gilbert House Children's Museum, Hallie Ford Art Museum, and Mission Mill Museum in Salem; Portland Art Museum, Oregon Historical Society, OMSI, the Children's Museum, the World Forestry Center, and the Oregon Zoo in Portland; Columbia River Maritime Museum in Astoria; The Museum at Warm Springs, Warm Springs; The High Desert Museum, Bend; Oregon Coast Aquarium and Oregon Coast History Center, Newport.

- Write a five-page, single-spaced paper. In two pages, develop a critique of an exhibit at the museum you visited. Discuss strengths of the exhibit as well as aspects that need improvement. In the remaining three pages, describe your suggested exhibit approach to the same (or similar) content. Your prospectus should include main message(s) and key themes, and brief descriptions of the proposed exhibit and the visitor experience. Show how you would use objects, graphics, audiovisual elements, and interactives.

Your paper should be in printed, hard copy form (no email submittals will be accepted). At the top of the first page, include a return address (campus mailbox or postal address), so the instructor can return the paper to you with her comments.

AGENDA

AAD 410/510, Planning Interpretive Exhibits

Saturday, October 4, 2008: 249 Lawrence Hall

- 9:00 a.m. Introductions, review agenda
- 9:30 Overview of exhibit development
- 10:15–10:30 Break
- 10:30 Introduction to interpretive exhibit planning
- 11:00 Exhibit planning exercise: Andas and Parmanns
- 12:00 p.m. Lunch
- 1:00 Meet in lobby of Jordan Schnitzer Museum of Art (on the main quad, NE of the Knight Library) for experiential exercise. (Please be prompt.)
- 2:00 Return to 249 Lawrence; break
- 2:30 Exhibit planning exercise: the Throne Room
- 3:00 A vocabulary for exhibit design
- 3:15 Exhibit planning exercise: Andas and Parmanns continued
- 4:15 Review bibliography and assignment
- 4:30 Questions and feedback to instructor

Saturday, October 25, 2008: 249 Lawrence Hall

- 9:00 a.m. Discuss assignment
- 9:30 Overview of the exhibit design process
(Break 10:15–10:30)
- 11:00 Writing interpretive text
- 12:00 p.m. Lunch
- 1:00 Meet in lobby of UO Museum of Natural & Cultural History, 1680 E. 15th Avenue, for observation and analysis of interpretive text. (Please be prompt.)
- 2:00 Return to 249 Lawrence
Break
- 2:30 Text editing and rewriting exercise: Museum of Natural & Cultural History
- 3:15 Text writing exercise: Andas and Parmanns
- 4:15 Introduction to exhibit evaluation
- 4:40 Questions and feedback to instructor

Museology

Spring Term, 2008

ARH 411/511, CRN 36141/ 36142
David Turner

Wednesdays, 6:00 – 8:50 pm, LA 249
University of Oregon

Syllabus

Textbook:

**Museum Studies: An Anthology of Contexts*, Edited by Bettina Messias Carbonell. Malden, MA: Blackwell Publishing), 2004.

Plus other readings online and on reserve in library and in handouts.

Week 1, April 2: History of Art Museums in American and World Cultures

- ◆ definitions: museums vs. galleries
- ◆ the roles of museums
- ◆ the past and future of museums

- ❖ **Class Exercise on perceptions of museums**

- **Assignment #1: News story calendar set up**

Readings:

*Bazin, Germain, "From the Museum Age: Forward," from Bettina Messias Carbonell (ed.), *Museum Studies: An Anthology of Contexts*, pp. 18-22. Malden, MA: Blackwell Publishing, 2004.

*Duncan, Carol and Alan Wallach, "The Universal Survey Museum," from Carbonell, pp. 51-70.

*Findlen, Paula, "The Museum: Its Classical Etymology and Renaissance Genealogy," from Carbonell, pp. 23-50.

*Peale, Charles Willson, "To the Citizens of the United States of America," from Carbonell, pp. 129-130.

Week 2, April 9: Visual Environments

- ◆ **Art Museum Architecture**
 - ◆ architectural styles, form and function
 - ◆ expanding, adapting, and creating museum spaces
- ◆ **Object Learning**
- **Assignment #2: Exercise at Schnitzer Museum of Art (10 points)**
DUE Wednesday, April 16, 6:00 pm.

Readings:

*Gilman, Benjamin Ives, "Aims and Principles of the Construction and Management of Museums of Fine Art," from Carbonell, pp. 419-429.

Gurian, Elaine Heurmann, "What is the Object of this Exercise? A Meandering Exploration of the Many Meanings of Objects in Museums," pp. 163-183.

*Le Corbusier. "Other Icons: The Museums," from Carbonell, pp. 403-407.

Week 3, April 16: Leadership and Administration in the Art Museum

- ◆ **Vision, Mission, Governance**
 - ◆ setting direction: from mission to action plans
 - ◆ Boards: governing and advisory
 - ◆ Staff: organizational charts and job responsibilities
 - ◆ university art museums
- ◆ **Strategic Planning and Implementation**
 - ◆ the changing nature of a museum: adapting to times
 - ◆ Management and Leadership
 - ◆ creating a Strategic Plan
- ◆ **Ethics**
 - ◆ good judgment builds good decisions
 - ◆ ethical vs. legal decisions
- ❖ **Class exercise on ethics case studies**
- ❖ **choose topic for final project and email to David for comment by Wednesday, April 23, 6:00 pm.**
- **Assignment #2 about Schnitzer Museum of Art**
DUE TODAY, 6:00 pm.

Readings:

*Kennedy, Roger G., "Some Thoughts about National Museums at the End of the Century," from Carbonell, pp. 302-306.

Malaro, Marie, "Museum Governance," assembled by the American Association of Museums, from, *Museum Governance: Mission, Ethics, and Policy*, Washington, D.C., Smithsonian Institution Press, 1994, p. 9-31.

Rosenbaum, Allen. "Where Authority Resides: A Look at the Governance of University Museums," *Museum News*, November/December, 1988, pp. 47 - 48.

Weil, Stephen E., "From Being *about* Something to Being *for* Somebody: The Ongoing Transformation of the American Museum," from *Daedalus*, Journal of the American Academy of Arts & Sciences; *America's Museums*," Summer, 1999, Vol., 128, No. 3.

Week 4, April 23: Art Education and Interpretation in Museums

Labels: Delivery of Information

- ◆ communication of information and ideas
- ◆ creating labels to reach different learning styles
- ◆ audio - visual labels

❖ **choose topic for final project and email to David for comment by the start of this class**

➤ **Assignment #3: Exercise on writing labels
(10 points)
DUE Wednesday, April 30, 6:00 pm.**

Readings:

Berry, Nancy, "A Focus on Art Museum/School Collaborations," *Journal of Art Education*, March 1998, pp. 8-14.

*Fisher, Philip, "Art and the Future's Past," from Bettina Messias Carbonell (ed.), *Museum Studies: An Anthology of Contexts*, pp. 436-454. Malden, MA: Blackwell Publishing, 2004.

Williams, Patterson "Critical Issues for Making Art Museums Effective Educational Institutions," from *Presence of Mind: Museums and the Spirit of Learning*, Editor Bonnie Pitman, American Association of Museums, 1999, pp. 61-69.

"14 Helpful Research and Evaluation Findings," adapted from *Exhibit Labels: An Interpretive Approach*, by Beverly Serrell, Walnut Creek, CA: AltaMira Press, 1996.

Additional Reading Materials :

- 1) Visual Thinking Strategies

Week 5, April 30: Art Exhibitions: From Conception to Design to Visitor's Interaction

♦ media presentation: Cultivating a design grammar for exhibitions, meeting the challenges of installations, and exploring exhibition theory.

❖ **Class exercise: discussion of art museum's installations and displays**

➤ **Assignment #3: Exercise on writing labels**
DUE TODAY, 6:00 pm

Readings:

Bedno, Jane and Ed, "Museum Exhibitions: Past Imperfect, Future Tense." *Museum News* (September/October 1999)

*Kaufman, Edward N., "The Architectural Museum from World's Fair to Restoration Village," from Carbonell, pp. 273-289.

McLean, Kathleen, "Museum Exhibition and the Dynamics of Dialogue." in *Daedalus: Journal of the American Academy of Arts, America's Museums* (summer 1999)

Chiodo, John and Alissa Rupp, "Setting the Stage for Meaningful Exhibits." *Exhibitionist*, V. 18 No. 2, Fall, 1999.

Week 6, May 7: Art Collections: Development and Management

Guest Speakers: Jean Nattinger, Registrar, JSMA
Charles Lachman, Curator of Asian
Art, JSMA/ Art Historian

- ◆ curatorial issues in building collection
 - ◆ museum environment and conservation concerns
 - ◆ accessions/loans – issues of provenance, WWII issues
 - ◆ deaccessioning – rationale, controversies, challenges
 - ◆ collections policy/ethics exercise
- ❖ **Abstract of final paper due TODAY, 6:00 pm**

Readings:

James Cuno. "Campus Art Collections are Vital Resources: They Must Not be Seen as Expendable Assets," *The Chronicle of Higher Education*, February 3, 1993, pp. B1-2.

University of Oregon Museum of Art. *Collections Management Policy* (1999).

Gurian, Elaine Heumann. "What is the Object of This Exercise? A Meandering Exploration of the Many Meanings of Objects in Museums." In *America's Museums, Daedalus* 128, no. 3 (Summer 1999): 163-183.

Yeide, Nancy. "Behind the Lines: Lessons in Nazi-Era Provenance Research." In *Museum News* 79, no. 6 (November/December 2000): 50-53, 56-59.

MacDonald, Robert R. "Forum: Collections, Cash Cows, and Ethics." In *Museum News* 74, no. 1 (January/February 1995): 42-43.

Optional Reading:

McLeod, Malcolm, "Museums Without Collections: Museum Philosophy in West Africa," from Carbonell, pp. 455-460.

**Week 7, May 14: Marketing the Museum:
Defining the Museum's Image Through Branding**

- ◆ defining target markets
 - ▲ what are the main bases for identifying museum market segments?
 - ▲ what criteria can museums use in targeting specific segments?
- ◆ targeting new audiences
 - ▲ How can a museum identify new target markets?
- ◆ choosing marketing tools for different markets
 - ▲ How can museums position and promote themselves to maximize their appeal to their target markets?
- ◆ in-class discussion: targeting students at the University of Oregon

➤ **Assignment #4: Class Exercise: Students bring to this class a website link to art museum to discuss target markets.**

(10 points)

DUE TODAY, Wednesday, May 14, 6:00 pm.

Required Readings:

*Hooper-Greenhill, Eilean, "Changing Values in the Art Museum: Rethinking Communication and Learning," from Carbonell , pp. 556-575.

Kotler, Neil and Philip Kotler, "Communicating and Promoting: Image and Brand Building, Advertising, Public Relations, Direct Marketing, and Sales," pp. 219-263. From *Museum Strategy and Marketing: Designing Missions, Building Audiences, Generating Revenue and Resources*," San Francisco: Jossey-Bass, Inc., 1998.

Khalife, Katherine (2002). "Taglines: More than Just a Quicker Picker-Upper." Retrieval from <http://www.museummarketingtips.com/articles/tags.html>

Khalife, Katherine (2002). "Taglines: More than Just a Quicker Picker-Upper, Part Two: Tips on Choosing and Using a Tagline." Retrieval from <http://www.museummarketingtips.com/articles/tags.html>

Week 8, May 21: Artists and Museums

- ◆ Artists working with museums on exhibitions/projects

Development: Funding the Organization

- ◆ the need for fundraising and true philanthropy
- ◆ the university organization: alumni verses non-alumni
- ◆ organizational preparedness
 - mission - staffing - internal marketing - attitudes
- ◆ communications: internal - client - donor
- ◆ boards: stages of development
- ◆ constituency building and donor development
- ◆ the Annual Fund
 - mail campaigns -- phone solicitation --
 - membership program -- person-to-person
- ◆ foundations and corporate support
- ◆ planned gifts
- ◆ capital campaign
- ◆ endowment campaign
- ◆ special events

- **Assignment #5: mining the art museum by creating new contexts for objects. (10 points)**
DUE Wednesday, May 28, 6:00 pm.

Readings:

Artists and Museums:

Martin, Jean-Hubert., "The 'Musée Sentimental' of Daniel Sporerri," *Visual Displays: Culture Beyond Appearances*, edited by Lynne Cooke and Peter Wollen, pp. 54-67. Seattle, Bay Press, 1995.

*Corin, Lisa G., "Mining the Museum: Artists Look at Museums, Museums Look at Themselves," from Carbonell, pp. 381-402.

*McShine, Kynaston, from "The Museum as Muse: Artists Reflect: Introduction," from Carbonell, pp. 506-520.

Development:

Klein, Kim. "Fund Raising at the Grass Roots Level," in Rosso, Henry A. ed., *Achieving Excellence in Fund Raising*. San Francisco: Jossey-Bass, Inc., 1991. pp. 253-260.

Schaff, Terry & Doug. *The Fundraising Planner: A Working Model for Raising the Dollars You Need*. San Francisco: Jossey-Bass, Inc., 1999. pp. 21-36.

Sheldon, K. Scott. "Corporations as a Gift Market," in Rosso, Henry A. and Associates, ed., *Achieving Excellence in Fund Raising*. San Francisco: Jossey-Bass, Inc., 1991. pp. 229-242.

Sheldon, K. Scott. "Foundations as a Source of Support," in Rosso, Henry A. and Associates, ed., *Achieving Excellence in Fund Raising*. San Francisco: Jossey-Bass, Inc., 1991. pp. 243-252.

Week 9, May 28: Professional Practices: Non-Profit Financial Management, Legal Issues, and Accreditation

Museum Careers

- ◆ non-profit fiscal management
- ◆ the budgeting process:
 - ◆ budgeting
 - ◆ monitoring budgets
 - ◆ earned income
 - ◆ investment management
- ◆ Operations:
 - ◆ security
 - ◆ facilities
 - ◆ earned income
 - ◆ creative and intellectual property
- ◆ Legal Concerns
- ◆ Museum accreditation standards

- ◆ Museum Careers
 - ◆ looking for jobs: resume, cover letter
 - ◆ continuing education
 - ◆ establishing a career

Guest speaker: John Olbrantz, Director, Hallie Ford Museum of Art, Willamette University, Salem

- ❖ **Assignment #5: mining the art museum by creating new contexts for objects.**

DUE TODAY, 6:00 pm.

Readings:

Professional Practices in Art Museums, Association of Art Museum Directors

Week 10, June 4: Final Presentations

Finals Week: Wednesday, June 11, 7:00 - 9:00 pm: Final presentations

Course Information:

Course: This course will introduce issues related to the purpose, function, and significance of art museums in American culture. Subjects will include the role of art museums as cultural institutions that collect and preserve works of art, as educational centers, and as places with important social and economic roles in our cities, counties and states. Topics for discussion and readings will include the governance and management of museums, finance and fundraising, collections development and management, and exhibition and educational programming.

Blackboard will be used by instructor to post documents and readings associated with the class. *All students should be familiar with how to access the UO Blackboard site.*

Readings: A copy of the main textbook, *Museum Studies: An Anthology of Contexts* will be placed on a 2-hour reserve at the School of Architecture and Allied Arts Library and may be purchased at the University Bookstore. Reading assignments are listed in the syllabus, which is posted on Blackboard. Some additional readings may be assigned during the term. **Prior to each session**, read and be prepared to discuss the material in class.

Assignments:

I. Exercises: The following exercises will involve written materials turned in to instructor. Each one is worth 10 points toward final grade, totaling 50 points.

- ❖ 1. **Weekly “news reports”** will be presented by each student which will start the discussion session at the start of each class, starting the second week. the first day of class a schedule will be made for one presentation by each student.
- ❖ 2. **Visual exercise at Jordan Schnitzer Museum of Art**
(Assigned week 2 and DUE Wednesday, April 16, 6:00 pm.)
- ❖ 3. **Class exercise on writing labels**
(Assigned week 4 and DUE Wednesday, April 30, 6:00 pm.)
- ❖ 4. **Class Exercise: Students bring in website link to art museum to discuss target markets.**
(Assigned week 7 and DUE on week 7 class, Wednesday, May 14, 6:00
- ❖ 5. **Class exercise: mining the art museum by creating new contexts for objects.** (Assigned week 8 and DUE Wednesday, May 28, 6:00

pm.)

Additional short assignments are listed on the syllabus and others may be assigned throughout the term.

II. Final Project: The final project will consist of a paper and public oral presentation which can either

➤ profile in depth the programs and issues facing an art museum of your choice

OR

➤ address an issue, idea or question facing many museums and analyze the different ways the museums are addressing it.

Topics will be selected within the first month of class and the projects should be studied throughout the term. Stages of the Final Project will include: 1.) a paragraph statement (abstract) of the project; 2.) a bibliography; 3.) a first draft; 4.) final text presented with oral report.

1. Choose topic by **Week 4, April 23**. Email topics to me. I will comment and approve.
2. write a one paragraph abstract of the project and present a bibliography of at least five sources. The sources can include museum websites but must at least include three books or articles on the issues selected. **Due Week 6, May 7**
3. **Presentations** will begin in Week 10, **Wednesday, June 4**, and continue on the evening slotted for our final exam, **Wednesday, June 11**. As schedule will be made for the presentation order.

Presentation should be from **8 - 12 minutes**. Slides or powerpoint are strongly encouraged.

4. **Final papers** due on day of final, **Wednesday, June 11, 7:00 pm**. Should be 5 - 10 pages with bibliography. Double spaced.

Grading:

1. Weekly assignments:
Five assignments worth 10 points each. 50 points

 2. Final paper and presentation:
50% of your grade will be based upon the final project, the combination of written paper and oral presentation 50 points

 - 100 points
-
3. Final Grade will be composed of:

90- 100 points = A
80 - 89 points = B
70 - 79 points = C
60 - 69 points = D
59 & below = F

Performing Arts Management

Performing Arts Industry: Standards & Practices Seminar

AAD 408/508 Wrk Arts Industry Prac - Spring 2009
Tuesdays, April 7 – April 28: 10:00 AM – 11:50 AM

Instructor: Darrel Kau, 346-4374 or dkau@uoregon.edu
Office Hours: Weekdays, 9am-5pm by appointment

Description:

The Performing Arts Industry: Standards & Practices seminar is designed for artists and arts managers interested in the business practices of presenting performing arts events. Topics include booking and contracting, technical riders, budgeting and revenue management, artists' relations, and the arts manager's role in presenting events.

Objectives:

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 in discussion their understanding of artists' relations and the role of professional arts managers in presenting performing artists.

Grading:

This course is graded as Pass/No Pass. To pass, Graduate Students need 81%-100%. Undergraduate Students need 71%-100%. Grade percentages will be based on the following:

| | |
|--|-----|
| Participation, Attendance & Discussion | 40% |
| Contracting and Technical Rider Assignment | 20% |
| Budgeting and Revenue Management Exercise | 20% |
| Artists Relations and Arts Managers Presentation | 20% |

Assignments:

Participation, Attendance and Discussion

Attendance and participation is critical since much of the class is based on presentation and discussion. Each week you are asked to come prepared to report, discuss, ask questions, and contribute to group understanding from the perspective of your own personal experience and

professional interest. This class is designed to be dynamic and depends on your interaction, imagination, and inquiry.

Contracting and Technical Rider Assignment

There will be a series of contracts and technical riders to review with corresponding questions to answer. Upon completion of this assignment, students will have a thorough understanding of the various types of contracts and technical riders required by specific performing arts genres.

Budgeting and Revenue Management Exercise

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

Artists Relations and Arts Managers Presentation

Students will present a summary of key findings and best practices model for working with artists, preparing and managing performing arts events, and the role of the professional arts manager in developing quality cultural experiences.

Course Schedule:

Session I (April 7) Topics:

Performing Arts Industry Overview and Trends
Presenting Organizations and Categories
Event and Venue Operational Specifications
Artists Agencies and Presenting Associations and Resources

Session II (April 14) Topics:

Fee and Contract Negotiations
Contracts and Legal Requirements
Technical Riders and Operational Requirements

Session III (April 21) Topics:

Developing Event Budgets
Revenue Management Practices
Case Studies and Event Scenarios

Session IV (April 28) Topics:

Artists' Relations
Technical Personnel and Unions
Risk Management
Copyright ASCAP/BMI
Event Manager's Responsibilities and Role

Performing Arts Management

AAD 4/510, Winter Quarter 2009

Thursdays, 2:00 – 4:50 p.m., Lawrence Hall 249

Program in Arts and Administration (AAD)

School of Architecture and Allied Arts

University of Oregon

Instructor: Patricia Dewey, Ph.D.

Office hours (Lawrence Hall 251C) are Wednesdays 12:30 to 2:30 p.m. and by appointment.

Please email (pdewey@uoregon.edu) or call 346-2050.

Course Description

This course focuses on developing leadership and management skills for professional non-profit performing arts administration (e.g., theatre, music, opera, dance). A combined undergraduate and graduate seminar, this course will address the changing context in which the performing arts operate, strategic leadership in performing arts administration, and change management capacities required of emerging leaders in this field. Course sessions are framed by topics in governance and strategic planning; executive leadership; performing arts center management; developing contributed revenue; developing earned income; developing audiences; and managing international and cross-cultural interactions in the performing arts. This course is designed as a partner course to AAD 4/510 Artistic Administration in the Performing Arts (spring 2009).

This course consists of open-discussion lectures (standard lecture format but with students encouraged to interrupt and ask questions), class discussions of the assigned readings, and other in-class learning activities. Strategic analysis of several case studies will allow students to apply theory to practice in the class sessions. There will be several guest speakers throughout the term. Special attention will be focused on developing students' critical thinking and analytical capacities. Students will be expected to complete all reading assignments prior to each class session and to actively participate in class discussions. Written assignments and class presentations should be prepared with attention to descriptive/factual content as well as to analytical clarity and careful presentation.

Class size is limited to 35.

Instructor

Patricia Dewey, assistant professor in the UO Arts and Administration Program, has academic degrees and professional experience in the United States and Europe in classical music, international business, arts management, and cultural policy. Her main research interest areas are in arts administration education, international cultural policy, and cultural development.

Requirements

The final grade will be determined by successful completion of class requirements as indicated below. Further details/guidelines for all requirements will be provided in class and will be made available on blackboard. All papers are to be submitted double-spaced and in 12-point font. No late papers will be accepted. I follow AAD's strict Incomplete ("I" grade) policy; see me for details.

- 1) Case Study Analysis (variable due dates) 15%
 Students will individually prepare a written critical analysis of a case study performing arts organization (a 3-page paper, worth 10% of the course grade) in accordance with assignment guidelines. As a member of a small group, students will lead the full class discussion (5% of the course grade) of the case study.

- 2) Midterm Book Review (due class 5) 25%
 Small group project. Students will select one of five recent books on performing arts management to read and discuss in a small group. Following detailed guidelines, each group will submit a written book review (20%) and will also present (5%) the content of the book to the full class. The same grade will be given to all group members.

- 3) Performing Arts Experience Paper (due class 9) 10%
 During the term, students will attend a performance of their choice given by a non-profit, professional performing arts organization. Drawing on information presented in class assigned readings and discussions, as well as other information about the organization (online research, organizational documents, possibly interviews), students will profile the administration of the organization that has made the performance possible. This is essentially a mini-live case study of a performing arts organization. Undergraduate students will prepare a 1-page vignette; graduate students will prepare a 3-page paper. Graded P/NP.

- 4) Final Research Paper and Presentation (due class 10) 40%
 With the instructor's advice and approval, students will select a relevant research topic of interest to them. The final class session will be devoted to student presentations and discussions on the selected research topics. The paper must draw on research published in journal articles and books, as well as reports available online and/or organizational documents. Undergraduate students will prepare a 6-page paper; graduate students will prepare a 12-page paper. The paper is worth 35% of the total class grade. The presentation is worth 5% of the total class grade.

- 5) Class Participation 10%
 Attendance at all class sessions, demonstrated preparation of required readings, and active and meaningful engagement in all class discussions.

Grading Scale:

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

For P/NP students: Please note that graduate students must achieve 80%
 And undergraduates must achieve 70% to receive a "P" for this course.

Policies

Attendance

Attendance in each full class session is required, and counts towards the “class participation” grade.

Course Conduct

By participating in this course, you agree to:

- Respect the dignity and essential worth of all class participants;
- Respect the privacy, property, and freedom of class participants;
- Comply with the rule that bigotry, discrimination, violence, and intimidation will not be tolerated;
- Practice personal and academic integrity.

Participants with Disabilities

If you have a documented disability and anticipate needing accommodations in this course, please make an appointment with me during the first week of the term. Please request that the Counselor for Students with Disabilities send a letter verifying your disability. Disabilities may include (but are not limited to) neurological impairment; orthopedic impairment; traumatic brain injury; visual impairment; chronic medical conditions; emotional/psychological disabilities; hearing impairment; and learning disabilities.

Academic Honesty

Plagiarism is a serious offense. Using the words or ideas of another and representing them as your own is plagiarism. When you use sources for your papers, you must credit them. Exact words must be put in quotation marks and another author of either words or ideas that you have paraphrased must be cited. For further information regarding academic honesty, see http://libweb.uoregon.edu/guides/plagiarism_students/.

Grading Policy

If you are concerned about something pertaining to the course in general (or anything else), feel free to visit me during office hours or make an appointment to speak with me. If you have a specific concern about the way a paper or a particular answer on an exam was graded, here is the policy on how to respond: (1) You must wait 24 hours before responding; then (2) briefly outline your concerns in writing (i.e., explain why you think the grade is incorrect), and submit this and your exam to me for reconsideration. I will get back to you with my response, also in writing, as soon as possible. Please do not hesitate to do this; you have every right to look out for your own interests!

A grading rubric will be disseminated to the class. Please remember that it is easy to keep track of your grades, assignments, and other important information on the *blackboard* site set up for this class.

Course Materials

Required Textbook *(available at the UO Bookstore)*

Kotler, P., & Scheff, J. (1997). *Standing room only*. Boston: Harvard Business School Press.

Abbreviations for locating your other required readings:

(BB) = *The reading can be downloaded as a PDF from Blackboard*

(OL) = *On-line reading (URL provided)*

Other Recommended Readings

Bernstein, J. Scheff. (2007). *Arts marketing insights: The dynamics of building and retaining performing arts audiences*. San Francisco: Jossey-Bass.

Byrnes, William. *Management and the arts*, 4th ed.

Graham, P. & Ward, R. (2006). *Public assembly facility management: Principles and practices*. Coppell, TX: International Association of Assembly Managers.

Kaiser, M. M. (2008). *The art of the turnaround: Creating and maintaining healthy arts organizations*. Waltham, Massachusetts: Brandeis University Press.

Korza, P., Brown, M., & Dreeszen, C. (Eds.). (2007). *Fundamentals of arts management*. Amherst, Massachusetts: University of Massachusetts Arts Extension Service.

Roche, N., & Whitehead, J. (Eds.). (2005). *The art of governance: Boards in the performing arts*. New York: Theatre Communications Group.

Stein, T. S., & Bathurst, J. (2008). *Performing arts management: A handbook of professional practices*. New York: Allworth Press.

Webb, D. (2004). *Running theaters: Best practices for leaders and managers*. New York: Allworth Press.

Note: Additional recommended references in the field of performing arts management can be found through the "Books" link on www.artsmanagement.net

Course Schedule of Topics, Required Readings, and Assignments

PART 1: STRATEGIC LEADERSHIP

Class 1: Introduction to Performing Arts Administration January 8

Introduction to the Course

Students' and Instructor's Introductions

Overview of the Course Structure and Content

Discussion of Course Assignments and Requirements

Pedagogical Approach: Training Performing Arts Administrators to Manage Systemic Change

Introduction to Performing Arts Management

Overview of the Changing Context of the Performing Arts

The 2008 National Performing Arts Convention

Textbook: Chapters 1, 2, 3 (pp. 3-63)

(BB) Dewey, P. (2005). Systemic capacity building in cultural administration. *International Journal of Arts Management*, 8 (1). 8-20.

(OL) RAND Research Brief: *The Performing Arts*. (2001)
http://www.rand.org/pubs/research_briefs/RB2504/index1.html

Class 2: The Changing Context of the Performing Arts**January 15**

Textbook: Chapters 4, 5, 6, and 7 (pp. 67-185)

(BB) Gray, C. M., & Heilbrun, J. (2000). Economics of the nonprofit arts: structure, scope, and trends. In J. M. Cherbo & M. J. Wyszomirski (eds.), *The public life of the arts in America*, (pp. 202-225). New Brunswick, N.J.: Rutgers University Press.

(BB) Channick, J. (2005). The changing legal environment for the arts. In N. Roche & J. Whitehead (eds.), *The art of governance: Boards in the performing arts* (pp. 67-84). New York: Theatre Communications Group.

Class 3: Governance and Strategic Planning**January 22****DUE: One-page proposal for your final research paper**

Caution: students who do not submit this proposal will automatically receive a 20% reduction on their final paper grade.

Textbook: Chapters 16 and 17 (pp. 409 – 473).

(BB) Radbourne, J. & Franser, M. (1996). An ethical and legal framework for the arts. In *Arts management: A practical guide*, (pp. 111-153). Sydney, Australia: Allen & Unwin.

(BB) Axelrod, N. R. (1994). Board leadership and board development. In R. D. Herman (ed.), *The Jossey-Bass handbook of nonprofit leadership and management* (pp. 119-136). San Francisco: Jossey-Bass.

(BB) Preece, S. (2005). The performing arts value chain. *International Journal of Arts Management*, 8 (1), 21-32.

(BB) CASE STUDY 1 -- Orchestra [Talbot, Tam, Viens, Willson, Wold]

Finley, D. S., Gralen, A., & Fichtner, L. (2006). From bankruptcy to sustainability: Stakeholder engagement and strategic renewal in a performing arts organization. *International Journal of Arts Management*, 9 (1), 4-16.

Class 4: Executive Leadership in the Performing Arts**January 29****Interactive Panel Discussion****Guest Panelists (TBC): Executive directors of local performing arts organizations****Mark Beudert or Philip Piele, Eugene Opera Company****John Evans, Oregon Bach Festival****Riley Grannan, Eugene Ballet Company****Angela Henderson, Lord Leebrick Theatre Company****Ginevra Ralph, Oregon Festival of American Music****Paul Winberg, Eugene Symphony**

(BB) Herman, R. D., & Heimovics, D. (1994). Executive leadership. In R. D. Herman (ed.), *The Jossey-Bass handbook of nonprofit leadership and management* (pp. 137-153). San Francisco: Jossey-Bass.

(BB) Moore, M. H. (2000). Managing for value: Organizational strategy in for-profit, nonprofit, and governmental organizations. *Nonprofit and Voluntary Sector Quarterly*, 29 (1), 183-204.

PART 2: STRATEGIC MANAGEMENT

Class 5: Developing Audiences

February 5

DUE: Midterm book review (paper and presentation)

Textbook: Chapters 8, 9, 10, and 11 (pp. 189 – 296)
and Chapter 19 (pp. 513 – 539)

(BB) CASE STUDY 2 -- Orchestra [Caldwell, Ferris, Gore, Innes-Fortier, Reed]

Ravanas, P. (2008). Hitting a high note: The Chicago Symphony Orchestra reverses a decade of decline with new programs, new services and new prices. *International Journal of Arts Management*, 10 (2), 68-77.

Class 6: Developing Earned Income

February 12

Textbook: Chapters 12, 13, 14, and 15 (pp. 299 – 405).

(BB) CASE STUDY 3 -- Theatre [Finkel, Fisher, Linder, Mallonee, Schuetz]

Ravanas, P. (2006). Born to be wise: The Steppenwolf Theatre Company mixes freedom with management savvy. *International Journal of Arts Management*, 8 (3), 64-73.

Class 7: Developing Contributed Revenue

February 19

Textbook: Chapter 18 (pp. 477-512)

(BB) Hopkins, K. B., & Friedman, C. S. (1997). The annual fundraising campaign. In *Successful fundraising for arts and cultural organizations, 2nd edition*, (pp. 21-51). Phoenix: The Oryx Press.

(BB) CASE STUDY 4 -- Opera [Christensen, Gamiet, Jones, Kirkpatrick, Kuever]

Poisson-de Haro, S. (2008). Gran Teatre del Liceu: Rising from the ashes. *International Journal of Arts Management*, 10 (3), 72-83.

Class 8: Managing International and Cross-Cultural Interactions in the Performing Arts

February 26

(Note: Assigned readings for this class session may be modified)

(OL) Skim through *Artists from Abroad* on <http://www.artistsfromabroad.org>

(BB) Levine, M. N. (1998). Report on *Leadership Forum on Presenting International Work*. Jacob's Pillow Dance Festival, August 8-9, 1998

(BB) Halpern, S. (2000). Intellectual property. In W.P. Lawson & M. J. Wyszomirski, (Eds.), *Going global: Negotiating the maze of cultural interactions*. Columbus, OH: Ohio Arts Council and The Ohio State University College of the Arts.

Class 9: Performing Arts Center Management

March 5

DUE: Performing Arts Experience Paper

**Guest speaker: Robyn Williams, executive director, Portland Center for the Performing Arts
and president, International Association of Assembly Managers (IAAM)**

(BB) Assigned Readings TBA

Recommended Reference: Graham, P. & Ward, R. (2003). *Public assembly facility management: Principles and practices*. Coppell, TX: International Association of Assembly Managers.

PART 3: STUDENTS' RESEARCH

Class 10: Student Research Presentations and Discussion

March 12

DUE: Presentation on final research paper

DUE: Final research paper

Artistic Administration in the Performing Arts

AAD 4/510, Spring Quarter 2009, Lawrence Hall 249
This is a 4 credit-hour professional colloquium.
Students may take this course for a grade or P/NP.

Program in Arts and Administration (AAD)
School of Architecture and Allied Arts
University of Oregon

Instructor: Patricia Dewey, Ph.D.

Office hours (Lawrence Hall 251C) are Wednesdays 1:30 to 3:30 p.m. and by appointment.
Please email (pdewey@uoregon.edu) or call 346-2050.

Course Description

This course focuses on developing leadership and management skills for professional non-profit performing arts administration (e.g., theatre, music, opera, dance). A combined undergraduate and graduate professional colloquium, this course will address the changing context in which the performing arts operate, strategic leadership in performing arts administration, and change management capacities required of emerging leaders in this field. Course sessions are framed by topics in artistic administration, programming, artist management, and operations/production management. This course is designed as a partner course to AAD 4/510 Performing Arts Management (winter 2009).

This course consists of open-discussion lectures (standard lecture format but with students encouraged to interrupt and ask questions), class discussions of the assigned readings, and other in-class learning activities, such as small group projects and role play. The course will include guest speakers and field trips. Special attention will be focused on developing students' critical thinking and analytical capacities. Students will be expected to complete all reading assignments prior to each class session and to actively participate in class discussions. Written assignments and class presentations should be prepared with attention to descriptive/factual content as well as to analytical clarity and careful presentation.

Instructor

Patricia Dewey, assistant professor in the UO Arts and Administration Program, has academic degrees and professional experience in the United States and Europe in classical music, international business, arts management, and cultural policy. Her main research interest areas are in arts administration education, international cultural policy, and cultural development.

Requirements

The final grade will be determined by successful completion of class requirements as indicated below. Further details/guidelines for all requirements will be provided in class and will be made available on blackboard. Unless otherwise noted, all papers are to be submitted double-spaced and in 12-point font. No late papers will be accepted. I follow AAD's strict Incomplete ("I" grade) policy; see me for details.

- 1) Programming Analysis (due class 2) 15%
 You will select a non-profit, professional performing arts organization of interest to you and will prepare a concise 2-page analysis of the organization's artistic programming.
- 2) "My Aesthetic Orientation" Essay (due class 4) 15%
 You will formulate a concise 1-page single-spaced essay on your aesthetic orientation to the performing arts.
- 3) Artist Interview or Performance Review (due class 7) 20%
 Option 1: You will select an established professional performing artist (anywhere in the world), contact that individual and conduct an interview in person or by telephone to learn about the artist's career development. Submit a 2-page summary of the interview.
 Option 2: Pretend you are an arts journalist (a critic). Attend a professional performing arts performance of your choice. Submit a 2-page artistic review and performance critique.
- 4) Final Paper (due 12:00 noon on Wednesday, June 10, 2009) 30%
 All students will submit a 7-8-page final paper, completing one of four options:
 Option 1: A live case study of an arts organization's artistic administration structure and practice.
 Option 2: An in-depth professional profile of an artistic administration professional, such as artistic director, artistic administrator, production manager, or stage manager.
 Option 3: A strategic plan for career development of an artist.
 Option 4: A research topic of the student's interest, with my approval.
- 5) Class Participation 20%
 Attendance at all class sessions, demonstrated preparation of required readings, and active and meaningful engagement in all class discussions (10%).
 Active engagement in the final in-class artistic administration workshop (10%)

Grading Scale:

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

For P/NP students: Please note that graduate students must achieve 80%
 And undergraduates must achieve 70% to receive a "P" for this course.

Policies

Attendance

Attendance in each full class session is required, and counts towards the "class participation" grade.

Course Conduct

By participating in this course, you agree to:

- Respect the dignity and essential worth of all class participants;
- Respect the privacy, property, and freedom of class participants;
- Comply with the rule that bigotry, discrimination, violence, and intimidation will not be tolerated;
- Practice personal and academic integrity.

Participants with Disabilities

If you have a documented disability and anticipate needing accommodations in this course, please make an appointment with me during the first week of the term. Please request that the Counselor for Students with Disabilities send a letter verifying your disability. Disabilities may include (but are not limited to) neurological impairment; orthopedic impairment; traumatic brain injury; visual impairment; chronic medical conditions; emotional/psychological disabilities; hearing impairment; and learning disabilities.

Academic Honesty

Plagiarism is a serious offense. Using the words or ideas of another and representing them as your own is plagiarism. When you use sources for your papers, you must credit them. Exact words must be put in quotation marks and another author of either words or ideas that you have paraphrased must be cited. For further information regarding academic honesty, see <http://libweb.uoregon.edu/guide/plagiarism-students>.

Grading Policy

If you are concerned about something pertaining to the course in general (or anything else), feel free to visit me during office hours or make an appointment to speak with me. If you have a specific concern about the way a paper or a particular answer on an exam was graded, here is the policy on how to respond: (1) You must wait 24 hours before responding; then (2) briefly outline your concerns in writing (i.e., explain why you think the grade is incorrect), and submit this and your exam to me for reconsideration. I will get back to you with my response, also in writing, as soon as possible. Please do not hesitate to do this; you have every right to look out for your own interests!

A grading rubric will be disseminated to the class. Please remember that it is easy to keep track of your grades, assignments, and other important information on the *blackboard* site set up for this class.

Course Materials

Required Books (available at the UO Bookstore)

Micocci, T. (2008). *Booking performance tours*. New York: Allworth Press.

Fazio, L. (2000). *Stage manager: The professional experience*. Boston: Focal Press.

Additional Required Readings

Required readings will be made available to students as PDF documents in the "Course Readings" file in the "Course Documents" link on the blackboard site set up for the class. It is expected that students read the assigned readings prior to each class session. Additional instructional materials will be provided in class.

Recommended Optional Reference Books for Your Library

Conte, D. M. & Langley, S. (2007). *Theatre management: producing and managing the performing arts*. Hollywood: EntertainmentPro.

Graham, P. J., & Ward, R. (2006). *Public assembly facility management: Principles and practices*. Coppell, TX: International Association of Assembly Managers.

Shagan, R. (1996). *Booking & tour management for the performing arts*. New York: Allworth Communications.

Webb, D. (2004). *Running theaters: Best practices for leaders and managers*. New York: Allworth Press.

Course Schedule of Topics, Required Readings, and Assignments

Class 1: Introduction to Artistic Administration

April 1

Students' and Instructor's Introductions
Overview of the Course Structure and Content
Discussion of Course Assignments and Requirements

Required Readings:

Mehta, Z. (2003). Managing the New York Philharmonic in today's world. *International Journal of Arts Management*, 5(3), 4-11.

Morrison, S. (2008). Performing arts programming. In G. Carpenter & D. Blandy (Eds.), *Arts and cultural programming* (pp. 199-216). Champaign, IL: Human Kinetics.

Nopper, A., & Lapierre, L. (2005). Tony Hall and the Royal Opera House, Covent Garden. *International Journal of Arts Management*, 7(2), 66-78.

Class 2: Programming in the Performing Arts

April 8

DUE: Programming analysis paper

Required Readings:

Auvinen, T. (2001). Why is it difficult to manage an opera house? The artistic-economic dichotomy and its manifestations in the organizational structures of five opera organizations. *The Journal of Arts Management, Law and Society*, 30 (4), 268-282.

Castaner, X. (1997). The tension between artistic leaders and management in arts organizations: The case of the Barcelona Symphony Orchestra. In M. Fitzgibbon & A. Kelly (Eds.), *From maestro to manager: Critical issues in arts and culture management* (pp. 379-416). Dublin: Oak Tree Press.

Martin, D. J. (2003). The Pittsburgh ballet: Maintaining the mission during turbulent times. *International Journal of Arts Management*, 5 (3), 64-73.

Caru, A., & Cova, B. (2005). The impact of service elements on the artistic experience: The case of classical music concerts. *International Journal of Arts Management*, 7(2), 39-54.

Class 3: Artist Management, Artist Contracts, and Career Development for Performing Artists

April 15

Required Readings:

Jeffri, J. (2004). Research on the individual artist: Seeking the solitary singer. *The Journal of Arts Management, Law and Society*, 34(1), 9-22.

Galligan, A. M., & Alper, N. O. (2000). The career matrix: The pipeline for artists in the United States. In J. M. Cherbo & M. J. Wyszomirski (Eds.), *The public life of the arts in America* (pp. 171-201). New Brunswick, NJ: Rutgers University Press.

Jeffri, J., & Throsby, D. (2006). Life after dance: Career transition of professional dancers. *International Journal of Arts Management*, 8(3), 54-63.

Stein, T. S., & Bathurst, J. (2008). Performing arts management: A handbook of professional practices (pp. 365-394). New York: Allworth Press.

Optional Readings:

Frascogna, X. & Hetherington, H. (1990). Successful artist management: Strategies for career development in the music business. New York: Billboard Books

Highstein, E. (1993). Making music in looking glass land: A guide to survival and business skills for the classical musician. New York: Concert Artists Guild.

Papolos, J. (1984). The performing artist's handbook. Cincinnati, Ohio: Writer's Digest Books.

Class 4: Artistic Leadership: April 22
Programming in the Performing Arts and Media
DUE: "My aesthetic orientation" essay
Guest speaker: Dr. John Evans, Executive Director, Oregon Bach Festival

Class 5: Touring and Presenting April 29
Guest speaker: Darrell Kau, AAD Faculty

Required Reading:

Micocci, T. (2008). *Booking performance tours*. New York: Allworth Press.

Optional Reading:

Shagan, R. (1996). *Booking & tour management for the performing arts*. New York: Allworth Communications.

Class 6: Performing Arts Center Operations May 6
Programming, and Production Management
Guest speakers: Hult Center Staff Members

FIELD TRIP: Hult Center for the Performing Arts
Additional details will be provided in class.

Optional Readings:

Graham, P. J., & Ward, R. (2006). *Public assembly facility management: Principles and practices*. Coppel, TX: International Association of Assembly Managers.

Webb, D. (2004). *Running theaters: Best practices for leaders and managers*. New York: Allworth Press.

Conte, D. M. & Langley, S. (2007). *Theatre management: producing and managing the performing arts*. Hollywood: EntertainmentPro.

Class 7: Stage Management 1

May 13

DUE: Artist Interview Summary or Performance Review

Required Reading:

Fazio, L. (2000). *Stage manager: The professional experience*. Boston: Focal Press.

Class 8: Stage Management 2

May 20

Guest speaker: Dr. Craig Willis, Artistic Director, Lord Leebrick Theatre Company

FIELD TRIP: UO Theater or Lord Leebrick Theatre

Additional details will be provided in class.

Class 9: Course Wrap-up:

May 27

Artistic Administration – Leadership and Responsibilities

Readings: Handouts provided in class to prepare for Class 10 (small groups)

Class 10: Final in-class Artistic Administration Workshop

June 3

FINAL PROJECT PAPER DUE BY 12:00 NOON ON WEDNESDAY, JUNE 10

Please submit to me in my office, or in my AAD mailbox, or slide your paper under my office door.

You may also submit your paper prior to the due date.

Elective

with a two-sided test. The critical values for the test are 2.33 and -2.33 for 99% confidence.

Using the test statistics from 1995 to 1999, we found that the t -statistics for all the variables were greater than 2.33, except the variable *lagged* ($t = -1.90$), which was not significant. Hence, we reject the null hypothesis and conclude that there is a significant positive relationship between the variables in the regression model.

Next, we tested the null hypothesis of no cointegration among the variables. To do so, we used the Johansen procedure for testing the rank of the cointegration matrix. The rank of the cointegration matrix is equal to the number of cointegrating vectors. We tested the rank of the cointegration matrix for $r = 0$, $r = 1$, $r = 2$ and $r = 3$. The test statistics for the rank of the cointegration matrix are shown in Table 3.

From Table 3, we see that the test statistics for $r = 0$ are all less than the critical values. Hence, we reject the null hypothesis of no cointegration. Also, the test statistics for $r = 1$ are all less than the critical values. Hence, we reject the null hypothesis of no cointegration. For $r = 2$ and $r = 3$, the test statistics are all greater than the critical values. Hence, we do not reject the null hypothesis of no cointegration. Thus, we conclude that there is cointegration among the variables.

Next, we tested the null hypothesis that the long-run coefficients are zero. The test statistics are shown in Table 4.

From Table 4, we see that the test statistics for $r = 0$ are all less than the critical values. Hence, we reject the null hypothesis of no cointegration.

Next, we tested the null hypothesis that the short-run coefficients are zero. The test statistics are shown in Table 5. From Table 5, we see that the test statistics for $r = 0$ are all less than the critical values. Hence, we reject the null hypothesis of no cointegration. Also, the test statistics for $r = 1$ are all less than the critical values. Hence, we reject the null hypothesis of no cointegration. For $r = 2$ and $r = 3$, the test statistics are all greater than the critical values. Hence, we do not reject the null hypothesis of no cointegration. Thus, we conclude that there is cointegration among the variables.

Next, we tested the null hypothesis that the long-run coefficients are equal to the short-run coefficients. The test statistics are shown in Table 6.

From Table 6, we see that the test statistics for $r = 0$ are all less than the critical values. Hence, we reject the null hypothesis of no cointegration.

Next, we tested the null hypothesis that the short-run coefficients are equal to the long-run coefficients. The test statistics are shown in Table 7.

From Table 7, we see that the test statistics for $r = 0$ are all less than the critical values. Hence, we reject the null hypothesis of no cointegration.

Next, we tested the null hypothesis that the long-run coefficients are equal to the short-run coefficients. The test statistics are shown in Table 8.

From Table 8, we see that the test statistics for $r = 0$ are all less than the critical values. Hence, we reject the null hypothesis of no cointegration.

Next, we tested the null hypothesis that the short-run coefficients are equal to the long-run coefficients. The test statistics are shown in Table 9.

From Table 9, we see that the test statistics for $r = 0$ are all less than the critical values. Hence, we reject the null hypothesis of no cointegration.

*******NOTE for AAD faculty***** This syllabus is a working document/base for the AAD course I'll teach called "Public Folklore and Cultural Programming"; in tweaking the syllabus to meet AAD student expectations, I'll draw on the Carpenter/Blandy book *Arts and Cultural Programming* (ie. put it on required reading list), as well as craft assignments to allow for maximum flexibility with students' research/professional/learning goals. The basic course assignments will stay the same.**

Dr. John Fenn (jfenn@uoregon.edu); 346-1774

Office Hours: Thurs, noon-2:30, 265 Lawrence Hall

Description

In this course we will explore the intellectual history as well as the practice of public (or applied) folklore. Readings, guest speakers, and focused discussions will illuminate a range of opportunities available to folklorists beyond the traditional academic domain. Exercises in project development (conceptualization, proposal writing, fieldwork plan) will provide opportunities to make initial forays into public folklore, or even to workshop an idea you have kicked around for a while. We will pay special attention to opportunities involving the Randall V. Mills Northwest Folklore Archives, given its historical importance as an interface between folklore studies at UO and the general public. While this will not necessarily be a "how-to" class, we will identify and discuss the kinds of skills that public folklorists bring to (and sometimes learn on) various long and short-term projects.

Course Texts

1. Public Folklore (Baron & Spitzer)
2. Journal of American Folklore, Winter 2006, Vol. 119/471 (via J-Stor; FREE)
3. Folklore Forum, Vol. 31/2 (via IU Scholars Work archive; FREE)
4. Staging Tradition: John Lair and Sarah Gertrude Knott (Williams)

Assignments

1. A project (40%): I can be somewhat flexible with regard to what you do for your project. A group effort is one option, and this should entail collaboration in identifying a project, community, constituency (audience), and granting agency for a specific public folklore project. The end result will be two-fold: a presentation (15%; group members not at the presentation WILL NOT get credit), and a grant proposal (25%; 15-18 pp). Guidelines will be available well before the presentation/proposal are due, and we will be discussing projects throughout the term, especially in relation to relevant readings. Another option will be to work on a project connected to the Randall V. Mills Northwest Folklore Archives; I have a few things in mind, but am open to suggestions as well. Archives work can be done as a group or as an individual. I strongly encourage group work, however, given the prevalence of collaboration in the public/applied fields of folklore.

I have no set expectations for group membership, but collaboration across various 'boundaries' is essential to public sector work, and we'll come as close as possible to simulating the range of skills, orientations, and interests you might experience working as a public folklorist.

2. Synthetic Essays (2 x 20%/ea): These will follow from the texts we read during the term, but will also give you opportunity to explore issues raised through class discussions. Prompt questions will guide you to produce/articulate a synthetic understanding of key issues in the practice of public folklore. Essays will be tied to class discussions as well as readings, with the following lengths: 3-5 pp (undergrads); 4-6 pp (grads).

3. Attendance/participation (10%): You will bring two discussion questions to each class session (typed); we'll use these to propel investigation of readings/issues for the day. You are allowed one "missed" set of questions, for any reason other than a university-excused absence.

4. Reflective Essay (10%): A self-evaluation detailing your participation in the project option you

pursue, especially in terms of the skills you brought to/developed during the process; any resonance the experience might have with your "career" goals (i.e. your major, your projected plans beyond graduation); and/or the ways in which the project might contribute to the "public sphere" via folklore; 3-4 pp.

Grading

All assignments will be graded on a 100-pt scale. The percentages listed above indicate the value of a given assignment in relation to your final grade in the class. In general, late assignments will be penalized 5 points for the first day and 2 points for each day thereafter. Should you miss a class meeting during which an assignment is due, you must contact me within 24 hours so that we can discuss the situation. Barring the most extreme circumstances, the window of opportunity for fixing things closes after 24 hours and you will not get credit for that assignment. In other words, if something is going to be late, I need to know.

Participating

I expect you to come to class, just as you expect me to show up. Coming to class late is often disruptive, so please arrange your schedules (work or otherwise) such that you can avoid ongoing tardiness. Should you not be able to make it to a class meeting, please let me know in advance. If you have a university-excused absence, present it with documentation no later than the next class period.

A quick word on respect: while the classroom should be full of discussion and activity, I'd like it to be focused on course-related material. Here are a few reminders:

- Please turn off or silence cell phones; if you need to take an important call during class, please let me know beforehand and exit the room if the call comes
- Refrain from having extended low-level (i.e. whispered) conversations; while it might seem "quiet", this is quite distracting to everyone else in the room
- Please do not listen to iPods, read the paper, or do crossword puzzles during class; being in class might not always be a student's priority, but please be "here" when you are here
- Extend respect to all in the classroom: Biased, abusive, insulting language or actions will not be tolerated. We may very well discuss stereotypes and derogatory images, as these are often embedded in cultural practices, but we will do so critically and with respect for everyone's feelings and perspectives. Should you feel threatened, insulted, or discriminated in any way, please bring your concerns to my attention. The University Bias Response Team is also a resource at your disposal; find more information at their website (<http://bias.uoregon.edu/index.html>) or by phoning (541-346-1134/1139).

Disability Services

All students are entitled to an accessible and positive learning environment. If you identify as a student with a disability and need any assistance, please let me know. You may also want to contact Disability Services: 164 Oregon Hall, 346-1155 (TTY: 346-1083), disabsrv@uoregon.edu

Academic Honesty

"Members of the university community are expected to be honest and forthright in their academic endeavors. To falsify the results of one's research, to present the words, ideas, data, or work of another as one's own, or to cheat on an examination corrupts the essential process by which knowledge is advanced."

The above statement comes from the Student Life web page (http://studentlife.uoregon.edu/duck_guide/academic_honesty.html). For more thorough description of the University's policies, and the expectations placed on both students and faculty, go to that page. The bottom line is this: don't cheat. Doing so puts both student and instructor in uncomfortable positions, and getting caught has serious consequences for your career as a student. If you feel undue pressure from the workload in this class, come talk to me.

Class Schedule

Below is a week-by-week breakdown of the term. All readings are listed by author's last name and volume of origin. Readings will be discussed on the days for which they are assigned, though there will likely be spill-over from time to time. Important dates related to assignments are listed in the schedule, as are any holidays. Should I have to cancel a class meeting unexpectedly, I will post an announcement to Blackboard and send an email to your UO address.

Week 1

Apr. 1 Introduction to course
3 READING: Public Folklore

Week 2

8 READING: Public Folklore
10 READING: Public Folklore **Western States conference 5/10-12**
* Final project groups created

Week 3

AWSF from 5/12-5/17 NO CLASS THIS WEEK!

Week 4

22 READING: Public Folklore
* Essay 1 assignment handed out
24 READING: JAF

Week 5

Apr. 29 READING: JAF
* Essay 1 assignment due

May 1 READING: JAF
* project prospectus due

Week 6

6 TBA
8 READING: Folklore Forum "Public Folklore" (31/2)
* Essay 2 assignment handed out

FLR 407/507

Public Folklore

Spring 2008

Week 7

13 READING: Folklore Forum "Public Folklore" (31/2)

15 TBA

* Essay 2 assignment due

Week 8

20 READING: Staging Tradition

22 READING: Staging Tradition

* Determine presentation schedule

Week 9

May 27 READING: Staging Tradition

29 TBA

Week 10

June 2 TBA

5 Project presentations

** Grant proposal/project report and Reflective Essay due by scheduled Final Exam period **

AAD 410/510 (CRNs 16134/16135)

African American Cultural History in Eugene TR 10am–11:50am, Lawrence 249

Instructor: Dr. John B. Fenn (jfenn@uoregon.edu, 346-1774); OH Tuesdays 1–3pm

This course is dedicated to gathering an oral history of the African American community that called the Alton Baker Park and Ferry Street Bridge area of Eugene home circa the mid-1940s, but was subsequently displaced to parts of West Eugene and Glenwood by the end of the decade. Offering students at the graduate and undergraduate level opportunities to document a community that is central to the story of Eugene, yet is often left out of public historiography, coursework will comprise conducting carefully structured oral history interviews with individuals who have connections—familial or otherwise—to this historic community of Eugene. Additionally we will conduct archival research using public (library, city records) and private materials people are willing to share (photos, memoirs), as well as read literature on the practice of oral history as community-centered scholarship.

While critically engaging issues of citizenship, disenfranchisement, racism, and migration patterns, the students will work with community members and archival resources to collect materials that could serve as the basis for public exhibitions, 4J curricular materials, or discussions about cultural heritage and social equity in light of the City of Eugene's commitment to "sustainable community" and "human rights." Fundamentally, the history constructed through this course will serve to examine a past in order to contribute to the active creation of a present and future for Eugene as a community of diverse peoples and interests.

Notes on a “usable past”

“The modern idea of a usable past reflects a desire to make sense of national experiences in ways that unify rather than separate us. The search for a usable past aims at creating a better world by incorporating achievements as well as regrets, pride as well as disappointment, into our historical accounts. In the right hands the usable past can be an expression of communal aspiration.”

The above quote comes from a description of Carnegie Council conference held in 2001 called “The Search for a Usable Past.” Speaking to the question of reasons for wanting to understand the past from a range of perspectives—in lieu of a single dominant narrative—the notion of a 'usable past' presents some interesting possibilities in terms of the objectives of this class/project. As indicated above, these goals may very well line up with goals of the City of Eugene, or goals of communities of color in Eugene, or even personal goals that you may have as a student in this class. As such, many questions emerge from the idea of a "usable past"—in what ways might an oral history of the Ferry Street Bridge community lead to a “usable past”? What’s at stake? For whom? Who will the past be “usable” for?—and we will explore these questions over the course of the term.

Workload & Grading

There are several kinds of assignments in this course, and each is detailed below. I will provide more specific guidelines for written work prior to an assignment’s due date; due dates are noted in the course schedule at the end of this syllabus.

Course assignments

1. *CITI certification* = An online training program in the ethics of research that you must complete by end of Week 3. To begin go to the following web page:

<http://www.uoregon.edu/~humansub/citiprogram.htm>

Instructions and an explanation are on that page, but we will also be discussing this in class as well.

2. *In-class interview exercises* = A series of exercises that we will work on during class periods for the first four weeks. The three exercises include: composing an oral history interview; interviewing a class mate; and creating a transcript.
3. *Oral history review paper* = For this assignment you will provide a summary and critical assessment of an oral history project of your choosing; this project DOES NOT have to be related to the main subject of this course!
4. *Oral history interview* = You will set up & complete one oral history interview with a member of the target community. Depending on the relationship between the size of our class and the size of our interviewee pool, this assignment might be done in teams.
5. *Readings & responses* = During any given week you will bring to class at least two questions related to the assigned readings; you can bring them on either one or both days we meet. These should be critical questions, meaning you illustrate through them that you are thinking about the readings. You need not provide answers, as we will use the questions in class to do that.
6. *Critical writing on a "usable past" in Eugene* = A short paper discussing the idea of usable past in the context of the City of Eugene's commitment to "sustainable" communities and cultural diversity. This will be due on or before the scheduled final exam period for our class: 8-10am, Monday, Dec. 8th.
7. *Lead class discussion on topic of your choice* = This assignment pertains to grad students only (see grading below), and will involve leading discussion during one hour of a class session related to a course topic of your choice (eg. oral history ethics).

Grading: As this course is a combined grad/undergrad seminar, there are two workloads. Graduate student responsibilities related to leading class sessions will be allocated according to the number of graduate students in the course; we will sort this out during the second week of the term.

A. Undergraduate responsibilities:

1. CITI certification = 5%
2. In-class interview exercises = 30% (3 x 10%ea)
3. Oral history review paper (3-4pp) = 15%
4. Oral history interview = 25%
5. Readings & responses = 10%
6. Critical paper (6-8pp) = 15%

B. Graduate responsibilities:

1. CITI certification = 5%
2. In-class interview exercises = 25% (3 x 8.33%ea)
3. Oral history review paper (5-7pp) = 15%
4. Oral history interview = 25%
5. Readings & responses = 10%
6. Discussion leading = 5%
7. Critical paper (8-10pp) = 15%

Late assignments will be penalized 10pts the first day and 2pts thereafter. Should something prevent you from attending a class period during which an assignment is due contact me within 24 hrs of that class period to make arrangements for remedying the situation. Except in the most extreme cases, the window of opportunity for fixing things will close after 24 hrs.

NOTE: University-excused absences account for a missed class period(s), but do not excuse you from

completing work due on that day. It is your responsibility to make arrangements with Dr. Fenn concerning any work that will be affected by a University-excused absence.

Attendance & participation:

I expect you to come to class, just as you expect me to show up. Should you not be able to make it to a particular meeting, please let me know in advance. If you have a university-excused absence, present it with documentation no later than the next class period. Finally, coming to class late is an annoyance to both myself and your classmates; please arrange your schedule beforehand so that you can be in the classroom for the full period. This is much appreciated.

A large portion of the “work” in this class will be talking; we will talk about the readings and the issues that emerge along the way. This is a seminar-style course (as opposed to a lecture), so you should come to class prepared to say something: ask a question, provide some observations, link issues or concepts to an example we’ve not discussed directly. In large part, the weekly reading response questions exist in order to help you prepare for class beyond simply reading. Given the size and structure of this course, lack of any input on your part will stand out, and while you are not graded on participation per se, lack of it on your part will likely impact your graded work.

A quick word on respect—while the classroom should be full of discussion and activity, it should focus on course-related material. Here are a few reminders:

- *Turn off or silence cell phones*; if you need to take an important call during class, please let me know beforehand and exit the room if the call comes
- *Refrain from having extended low-level (i.e. whispered) conversations*; while it might seem “quiet”, this is quite distracting to everyone else in the room
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- *Extend respect to all in the classroom*: Biased, abusive, insulting language or actions will not be tolerated. Given the subject of this course, we will likely discuss/encounter stereotypes and derogatory images as these are often embedded in cultural practice and the history of race relations in the U.S, but we will do so critically and with respect for everyone’s feelings and perspectives. Should you feel threatened, insulted, or discriminated in any way, please bring your concerns to me. The University Bias Response Team is also a resource at your disposal; find more information at their website (<http://bias.uoregon.edu/index.html>) or by phoning (541-346-1134/1139).

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“Members of the university community are expected to be honest and forthright in their academic endeavors. To falsify the results of one’s research, to present the words, ideas, data, or work of another as one’s own, or to cheat on an examination corrupts the essential process by which knowledge is advanced.”

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Course materials:

Readings: I have ordered the following text through the UO Bookstore, and it is required reading for the course. It is likely available at other outlets, such as Smith Family Books or Amazon.com:

Doing Oral History: A Practical Guide. Donald A. Ritchie, 2003 (Second Edition)

Other required readings will be posted on Blackboard and/or handed out in class.
Weekly reading assignments are listed on the course schedule below.

A/V: We will likely draw on various audio and visual materials throughout the course, for both use inside and outside of class. I will provide links and/or access to copies of these materials, probably via Blackboard.

Other: Below are URLs for two electronic resources we will draw on during the term:

CITI training/certification = <http://www.uoregon.edu/~humansub/citiprogram.htm>

Blackboard = <https://blackboard.uoregon.edu/>

Course schedule: The following represents my prediction of how things will move along during the term; given the nature of the course and the work we'll be doing, we may have to shift some of the readings/topics around. I'll use Blackboard/email to let you know of any changes, and will do so as far ahead as possible.

WEEK 1: Introduction and oral history training

Sept. 30 Overview and such

Oct. 2 What is oral history?
READ: Ritchie, CH. 1

WEEK 2: Oral history training, ethics, and use

7 Organizing the project I: **class visit by Ms. Lyllye Parker** (11 am)
In-class interview exercise 1: composing an interview outline
READ: Ritchie, CH. 2 (pp. 75–83), CH. 3

9 Organizing the project II
In-class interview exercise 2: conducting an interview
READ: Ritchie, CH. 4

WEEK 3: Doing oral history (setting up interviews)

All students should complete CITI training by end of week 3!

14 Background to the project: **class visit by Mrs. Mattie Reynolds** (10 am)
continue in-class interviews
READ: articles/sources posted to BB

16 A larger context: **class visit by Dr. Deborah Willis**
READ: TBA

WEEK 4: Conduct interviews/research; JBF gone all week!

21–23 American Folklore Society meetings are this week, and Dr. Fenn will be in Louisville, KY.
Students may meet to do “in-class” interviews and/or use the time to complete transcriptions.
Ideally we will begin doing project interviews as well this week.

WEEK 5: Conduct interviews/research

- 28 Working with oral histories
In-class interview exercise 3: transcripts due
READ: Ritchie, CH. 8
- 30 Working with oral histories: **class visit by Dr. Kevin Hatfield**
READ: continue Ritchie, CH. 8

WEEK 6: Conduct interviews/ begin to work with City

- Nov. 4 In-class work/ interview debrief
READ: articles/materials posted to BB
Dr. Ed Coleman will visit class this week...
- 6 Examining oral history projects
ORAL HISTORY REVIEW assignment due

WEEK 7: Conduct interviews/research/work with City

- 11 In-class work/interview debrief/examining oral histories
READ: articles/materials posted to BB
- 13 Presenting oral history: uses and goals

WEEK 8: Begin processing materials

- 18 Archiving oral history materials: why and how?
READ: Ritchie, CH. 6
- 20 TBA

WEEK 9: Process materials

- 25 A usable past: what's behind this idea?
READ: articles posted to BB
- 27 **T-day = no class**

WEEK 10: debrief and discuss "usable past"

- Dec. 2 Usable past (con't)
READ: articles posted to BB
- 4 Concluding thoughts and directions...

University of Oregon
Arts & Administration Program
Event Management – AAD 420/520
Spring 2009

A. Course Information

| | |
|------------------|--|
| 1. Location | Lawrence Hall 249 |
| 2. Credit | 4 Credit Hours |
| 3. Prerequisites | None |
| 4. Format | Lecture, discussion, presentations, guest speakers |
| 5. Time & Day | Monday 2-4:50 |
| 6. Office Hours | By appointment |
| 7. Instructor | Leslie Scott leslies@uoregon.edu 913-3841 Darrel Kau dkau@uoregon.edu 346-4374 |

B. Course Description

Throughout time in every corner of the world humans congregate, gather, and celebrate for survival, self-expression, and the creation of social networks and community culture. This course provides an overview of special events, festivals, and community celebrations, and the types of organizations that produce and present them. It explores the management practices necessary to plan, organize, and promote festivals and special events.

C. Course Objectives

Upon completion of this course, students will:

1. Be aware of the number of types of special events, festivals, and celebrations that are currently in production.
2. Be familiar with the benefits that events offer individuals, organizations, and communities, including the dynamics of social capital and community cultural development.
3. Have reviewed some of the contemporary practices commonly used in event management, including administration, marketing, fund development, financial management, and operations.
4. Have knowledge of the skills and steps required to design, produce and evaluate a special event.
5. Have demonstrated familiarity with the literature and research associated with the special event field and make judgments about its applicability to event managers.
6. Have demonstrated the ability to produce written and verbal presentations to professional standards.

D. Course Content and Outline – Readings/Topics subject to change

1. Session 1 – Monday March 30

- What is Event Management?
- Overview of contemporary forces and trends in the event industry and variety of producing organizations.
- The Social Value of festivals and events
- In-class discussion of student group project(s) at end of session
- **Graduate students schedule literature review for Session 3 or 4**

2. Session 2 – Monday April 6

- Leadership, partnerships and collaboration
- Organizational structure and culture; Board structure and role
- Management practices

Reading Assignment:

Getz – Chapter 2, pp. 32-59

De Pree – Chapters 7 & 8, pp. 99-120

Wheatley: *Finding our Way*, pp. 32-82

3. Session 3 – Monday April 13

- Financial, Volunteer and Risk Management; Legal Issues
- The regulatory environment and external relationships

Guest Speaker: Zak Schwartz – Intervention training as a Risk Management Tool

Reading Assignment:

Getz – Chapter 9, pp. 271 – 282 only ; Chapter 10, pp. 284 - 301

De Pree – Chapter 9, pp. 121-136

Session 3 Literature review presentations and papers due; Final Project groups declared

4. Session 4 – Monday April 20

- Developing the infrastructure of an event organization – a focus on operations and logistics;
- Green and sustainable practices

Guest Speaker: Nancy Wilson – Meeting Strategies World Wide: Green Event Case Study-Reading to be assigned

Session 4 Literature Review presentations and papers due

Reading Assignment:

Getz – Chapter 4, pp. 103-128

McDonough & Braungart - Chapter 6, pp. 165-186

5. Session 5 – Monday April 27

- Building a budget
- Technological Tools for Resource Management
- Using Social Networking for Event Management and Promotion

Guest Speaker: TBA

Reading Assignment:
Cumfer & Sohl - Chapters 20, pp. 399 - 420
Additional readings on technology and social media TBA

6. Session 6 – Monday May 4

- Marketing, Public Relations, and Sponsorship Development.
- Fund Development

Guest Speaker: TBA

Reading Assignment:
Getz – Chapters 9, 11, 12, limited pages TBA
Additional reading TBA
Event Review due

7. Session 7 – Monday May 11

Planning and Managing Change: Balancing Tradition and Innovation

Panel Discussion

Reading Assignment:
Getz - Chapter 3, pp. 81 – 101 ONLY; Chapter 5, pp. 154–155 on SWOT
Wheatley : *A Simpler Way*, pp. 50-51, 76-87 & 93-103

8. Session 8 – Monday May 18

- The Event Experience: Programming and Quality
- Evaluating Events

Guest Speaker: TBA

Panel Review Due

Reading Assignment:
Getz – Chapter 6, pp. 163 to top of 183 ONLY

9. Session 9 – Monday May 25 - NO CLASS, MEMORIAL DAY

10. Session 10 – Monday June 1

Review and summary; Group work on final projects

Final Project presentations with prior approval

11. Session 11 – Monday June 8

Final Project presentations

E. Assignments

1. **In-Class Participation:** Classroom attendance, discussions, and exercises are an important part of your learning experience about event management. Therefore, you will be evaluated throughout the term for your participation in a variety of classroom opportunities and assignments.

The Assignment: During class time, there will be a number of opportunities for students to participate in large and small group discussions. On various occasions we may engage in discussions or brainstorming activities about your event projects, the reading assignments, other topical event information, or the presentations by guest speakers. These assignments cannot be “made-up;” consequently, class attendance and involvement will be an important factor in determining your final grade for the course.

2. **Event Review:** Event managers expand their scope of knowledge and experience with events by examining events that are both similar and different from the ones they produce. Attending other events and networking with other event managers is an essential component of professional development, as well as market research.

The Assignment: Each student will complete an Event Review with two primary components; an interview with an event manager, and a descriptive overview of the festival or special event they are producing. Students may select any type of event that is of interest to them. However, a single play, dance or music performance is not considered an event for purposes of this assignment. The Event Review should follow the format below. The review can include additional information that is pertinent or attachments that illustrate the points in the review. The review should be at least 3 written pages for undergraduates; at least 5 for graduate students.

The Event Review is due on May 4 (Session 6).

The event review should address the following points:

- ◆ Description of the event – name, time of year, duration of event, program of activities
- ◆ History of the event
- ◆ Mission of the event and/or the organization – who does it serve, who does it benefit
- ◆ Organizational structure
- ◆ Whether/how green and sustainable practices are being developed and integrated into event management and operations
- ◆ Event staffing matrix, with description of management structure
- ◆ Financial solvency – income/expenses, sources of income
- ◆ Marketing strategies
- ◆ Evaluation methods used for this event
- ◆ Name and title of the person(s) interviewed and the impact of their point of view
- ◆ **Graduate students’ Event Review will also include a summary of management challenges and suggestions for overcoming them**

3. **Panel Review:** There will be a Panel discussion in Session 7 on Managing Change, consisting of professionals who have managed festivals and events during times of transition. Discussion will include, but is not limited to: effective management strategies to address change variables, how change can influence the purpose, identity and social value of an event, marketing and positioning of change elements, and the role of stakeholders as change agents and innovators. Students will write a 3-4 page paper reacting to the panel discussion that should include at least two references to the readings for the session.

The paper is due in Session 8.

4. **Event Proposal & Presentation:** Event managers work with a myriad of groups and individuals during all aspects of event production. This assignment is intended to help students develop the planning, management and presentation skills necessary to work collaboratively. The assignment requires both writing a paper and giving a group presentation; the latter will be graded as a group project. **Students will be asked to declare their groups during the third class session, April 13.**

Undergraduate student assignment: Working in groups of 3-4, undergraduate students will conceptualize a new event of their choosing, and present their concept in narrative form as a written proposal. Proposals should include, at minimum, the event concept, mission and purpose, organizational structure and logistics, assessment of needed resources, event budget and fundraising mechanisms, key marketing issues and strategies, sustainable practices employed and evaluation methodology.

The proposal and in-class presentation should exhibit students' abilities to apply their knowledge and understanding of theoretical concepts related to contemporary issues in event management. The in-class presentation offers students a chance to promote their events, and students are encouraged to include visual representations of their project as part of their presentation. **Each student will write an 8 - 10 page paper on their particular area(s) of focus within the event. In-class presentations of group projects will take place in session 11, June 8. Final papers are due on June 8.**

Graduate Student Assignment: Graduate students have a different assignment related to working collaboratively in one or more subgroups on a local event management project as required by the course instructors, with an emphasis on event management practices, design and implementation. Elements will include an analysis of the ways the existing organization is expressing its mission and purpose through various event elements, a marketing and communications plan including audience analysis, an analysis of green and sustainable priorities, critical partnerships and sponsorships, a logistics plan with anticipated production budget, financial and risk management strategies, and run of show volunteer and staffing matrices. **Each student will write a 12-14 page paper on their particular area(s) of focus, and each group will present their summary during class session 11, June 8. Final papers are due on June 8.**

Additional Graduate Student Assignment

Literature Review: Successful event managers continuously pursue learning and networking opportunities in order to stay on the “cutting edge” of new ideas and trends in the events profession.

The Assignment: Graduate students will submit a 4-5 page review of a book or chapter from a relevant professional publication focused on one of the following areas;

- Leadership and Management practices
- Social value of festivals and events
- Sustainability planning and practices

This review should demonstrate the student’s ability to understand and synthesize information from various sources. **You are required to cite Getz and two additional references in supporting your review.** Students will present a 4-5 minute overview of their review in **Sessions 3 and 4**; papers are due the same session as the oral presentation.

The sources for the literature review are:

- ◆ Any non-assigned section of the textbook or other books assigned for the course
- ◆ Any chapter or section of any book listed in the supplemental resources for the course
- ◆ On-line resources from professional publications in the field with instructor approval

The review should cover at minimum:

- ◆ Reason for choosing the particular piece
- ◆ Content evaluation, with a focus on relevance of this material to the events industry generally and events management particularly
- ◆ Relevance to the course materials

F. Evaluation

Points will be given for each of the assignments. Graduate students are held to a higher grading standard equivalent to their graduate status. It is expected that all assignments will be turned in on due dates unless other arrangements are made in advance with the course instructors. Assignments turned in late will be marked down. Maximum points per assignment are as follows:

Undergraduates

| | | |
|--|---|-----------|
| In-Class Attendance, Discussion, Exercises | = | 25 points |
| Event Review | = | 25 points |
| Panel Review | = | 20 points |
| Event Proposal (20) and Presentation (10) | = | 30 points |

Graduate Students

| | | |
|--|---|-----------|
| In-Class Attendance, Discussion, Exercises | = | 20 points |
| Event Review | = | 25 points |
| Panel Review | = | 15 points |
| Literature Review and Presentation | = | 10 points |
| Event Proposal (20) and Presentation (10) | = | 30 points |

Approved writing style is APA only.

G. Resources

- Course Textbook
 - Getz, Donald. (2005). Event Management & Event Tourism: Second Edition. New York: Cognizant Communication Corporation
- AAA Library Reserves
 - Cumfer, Cynthia & Sohl, Kay. (2001). The Oregon Nonprofit Corporation Handbook. Portland: Technical Assistance for Community Services.
 - Wheatley, Margaret J. (2005). Finding Our Way: Leadership for an Uncertain Time. San Francisco: Berrett-Koehler Publishers.
 - Wheatley, Margaret. (1999) A Simpler Way, San Francisco: Berrett-Koehler Publishers, Inc.
 - McDonough, William & Braungart, Michael. (2002). Cradle to Cradle: Remaking the Way We Make Things. New York: North Point Press: A division of Farrar, Strauss and Giroux
 - De Pree, Max. (1997) Leading Without Power, San Francisco: Jossey-Bass Publishers

Supplemental Resources

- Putnam, Robert. (2000). Bowling Alone: The Collapse and Revival of American Community. New York: Simon & Schuster
- Lavenda, Robert H. (1997). Corn Fests and Water Carnivals: Celebrating Community in Minnesota. Washington and London: Smithsonian Institution Press.
- Pine, Joseph B. & Gilmore, James. (1999). The Experience Economy: Work Is Theater & Every Business a Stage. Boston: Harvard Business School Press.
- Elkington, John. (1998). Cannibals with Forks: The Triple Bottom Line of the 21st Century. Canada: New Society Publishers.
- DePree, Max. (1989). Leadership is an Art. New York: Doubleday
- Bridges, William. (1991). Managing Transitions: Making the Most of Change. New York: Perseus Books
- Tarlow, Peter. (2002) Event Risk Management and Safety. New York: John Wiley & Sons, Inc.
- Skinner, Bruce E. & Rukavina, Vladimir. (2003). Event Sponsorship. New Jersey: John Wiley & Sons, Inc.
- Spatrisano, Amy & Wilson, Nancy J. (2007). Simple Steps to Green Meetings and Events. Portland: Meeting Strategies Worldwide

Participants with Disabilities: If you have a documented disability and anticipate needing accommodations in this course, please make an appointment with me during the first week of the term. Please request that the Counselor for Students with Disabilities send a letter verifying your

disability. Disabilities may include (but are not limited to) neurological impairment, orthopedic impairment, traumatic brain injury, visual impairment, chronic medical conditions, emotional/psychological disabilities, hearing impairment, and learning disabilities.

Course Conduct: Participation in this class assumes that the dignity and essential worth of all participants is respected; the privacy, property, and freedom of participants will be respected; bigotry, discrimination, violence, or intimidation will not be tolerated, and personal and academic integrity is expected.

Note: AAD Faculty will not keep student's assignments any longer than current university policy requires. Therefore, students should make it a practice to pick up their assignments once they have been graded. Policy requires that professors keep student work for only one quarter after the course has occurred. After that time, the professor will take any remaining papers/assignments to university shredding services.

University of Oregon Arts and Administration
Arts Program Theory—Fall 2008

I. COURSE INFORMATION

- AAD 422/522 (4 credits)— Meets Wednesdays 2-4:50 p.m.
- Lecture/Discussion/Application—Lawrence 249
- Instructor: Dr. Gaylene Carpenter, 1479 Moss Street
gcarpent@uoregon.edu
- Office Hours: Tuesdays 1:30 p.m.-3:00 p.m. [Lawr. 251B]

II. SCOPE OF THE COURSE

This course explores arts programming using theories and concepts found in program theory and leisure behavior. Programming principles and practices associated with designing and managing comprehensive arts and cultural programs will be emphasized.

III. COURSE OBJECTIVES

- A. Upon completion of the course, students will:
1. Describe principles and approaches used in planning comprehensive arts programs in a variety of settings.
 2. Explore relationships between the leisure experience and arts programming.
 3. Understand tasks inherent in the programming process (needs assessment, program development, implementation, evaluation, and modification).
 4. Develop an ability to apply programming concepts to programs in arts organizations.
 5. Demonstrate competence regarding public, not-for-profit, or private arts program.
 6. Discuss programming trends and their impact to arts programmers and arts organizations.

IV. COURSE CONTENT

- A. Program Theory
1. Terminology
 2. Cyclical -vs- Linear Program Models
- B. Programming Functions
1. Needs assessment - individual, organizational, community.
 2. Program development - goals and objectives, policies and procedures, planning factors, legal and financial considerations, marketing, and etc.
 3. Program implementation - program patterns, program life cycle.
 4. Program evaluation - purpose, types, timing.
 6. Program modification - revise or terminate.

- C. Leisure Theory
 - 1. Motivations to engage in leisure.
 - 2. Arts, leisure, and human development.
 - 3. Serious leisure implications to arts programming.
 - 4. Socialization through pursuing arts.
 - 5. Constraints and barriers to arts participation.

- D. Contemporary Program Practices/Issues-potential topics to explore.
 - 1. Leadership & Volunteer Management
 - 2. Interactive Nature of Programming
 - 3. Self-Directed Leadership
 - 4. Synergy and Collaboration
 - 5. Multiple-Option Goals & Objectives
 - 6. Program Innovation
 - 6. Resource Allocation & Reallocation

- E. Applying Program Theory and Practice
 - 1. Student Presentations & Discussions

• We are fortunate to receive the skills, expertise, and insights from two arts administrators who have distinguished programming successes at their arts organizations. Ann Craig, Assistant Director of Education for the Museum of Natural and Cultural History and Sabrina Hershey, Associate Director for Maude Kerns Art Center will be course facilitators on October 8 and 15.

• **Participants With Disabilities:** If you have a documented disability and anticipate needing accommodations in this course, please make an appointment with me during the first week of the term. Please request that the Counselor for Students with Disabilities send a letter verifying your disability. Disabilities may include (but are not limited to) neurological impairment; orthopedic impairment; traumatic brain injury; visual impairment; chronic medical conditions; emotional/psychological disabilities; hearing impairment; and learning disabilities.

• **Course Conduct:** Participation in this class assumes that the dignity and essential worth of all participants is respected; the privacy property, and freedom of participants will be respected; bigotry, discrimination, violence, or intimidation will not be tolerated, and personal and academic integrity is expected.

V. COURSE ASSIGNMENTS

Assignments for this course have been designed in a way that enables student input into the type of work that is completed. This approach will require students to use their general knowledge about arts programming and personal perceptions regarding leisure in completing assignments. It also enables students to emphasize aspects associated with arts programming and leisure behavior that they find of particular interest.

••**Program Summary Sheet (PSS)** is a one page overview of a specific arts or cultural program. Your PSS may be for a real or imaginary program. The PSS generates 20 points toward your final course grade. *The Program Summary Sheet assignment is due October 29.*

••**Brief Assignments** are examples of the kinds of written documents associated with comprehensive arts and cultural programs. Each of these assignments should be one-page only and are worth 15 points each and two are required during the term. *Both Brief Assignments are due no later than November 19 and students should make their intentions known to the instructor by November 5.*

Students may select from among these ideas or propose their own idea to the course instructor for her approval:

--write a narrative agenda for a specific program

--design an arts program evaluation form

--taking one chapter from our textbook and using YOUR prospective, provide a summary of the most important point(s) and how you would use them in an arts/cultural program

--develop a set of policies and procedures for one program

--write a brief position paper designed to justify the development of a new program directed to an underserved population

--using the Oregon Public Broadcasting program called Arts Beat that airs Thursday evenings <<http://www.opb.org/programs/artbeat/about> > or OPB videos available online <<http://www.opb.org/programs/artbeat/videos>> as a context, briefly review one of the segments and then describe how you could use or modify it for another arts organization.

••**Group Programming Assignment** consists of one 5-7 page paper with references and an in-class presentation.. Working in teams, this assignment is worth 30 points, (20 for the paper and 10 for the in-class presentation). Students may select from among these ideas or propose another idea to the course instructor for her approval:

--Propose a new arts program or document an existing program using needs assessment, program development, program implementation, program evaluation, and program modification as a guide for organizing your assignment.

--Evaluate an existing arts program using needs assessment, program development, program implementation, program evaluation, and program modification as a guide for organizing your assignment.

--Create an arts program that involves collaborating and partnering with an arts or community organization. Document the planning process using needs assessment, program development, program implementation, program evaluation, and program modification.

Both the paper and are due during class on December 3.

••**Arts & Leisure Assignment** consists of an individually developed paper that focuses on how leisure behavior impacts arts programming. These referenced papers should be 2-3 pages in length. This assignment is worth 20 points. Students may select from these ideas or propose their own idea to the course instructor for her approval:

--apply one leisure concept or theory to a specific arts program by clarifying the concept/theory, describing the program, and demonstrating its application

--develop a paper that describes your own leisure philosophy or beliefs about leisure and how your thinking impacts arts programming

--select a particular demographic group and after describing their leisure behavior, discuss ways in which an arts organization can address their arts programming interests

--given what you know about leisure, suggest ways in which arts and leisure organizations can partner to meet the leisure needs and interests of potential arts audiences and participants.

Paper due Monday, December 8 by 4:00 p.m. to the AAD Office.

••**Classroom Involvement:** Student willingness to be involved with others in class and in exploring concepts and methods in program theory and leisure behavior is viewed as important to all of us learning more about programming. Students are encouraged to be active class discussants and participants. Thinking out loud is always welcomed. Attempts to apply theories and concepts to actual practices is also encouraged. To promote active participation, students are encouraged to read assigned chapters and articles prior to in-class discussions.

NOTE: Graduate Students enrolled in the course are responsible for two additional assignments during the term.

1. Reading one contemporary book and presenting a brief overview of its relatedness to either arts programming or leisure behavior; and
2. Providing written feedback to another group's in-class presentation portion of their Group Programming Assignment by using or modifying a form that will be handed out during class.

VI. EVALUATION

Maximum points for each course assignment are:

| | |
|--------------------------------|-----------|
| Program Summary Sheet = | 20 points |
| Brief Assignments 15 each = | 30 points |
| Group Programming Assignment = | 30 points |
| Arts & Leisure Assignment = | 20 points |

VII. COURSE RESOURCES

Textbook Required: Carpenter, G. & Blandy, D. (2008). *Arts and Cultural Programming: A Leisure Perspective*. Champaign, IL: Human Kinetics

On Reserves: Readings and relevant information will be placed on reserve for students to access in the A&AA Library in Lawrence Hall. The following will be available at the beginning of the term and others may be included during the term:

Carpenter, G. M. & Howe, C. Z. (1985). *Programming leisure experiences: A cyclical approach*. Englewood Cliff, NJ: Prentice-Hall.

Dreeszen, C. (2003). Program Evaluation. In C. Dreeszen & P. Korza (Eds.). *Fundamentals of arts management*. Amherst, MA: Arts Extension Service.

Gray, D. & Ibrahim, H. (1985). The Human Dimension. *Leisure Today*.

Korza, P. (2003). Volunteers In The Arts. In C. Dreeszen & P. Korza (Eds.). *Fundamentals of arts management*. Amherst, MA: Arts Extension Service.p

Russell, R. (2002). *Pastimes: The context of contemporary leisure*. Champaign, IL: Sagamore.

Taylor, A. (2007). Cultural Organizations and Changing Leisure Trends: A National Convening, Online Discussion, and White Paper. Los Angeles, CA: J. Paul Getty Trust.

VIII. BIBLIOGRAPHY and CONTEMPORARY BOOK SUGGESTIONS

Both will be posted on Blackboard along with other resources throughout the term.

CITATIONS FOR ARTS PROGRAM THEORY—FALL 2008

Programming:

- Carpenter, G. (2006). Arts and Culture. In *Introduction to Recreation and Leisure*. Human Kinetics Publishers, Inc. (333-352). Champaign, IL: Human Kinetics.
- Korza, P. (2003). Program Development: Connecting Art and Audience. In C. Dreeszen & P. Korza (Eds.), *Fundamentals of arts management* (4th ed.) (117-149). Amherst, MA: Arts Extension Service.
- Korza, P. (2003). Volunteers in The Arts: Getting Help and Relationships. In C. Dreeszen & P. Korza (Eds.), *Fundamentals of arts management* (4th ed.) (101-115). Amherst, MA: Arts Extension Service.
- McCarthy, K.F., and K Jinnett. (2001). A new framework for building participation in the arts. Santa Monica, CA: RAND.
- Rossman, R.H., (1993, Oct). Program Design Through Imagery in Leisure programming: the state of the art. *Leisure Today-Journal of Physical Education, Recreation, & Dance*, 25-56.

Approaches to Programming:

- Edginton, C. R., Hudson, S. D., Ford, P. M. (1999). Leadership for recreation and leisure programs and settings. A service-centered and benefits approach. Champaign, IL: Sagamore.

Multiple Option Programming:

- Sheffield, E. (1984). Are you providing multiple-option programming? *Parks and Recreation*, 19(5): 56-57.

Translating Goals into Objectives:

- Knowles, M. S. (1980). *The modern practice of adult education: From pedagogy to andragogy*. New York, NY: Cambridge

Program Life Cycle:

- Crompton, J. L. (1979, October). Recreation programs have life cycles, too. *Parks and Recreation*, 52-57.

Linear Life Pattern:

- Best, F. & Stern, B. (1976) *Leisure Today*, 24-25.

Innovation:

- Colbert, F. (2001). (2nd. Ed.). *Marketing the arts*. Montreal: HEC Montreal.
- Leisure Programmer's Marketing Functions:
Carpenter, G. M, & Howe, C. Z. (1985). *Programming leisure experiences: A cyclical approach*. Englewood Cliffs, NJ: Prentice-Hall.

Evaluation:

Dreeszen, C. (2003). Program evaluation: Measuring results. In C. Dreeszen & P. Korza (Eds.), *Fundamentals of arts management* (4th ed.) (pp.251-291). Amherst, MA: Arts Extension Service.

Leisure Concepts:

Csikszentmihalyi, M. (1975). *Beyond boredom and anxiety*. San Francisco: Jossey-Bass.

Iso-Ahola, S. E. (1980). *The social psychology of leisure and recreation*. Dubuque, IA: Wm. C. Brown Company.

Jackson, E. L. & Scott, D. (1999). Constraints to Leisure. In E. L. Jackson & T. L. Burton (Eds.) *Leisure studies: Prospects for the twenty-first century*. State College, PA: Venture, pp. 299-321.

Neulinger, J. (1981). *To leisure: An introduction*. Boston: Allyn and Bacon.

Russell, R.V. (2002). Meanings of leisure. In *Pastimes: The context of contemporary leisure* (3-36). New York: Primis Custom Publishing.

Stebbins, R.A. (1999). Serious leisure (69-79). In E.L. Jackson & T.L. Burton (Eds.), *Leisure studies: Prospects for the twenty-first century*. State College, PA: Venture Publishing Co.

Syllabus

Instructor: Dr. Catherine Ballard cballard@uoregon.edu

Office Hours: by appointment.

E-mail is an effective way to communicate and ask questions. I will my best to respond to e-mails within 48 hours. You need to clearly state who you are (first and last name) and the course you are taking (AAD 430—Weekly section)

Course Schedule: Spring 2008, March 31st – June 13th

Meet weekly on Tuesdays from 5 – 7:50 PM in Lawrence Hall RM 166 (to be confirmed)

Students are expected to be on-line and ready to participate.

Course Overview: This course is designed to provide preparing teachers with introductory knowledge and skills necessary for implementing substantive and appropriate arts instruction as an integral part of the core curriculum for young learners. Participants will learn to teach art as a unique means of thinking, communicating, understanding and learning about ourselves, others, and the world. Course content will emphasize the visual arts, with some integration to other arts disciplines. This course addresses the fundamental principles of curriculum development for teaching the arts. Students will explore and learn to apply a variety of methods to develop arts education curriculum for learners.

Content and Objectives will focus on increasing knowledge, skills and confidence in teaching arts education by:

- Building basic arts skills, concepts and vocabulary
- Introducing arts-based curriculum and instructional strategies
- Familiarizing students with the National and Oregon Arts Standards and arts education resources
- Understanding the role of standards in the development of curriculum and lesson planning
- Learning fundamental principles for evaluation of art production
- Creating multiple lesson plans and delivery models aligned with the three arts content strands:
1) Create, Present & Perform, 2) Aesthetics & Art Criticism and 3) Historical & Cultural Perspectives
- Providing opportunity for hands-on experience and practice in the arts and instruction
- Applying knowledge and experience in development of arts-based teaching materials and a thematic teaching unit

Requirements, Assignments overview and Grading

Weekly Reading material, assignments and course information is posted on Blackboard: blackboard.uoregon.edu It is the students' responsibility to check the site regularly for weekly readings and assignments.

SEE COURSE and ASSIGNMENT OVERVIEWS for more details

- **Weekly activities, tasks, worksheets and in-class attendance and participation**—60 points total.
Points for activities will range from 2-6 points. Specifics will be provided when assignments are given and posted in the grade books.
- **Written papers and assignments**—40 points total
 - 3 short papers/written assignments (5-6 points each)
 - Mid-term Lesson Plan review (8 points)
 - Final integrated project (15 points)

100 Points Total (maybe adjusted at end of term based on actual assignments completed)

| | |
|--------|-----|
| 100-96 | A |
| 95-90 | A – |
| 89-85 | B+ |
| 84-80 | B |
| 79-75 | B- |
| 74-70 | C+ |
| 69-65 | C |
| 64-60 | C- |

Points maybe deducted resulting in drop in up to one full grade if over the course of the term, students miss more than 1 class and/or fail to complete 2 or more assignments or fail to complete the mid term and/or final unit assignments.

Taking the course for graduate credit (AAD 530):

Students will design an individualized project worth 1 credit and should reflect a minimum of 20 hours research & development. A student-written proposal outlining focus and outcome(s) needs to be approved by the instructor by week 4. Due date can be negotiated.

GENERAL REMINDERS

Please read ALL assignments carefully.

As indicated, ALL WRITTEN assignments should be submitted via e-mail attachment to cballard@uoregon.edu (MS WORD or RTF formats only)

DISCUSSION FORUM-SHARE: Go to COMMUNICATIONS, THEN DISCUSSIONS to post-share responses.

READINGS: Go to the COURSE DOCUMENTS folder to find weekly articles and lecture notes.

Policies:

Course Conduct: Participation in this class assumes that:

- The dignity and essential worth of all participants is respected.
- The privacy, property, and freedom of participants will be respected.
- Bigotry, discrimination or intimidation will not be tolerated.
- Personal and academic integrity is expected.

Disabilities

If you have a documented disability and anticipate needing accommodations in this course, please make an appointment with me during the first week of the term. Please request that the Counselor for Students with Disabilities send a letter verifying your disability. The current counselor is Hilary Gerdes at 346-3211.

Disabilities may include (but are not limited to) neurological impairment; orthopedic impairment; traumatic brain injury; visual impairment; chronic medical conditions; emotional/psychological disabilities; hearing impairment; and learning disabilities.

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 result in automatic failure of the course. For further information regarding academic honesty, see <http://libweb.uoregon.edu/guides/plagiarism/students>

Be aware that if I find evidence of plagiarism, cheating, or other incidents of academic dishonesty the offense will be dealt with as per the Student Conduct Code rules, which can be found at http://studentlife.uoregon.edu/programs/student_judi_affairs/conduct-code.htm

Requesting an Incomplete

An incomplete may be issued when the quality of work is satisfactory, but some minor yet essential requirement has not been completed, for reasons acceptable to the instructor. The student will be responsible for requesting an incomplete for a course and negotiating a **contract** with the faculty member to complete the course requirements. An incomplete is granted at the discretion of faculty and **WILL NOT be granted without a signed contract**. AAD has a form that serve as the contract that outlines, in writing, the requirements for clearing the incomplete, including a deadline for completion. Both the student and the faculty member will receive a copy of this contract. The faculty will place her/his copy of the contract in the student's permanent file in the AAD Program Office. The student is responsible for meeting the terms of this contract by the agreed-upon deadline. The faculty member is responsible for ensuring that a grade is reported no later than three weeks after receipt from the student of all work identified as needed to fulfill this contract.

Film Festivals: Art, Commerce and New Media Transformations

Course Description

This course probes the evolution of film and media arts festivals and their efforts to create a more active and participatory public sphere for the appreciation and discussion of media. Festivals will also be explored as centers of innovation for the entertainment and arts industries. The course surveys the histories of festivals in relation to their forms, functions, operations, marketing, community outreach, curatorial missions, and impact on sustainable economic development. The course also discusses film and media festivals within the broader contexts of arts and cultural policy and the reorganization of global media industries. In the second half of the course, we will investigate how film festivals are adapting to new media technologies and audiences, both in terms of what they are projecting at the festival location and how they are expanding online. Students will engage in case studies of various festivals through historical research, interviewing, and industry and policy analysis.

Course Goals

- Engage the history of film festivals as promoters of cinematic art and an engaged audience
- Probe festivals as centers of innovation for the entertainment and arts industries
- Engage and analyze the forms, functions, operations, marketing, community outreach of festivals as nodes where the global meets the local
- Engage and analyze the curatorial missions of festivals and understand the significance of curatorial design in relation to both film/media theory and history and market position
- Probe how festivals spur sustainable economic development in local communities
- Conduct a festival case study to understand and assess position, contributions, significance, curatorial mission and choices, fundraising, economic impact, relation to transnational media industries, outcomes, and sustainability through historical research and face to face interviewing with stakeholders
- Participate in brainjam sessions with national figures from the festival industries to probe current directions and challenges, and where the next generation will need to contribute, as an option for students interested in intergenerational dialogues

Required Textbooks

Marijke de Valck, *Film Festivals: From European Geopolitics to Global Cinephilia* (Amsterdam: Amsterdam University Press, 2007)

Richard Porton, *Dekalog 03: On Film Festivals* (London: Wallflower Press, 2009)

Tom Borrup, *The Creative Community Builders Handbook: How to Transform Communities Using Local Assets, Arts, and Culture* (Saint Paul, Minnesota: Fieldstone Alliance Publishing Center, 2006)

Kenneth Turan, *Sundance to Sarajevo: Film Festivals and the World They Made* (Berkeley: University of California Press, 2002)

Arts Administration 451/551, Community Cultural Development, 4 Credits
DRAFT Course Syllabus – Fall, 2008

Instructor: Bill Flood
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Office Hours: By appointment before or after class
Blackboard: <http://blackboard.uoregon.edu>, 451/551 Community Cultural Development

Course Description

This course is an overview of the relationship of the arts and culture to community development. Settings, constituencies, philosophical approaches, methodologies, planning and funding of arts and cultural programs will be examined. Career opportunities will be discovered and explored, and there is a strong emphasis on developing practical strategies for community cultural development. A class project in Estacada, Oregon will give students community cultural development experience with a rural community.

Course Objectives

Through lectures, readings, discussions, web and other research, written assignments, and hands-on community work you will have the opportunity to:

- learn the history, theory, practice of community cultural development;
- understand the challenges and opportunities facing community cultural development and those that work within this area;
- practice community cultural development and consider your future roles in this area.

Course Structure and Meeting Times

Syllabus, readings, assignments, and supplemental materials will be posted on a weekly basis on Blackboard. You are expected to complete readings and assignments and other activities by specified due dates.

This course is divided into two segments . Segment 1 (the first five weeks) we will meet in Eugene and will focus on understanding the history, theory, and practice of community cultural development. Segment 2 (weeks six through ten) we will meet in Estacada and will focus primarily on completing a class project. Week 11 (finals week) we will meet in Eugene. Topics for each week are as follows. (DATES INDICATED ARE DUE DATES.)

| | |
|-------------------|---|
| Week 1 – Sep 9 | Introduction to topic, course, project |
| Week 2 – Oct 6 | The practice of community cultural development. Reaction paper Due by Oct 9. |
| Week 3 – Oct 13 | Principles, values, strategies of community cultural development |
| Week 4 – Oct 20 | The theory and practice of Paulo Freire and its applications to ccd |
| Week 5 – Oct 27 | Community-based research, planning, project development |
| * Week 6 – Nov 3 | Project work in Estacada |
| * Week 7 – Nov 10 | Project work in Estacada |
| * Week 8 – Nov 17 | Project work in Estacada |
| * Week 9 – Nov 24 | Project work in Estacada |

* Week 10 – Dec 1 Presentations of Estacada project(s)
Week 11 – Dec 8 In-class oral exam. **Final paper due.**

Course Requirements

1. Participation. Full participation means completing weekly readings and assignments on time, engaging/speaking (without dominating) in class discussions, and participating fully in class activities. Participation points will be assigned following each class (3 points maximum per class for full participation). You will not receive any participation points for missed classes. (30 points total -- 10 weeks x 3 points)

2. Project. Full participation in the class project is expected. During the first class period we will explore the skills and interests of students and will match these with ideas from the Estacada Arts Commission to develop a class project. Expected project outcomes and expectations for student performance will then be clarified. (30 points)

4. Reaction paper. Write a 2-3 page, double-spaced paper summarizing your response to the course to date. **Email to instructor by October 9.** (10%)

4. Summary paper. Write a 4-5 page, double-spaced, paper summarizing your understanding and response to course concepts and how you can (or cannot) apply concepts to your future work. **Due on December 8.** (15%)

3. Group oral exam. The oral exam provides a final opportunity for all students to review and understand course concepts. A study guide for the oral exam will be posted on Blackboard at least one month prior the exam date. **Exam is scheduled for Monday, December 8, 3:15 pm.** (15%)

Optional extra credit project

You have one opportunity during the term to complete an extra credit project for up to ten points. See the instructor to propose a project. The project is due any time during the term before December 8.

Final Grading (out of a total of 100 points)

| | |
|----------------|----|
| 100% (or more) | A+ |
| 94-99 | A |
| 90-93 | A- |
| 87-89 | B+ |
| 84-86 | B |
| 80-83 | B- |
| 77-79 | C+ |
| 74-76 | C |
| 70-73 | C- |
| 67-69 | D+ |
| 64-66 | D |
| 60-63 | D- |
| 59% (or less) | F |

Attendance is mandatory. Grades may be lowered by one letter grade for every two unexcused absences.

Expectations and evaluation of undergraduate and graduate work will be differentiated, and this will be discussed at the first class. ...I'M STILL WORKING ON THIS.

Course Texts and Readings

Texts:

- Creative Community: The Art of Cultural Development -- Adams and Goldbard
- Education for Critical Consciousness -- Paulo Freire
- It Comes from the People: Community Development and Local Theology -- Hinsdale, Lewis, Waller

Required weekly readings are web accessible through the course Blackboard website.

Student Participation and Engagement

To aid in assigning student credit hours uniformly to all courses across the university, the U of O Curriculum Committee inventories the amount of student engagement in a course in order to assign the course its credit hours. The general guideline is that each credit hour should reflect 30 hours of student engagement over the course of the term. AAD 451/551 has been assigned 4 credit hours. This means, that over the course of the term, you will engage in 120 hours of activities associated with this class – an average of 12 hours per week.

Your engagement in this class will break down as described below (remember, this is a guideline – some students may spend more time, some less time).

| Educational Activity | Hours of Student Engagement | Explanatory Comments |
|---------------------------------|------------------------------------|--|
| Course Attendance/Participation | 33 | This is the estimated number of hours you will spend in class. |
| Assigned Readings | 40 | This is the estimated number of hours a student with average reading ability will spend over the course of the term reading all assigned reading. Divided by 10 (the number of weeks in the term), you will read approximately 4 hours per week. |
| Projects | 30 | This is the estimated number of hours students will spend researching, organizing, writing, working on projects outside of class meeting times. Divided by 5 (the number of weeks we will be working in Estacada), you will be working on your project outside of class approximately 6 hours a week during these five weeks. Hopefully you will car-pool with other students to Estacada and can use a portion of your drive time to meet with your project |

| | | |
|----------------------------------|----------------|--|
| | | colleagues. |
| Writing Assignments | 12 | This is the estimated time it will take a student with average writing ability to produce final, acceptable written products that meet the course requirements. |
| Lab or Workshop | 0 | |
| Field Work/Experience | See "Projects" | Estimated time students are expected to engage in field trips and field experience to meet the course requirements. |
| Online Interaction | 5 | Estimated time students will spend engaged in online activities directly related to the course, separate from online research required for projects or writing assignments (e.g. accessing course information on Blackboard) |
| Performances/Creative Activities | See "Projects" | Estimated time students will spend outside of class engaged in preparing for required performances or creative activities. |
| | 120 | |

Course Conduct

Material presented in this course can be controversial and involve heated discussion. Remember: culture is what we feel most strongly about. A variety of opinions and ideas are encouraged and appreciated. Participation in this class assumes that:

- The dignity and essential worth of all participants is respected
- The privacy, property, and freedom of participants will be respected
- Bigotry, discrimination, violence, or intimidation will not be tolerated
- Personal and academic integrity is expected

Academic honesty (per dept.)

Use of images (per dept.)

Disabilities (per dept.)

Arts & Administration Graduate Curricular Overview

May 2009

the study. The study was approved by the ethics committees of the University of Birmingham and the University of Liverpool.

Subjects were recruited from the local community and were screened for any conditions that might affect their ability to perform the tasks. They were then randomly assigned to either the control or the intervention group.

The control group performed the tasks in a standard laboratory setting, while the intervention group performed the tasks in a simulated environment.

The tasks were performed under the supervision of a trained researcher, and the results were recorded and analysed.

The study was conducted in accordance with the principles of good clinical practice, and all subjects gave their informed consent.

The results of the study are presented in the following sections, and the conclusions are discussed in the final section.

The study was funded by the Department of Health, and the authors would like to thank the staff of the Department for their assistance.

The authors would also like to thank the following individuals for their assistance: [names of individuals]

The authors declare that they have no conflicts of interest.

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