New Course Request

Indiana University

IUPUI Campus

Check Appropriate Boxes:  Undergraduate credit [ ]  Graduate credit [ ]  Professional credit [ ]

1. School/Division  Herron School of Art and Design/Fine Arts 2. Academic Subject Code HER

3. Course Number  J520 (must be cleared with University Enrollment Services) 4. Instructor varies

5. Course Title  Project Management/Public Art

Recommended Abbreviation (Optional) Project Mgmt/Public Art (Limited to 32 Characters including spaces)

6. First time this course is to be offered (Semester/Year): Spring/2009

7. Credit Hours: Fixed at 3 or Variable from _______ to _______

8. Is this course to be graded S-F (only)? Yes [ ] No [x]

9. Is variable title approval being requested? Yes [ ] No [x]

10. Course description (not to exceed 50 words) for Bulletin publication: P: graduate student or consent of instructor. Examination of trends in public art in the 20th and 21st centuries. Course explores challenges, opportunities, and procedures for artists working in the public sphere.

11. Lecture Contact Hours: Fixed at 3 or Variable from _______ to _______

12. Non-Lecture Contact Hours: Fixed at _______ or Variable from _______ to _______

13. Estimated enrollment: 12 of which 100 percent are expected to be graduate students.

14. Frequency of scheduling: Every semester  Will this course be required for majors? Yes _______

15. Justification for new course: Necessary course in graduate study for degree program.

16. Are the necessary reading materials currently available in the appropriate library? Yes _______

17. Please append a complete outline of the proposed course, and indicate instructor (if known), textbooks, and other materials.

18. If this course overlaps with existing courses, please explain with which courses it overlaps and whether this overlap is necessary, desirable, or unimportant.

19. A copy of every new course proposal must be submitted to departments, schools, or divisions in which there may be overlap of the new course with existing courses or areas of strong concern, with instructions that they send comments directly to the originating Curriculum Committee. Please append a list of departments, schools, or divisions thus consulted.

Submitted by:  Date 2/1/07

Valerie Eshman  Date 2/1/07

Dean

Chancellor/Vice-President

University Enrollment Services

Date

After School/Division approval, forward the last copy (without attachments) to University Enrollment Services for initial processing, and the remaining four copies and attachments to the Campus Chancellor or Vice-President.

UPS 724

University Enrollment Services Final—White; Chancellor/Vice-President—Blue; School/Division—Yellow; Department/Division—Pink; University Enrollment Services Advance—White
I. Course Title: Project Management/Public Art (3 credits)

Course number: HER J520
Prerequisites: Graduate student enrolled in degree-seeking program, or consent of instructor
Instructor: Varies

II. COURSE DESCRIPTION AND RATIONALE:

Project Management/Public Art examines trends in public art in the 20th and 21st centuries. The course examines arts institutions and how they relate to changes in the definitions and products of public art, civic engagement, and community identity. The course explores the specific challenges and opportunities presented to artists who work in the public sphere. In addition to readings about the history and theoretical issues surrounding public art, the course provides an introduction to practical considerations that an artist must navigate in order to develop a successful public art practice. The course will involve some field trips and guest presentations by professionals with expertise in specific course topics. As appropriate, course activities will study current projects being managed by Herron's Center for Art, Design, and Public Life.

Rationale: Project Management/Public Art is planned as a course that explores the urban environment of Indianapolis, and that utilizes the city as a site for gaining knowledge of how to manage professional projects. This course will normally be taken simultaneously with Urban Art Context, and will provide historical, theoretical and practical insight into the production of public art. The course seeks to prepare graduate students to engage on a professional level in studio activity in the context of an urban setting.

III. EDUCATIONAL OBJECTIVES:

During the course:

Students gain an understanding of and learn to discuss the major issues surrounding the history of public art projects in the United States in the 20th century and the start of the 21st century.

Students gain practical knowledge and skills to navigate the initial development of a career focused on public art.

Students learn to assess the specifications, opportunities, and challenges of a public art site and/or event (including a consideration of the community in terms of identity and collaboration, built environment, budget constraints, material specifications, and thematic requirements).

Students undertake a research project to study the example of a professional artist who has developed a substantial body of work in the public arena.
IV. COURSE CONTENT:

Week one: Introduction to public art: an overview of public art and the various functions public art serves.

Weeks two and three: History of public art in the 20th century

Topics include government policies on culture, the Works Progress Administration, the National Endowment for the Arts and other government agencies, percent-for-art models, censorship, artists’ rights, corporate support.

Weeks four and five: The public site

Topics include an examination of public spaces and community groups as the context for a public art project, issues of producing art in dialogue with specific communities, the role of community members, lawyers, government officials, and administrators in planning and producing public art projects, the logistics of getting a project through the planning stages, and the relationship of the built environment, urban design, and public art.

Weeks six, seven and eight: Developing a Request for Proposal and developing and managing a budget

Topics include artist selection processes, strategies for creative problem solving in relationship to developing a successful proposal, an analysis of location (both the built environment and any natural features), analysis of the surrounding community, any specific project requirements for design specifications, thematic content required, material specifications (e.g. issues of permanence and durability of materials), options for proposal visuals, cost estimation of all project components, advantages and disadvantages of working with subcontractors, liability issues, selection of new or unfamiliar materials, going from first idea to completed project; contracts and payment schedules.

Weeks nine, ten, and eleven: Controversies, contemporary issues and theoretical readings on the topic of public art.

Topics will include an in-depth examination of Richard Serra’s Tilted Arc, Maya Lin’s Vietnam Veterans’ Memorial, and the use of public art in creating memorials and monuments. Additional topics may include the role of the media in documenting and reporting on public art.

Weeks twelve and thirteen: Presentation of student research on public artists

Students will present their research projects on contemporary and historical public artists.

Weeks fourteen and fifteen: Professional credentials and career management
Topics include professional resumes, project documentation (digital and/or photographic), budget management, time management, communication, accounting and tax issues, writing for the press, and public presentation design skills.

V. REQUIRED AND RECOMMENDED TEXTS:


Current articles from *Sculpture* magazine will be assigned—this publication regularly provides in-depth essays on contemporary public art projects.

Short articles on various course topics will be assigned as the course progresses. Whenever possible, copies of assigned articles will be placed on reserve in the Herron Art Library and on ERROL (on the electronic reserves for this course).

VI. EVALUATION AND GRADING:

COURSE REQUIREMENTS / EVALUATION

| Class participation and discussion of readings | 15% |
| Informal exercises | 5% |
| Course projects: completion of sample Proposal, Budget, Resume, Project Documentation, Work Schedule, Contract. | 50% |
| Research paper and in-class presentation | 30% |

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Note: Graduate courses completed with grades below C (2.0) are not counted towards degree requirements, but such grades will be counted in calculating a graduate student’s grade point average.

**Incomplete.** An incomplete grade in this course will only be permitted in exceptional circumstances, such as a documented serious illness or injury. No one may have an incomplete simply to gain more time to complete course requirements.

**Late Work:** Projects and portfolios are due as specified unless an extension is requested and received at least two days before the due date. Projects and portfolios without an extension will be docked half a letter grade for each day late, including weekends.

**CLASS PARTICIPATION**
Consistent attendance is expected except in case of emergency or illness. More than two unexcused absences will result in a reduction of the course grade (1/2 a letter grade per absence).

Class participation is more than just attendance. It includes consistent preparation, active listening, and contributing to discussions and projects. Your grade for participation will be based on the following criteria:

1. **Preparation:** Did you read the required material thoughtfully and critically? Did you come to class with questions to ask and issues to consider? Have you prepared artistic work for presentation in a timely manner? Graduate students will be called upon to start discussion with thought-provoking questions from the readings—write these down in advance.

2. **Engagement:** Do you ask questions of all members of the class? Do your questions close the conversation, or stimulate it? Are they deliberate and relevant to the discussion? Do you try to apply the material you have learned, relating and synthesizing information with previous discussions, readings, and experiences, as well as other classes and intellectual interests.

3. **Courtesy:** Do you listen to others as they speak? Are you considerate of opposing viewpoints? Do you contribute to an atmosphere of mutual respect?

**Learning Disabilities**
Accommodations will be given to any student needing accommodations because of disability, provided the student has registered with Adaptive Educational Services (AES) at IUPUI and completed the appropriate forms issued by that office. Students requesting disability-related accommodations should contact AES at (317) 274-3241. AES is located in Cavanaugh Hall (CA) 001E.
VII. BIBLIOGRAPHY:


VIII. Cheating and Plagiarism

Cheating and plagiarism undermine the very principles upon which higher education is founded. Any violation of the academic policies of IUPUI is forbidden and will result in a failing grade for the course and a letter to the Dean requesting further investigation.

Cheating: A student must not use or attempt to use unauthorized assistance, materials, information, or study aids in any academic exercise, unless the instructor specifically has authorized such assistance. A student must not allow others to conduct research or to prepare any work for him or her without advance authorization from the instructor to whom the work is being submitted. A student must not collaborate with other persons on a particular project and
submit a copy of a written report that is represented explicitly or implicitly as the student’s individual work. A student must not submit substantial portions of the same academic work for credit more than once without permission of the instructor to whom the work is being submitted. A student must not alter a grade or score in any way.

Fabrication: A student must not falsify or invent any information or data in an academic exercise including, but not limited to, records or reports, laboratory results, historical documentation, and citations to the sources of information.

Plagiarism: A student must not adopt or reproduce ideas, words, or statements of another person without appropriate acknowledgement. A student must give credit to the originality of others and acknowledge an indebtedness whenever he or she: quotes another person’s actual words, either oral or written; paraphrases another person’s words, either oral or written; uses another person’s idea, opinion, or theory; or borrows facts, statistics, illustrative material, unless the information is common knowledge.

For further information on Student Misconduct, see the following section of the IUPUI Student Code of Conduct: http://life.iupui.edu/help/code.asp

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