

Order of Syllabi for Graduate Curricular Overview

Arts & Administration Program

CORE

Blandy & Fenn: Art in Society
Livingstone: Cultural Administration
Hager: Arts Learning Policy & Practice
Dewey: Cultural Policy
Fenn: Media Management Praxis*
Kau: Marketing the Arts

TECHNOLOGY

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Schiff: Info & Design II
Schiff: Multimedia in Arts Administration

PROFESSIONAL PRACTICE

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Hager: Internship III

RESEARCH

Dewey: Research Methods in Arts Administration and HP
Dewey: Research Design in Arts Administration and HP

CONCENTRATION & ELECTIVE

Community Arts Management

Hager: Community Arts Partnerships

Media Management

Fenn: Media Boundaries*
Fenn: Media Publics*

Museum Studies

Livingstone: Museum Education
TBD: The Cultural Museum
Parman: Interpretive Exhibits Studio
Turner: Museum Ethics Online
Parman: Planning Interpretive Exhibits
Turner: Museology

Performing Arts Management

Dewey: Performing Arts Management
Dewey: Artistic Administration in the Performing Arts
Kau: Performing Arts Industry: Standards & Practices Seminar

Elective

Fenn: Public Folklore and Cultural Programming*
Fenn: African American Cultural History in Eugene*
Scott & Kau: Event Management
Carpenter: Arts Program Theory
Ballard: Youth Arts Curriculum & Methods
Abia-Smith: Youth Arts Curriculum & Methods
Herskowitz: Film Festivals

Course descriptions summary (edited from syllabus)

Blandy & Fenn: Art in Society (Spring)

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.

Livingstone: Cultural Administration (Fall)

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. 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.

Hager: Arts Learning Policy & Practice

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. 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.

Dewey: Cultural Policy (Fall)

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). 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.

Fenn: Media Management Praxis*

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.

PROFESSIONAL PRACTICE

Hager: Internship I (Winter)

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. Materials generated as part of this course, and your internship experience, are integrated into your ePortfolio as a means of reflection and documentation.

Hager: Internship III (Fall)

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.

RESEARCH

Dewey: Research Methods in Arts Administration and HP (Spring)

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.

Dewey: Research Design in Arts Administration and HP (Fall)

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. 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.

CONCENTRATION & ELECTIVE

Community Arts Management

Hager: Community Arts Partnerships

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.

Media Management

Fenn: Media Boundaries* (Winter)

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.

Fenn: Media Publics* (Winter)

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. No particular background is required, and the course is open to all those interested in thinking about the dynamic relationships between media and publics.

Museum Studies

Livingstone: Museum Education

This course will provide an overview of the field of Museum Education including aspects of history, theory, and practice, with a North American focus. Drawing on theory and statements of reflective practice, students will plan and justify a museum education program.

Performing Arts Management

Dewey: Performing Arts Management (Winter)

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).

Dewey: Artistic Administration in the Performing Arts (Spring)

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).

Elective

Fenn: Public Folklore and Cultural Programming*(Spring)

In this course we will explore the intellectual history as well as the practice of public (or applied) folklore. 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.

Fenn: African American Cultural History in Eugene*

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.

GRADUATE COURSES taught by adjuncts

(6/2009; subject to change)

FALL

Schiff: Info & Design I

Course Requirements: Texts:

Attendance - 80% minimum for P Robin William's Design Workshop

Assignments - 35% Williams, Robin Peachpit Press 2006

Midterm - 25% Due 11/11 The Non-Designer's Design Book

Final Projects - 40% Due 12/09 Williams, Robin Peachpit Press 2008

Parman: Planning Interpretive Exhibits

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.

Carpenter: Arts Program Theory

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.

WINTER

Kaur: Marketing the Arts

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.

Schiff: Info & Design II

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.

Abia-Smith: Youth Arts Curriculum & Methods (F2F)

Ballard: Youth Arts Curriculum & Methods (Hybrid)—see below

SPRING

Schiff: Multimedia in Arts Administration

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.

Parman: Interpretive Exhibits Studio

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.

Turner: Museum Ethics Online

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

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.

Turner: Museology

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.

Kau: Performing Arts Industry: Standards & Practices Workshop

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.

Scott & Kau: Event Management

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.

Ballard: Youth Arts Curriculum & Methods (F2F & OL)

This course is designed to provide preparing teachers with introductory knowledge and skills necessary for implementing substantive 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 emphasizes the visual arts, with some integration of other arts disciplines. Fundamental principles of curriculum development for teaching the arts are introduced as students explore and learn to apply a variety of methods to develop arts education curriculum for learners.

Herskowitz: Film Festivals (in development)

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. It also discusses film and media festivals within the broader contexts of arts and cultural policy and the reorganization of global media industries. 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 & policy analysis.

UNDERGRADUATE COURSES (250 Series) Syllabus to follow

250 Art and Human Values

(from Catalog): This course addresses fundamental aesthetic theory and practice questions resulting from viewing art as a powerful communicator of social and cultural values. Values, rights, and responsibilities of the contemporary visual environment.

(variation) This course will address fundamental, theoretical, and practical questions that result from a view of art as a powerful social and cultural force. Participants, by addressing these questions, will examine their and other's aesthetic values as a means of understanding art and advance multicultural and cross-cultural understanding....

Dellabough

Emphasis will be placed upon individual interpretation and experience in local, national and international settings.

Huette

Emphasis will be placed on perennial, current, national, and international events in which human values are materialized in art.

Gurley

And you will explore how art both forms culture and is a voice of culture. You will expand your understanding of art as a language that can advance multicultural and cross-cultural understanding. Emphasis will be placed upon individual interpretation and experience in local, national and international settings.

J Voelker-Morris

Emphasis will be placed upon individual interpretation and experience in local, national, or international settings.

Bretz

Herskowitz

251 Art and Visual Literacy

(from Catalog): This Course explores ways in which physical, perceptual, affective, and cognitive modes of learning interact when viewing, interpreting, and assessing designed visual information within socio-cultural contexts.

Bukowski

...The goal is to introduce students to a set of conceptual skills for actively shaping and creating meanings in their visual experience, and discovering how other humans express their experience and identity through visual means. The ultimate grounding is not in what we see / look at, but in who we are, what it is to be a Viewer or Maker of visual experience.

Fenn

...As a participant in the class you will both observe and create things to look at, all towards the goal of assembling a critical tool kit for engaging the diverse range of visual information that surrounds us everyday— from the transparent to the transcendent.

251 Art and Visual Literacy (continued)

Bretz

Visual Literacy is a course designed to help you become more conscious of and more adept at using visualization as part of your intuitive intelligences. Your visual experiences form an intricate and powerful way of knowing and thinking that you have used intuitively all your life, but that you may have learned to consider as part of your cognitive processes even though up to 80% of the information that your brain processes each day is visual. As a class and as individuals, we will attempt to explore hidden assumptions and preconceptions about the visual arts, and engage class participants in a process to more fully experience and interpret visual culture.

Turner

...Our class will explore the omnipresence of the visual image in our daily life and how we and bring meaning to it. ...As we look back at the history of the arts, we can discover how a complex visual language has developed, one that sometimes is understood by only a small group.... The goal of this class will be to develop a greater understanding of visual imagery and the arts and how to use it to look more critically at the world around us.

Gurley

R. Voelker-Morris

252 Arts and Gender

(from catalog): This course addresses socio-cultural factors influencing roles of women and men in arts disciplines. Examines underlying social structures that affect how we define art and artists.

Hoffman

This course addresses socio-cultural factors influencing roles of women and men in arts, culture, and society. We will examine underlying social structures that affect how we have defined and do define art and artists. We will consider how gender is relevant to the creation and appreciation of art. We will discuss gender as a vehicle for the understanding of visual culture and explore issues associated with art, gender, and society.

J. Voelker-Morris

This course draws upon gender in its several and varied permutations as a vehicle for discussing and understanding the arts, culture, and society. Students will consider how gender is relevant to the creation and study of arts and culture. Cultures normalize and legitimize, challenge and resist, understandings of gender through the arts. ...Students will be encouraged to adopt a critical perspective regarding the arts, gender, and culture.

Rutherford

Gurley

Turner