

## Introduction & Getting Organized

| Learning Objective(s)   |
|---|
| <ul style="list-style-type: none"> <li>➤ Provide basic information about the instructor and the course.                             <ul style="list-style-type: none"> <li>➤ Ascertain the students’ goals from the class.</li> </ul> </li> <li>➤ Introduce the concept of and pros and cons related to “administrative time” as part of a creative career.</li> <li>➤ Set the stage for the topics covered in the text and the course.                             <ul style="list-style-type: none"> <li>➤ Direct participants to tips and examples of logs for managing administrative tasks successfully.</li> <li>➤ Present graphic illustration of topics.</li> </ul> </li> </ul> |

| Reading(s)  |
|---|
| <ul style="list-style-type: none"> <li>➤ <i>Arts &amp; Numbers</i> Introduction by Elaine Grogan Luttrull<sup>1</sup> <ul style="list-style-type: none"> <li>• Consider your childhood experiences with money or financial matters. How do your memories and the decisions and habits of your parents and family members influence your adult perception of finance?</li> <li>• Do you ever feel frustrated when considering numbers, finance, accounting, or other administrative business-y tasks? How do you cope with your frustration?</li> </ul> </li> <li>➤ “The ‘Busy’ Trap” by Tim Kreider<sup>2</sup> <ul style="list-style-type: none"> <li>• The article describes the word “busy” as a “boast disguised as a complaint” and a “hedge against emptiness.” Do you agree? Why or why not?</li> <li>• The article addresses idleness and its benefits. How might idleness benefit your art or your business or both?</li> </ul> </li> <li>➤ “I’m an Artist, But Not the Starving Kind” by J.D. Jordan<sup>3</sup> <ul style="list-style-type: none"> <li>• How would you respond to a client’s offer of “\$35 and a six-pack” for your services?</li> <li>• What factors would (or would not) change your position?</li> <li>• Have you ever experienced such an offer?</li> </ul> </li> </ul> |

| Slide(s)/Lecture(s)   | Handout(s)   |
|---|--|
| <ul style="list-style-type: none"> <li>➤ S1 – Introduction</li> <li>➤ S2 – Getting Organized</li> </ul> | <ul style="list-style-type: none"> <li>➤ H1 – Course Syllabus</li> <li>➤ H2 – Graphic Illustration of Topics<br/><i>(page x of Student Workbook)</i></li> </ul> <p><i>Instructor Note: See the appendix to this guide for a sample syllabus.</i></p> |

<sup>1</sup> Luttrull, Elaine Grogan. *Arts & Numbers: A Financial Guide for Artists, Writers, Performers, and Other Members of the Creative Class*. Agate B2: 2013. Chicago.

<sup>2</sup> Krieder, Tim. “The ‘Busy’ Trap.” *The New York Times*. July 1, 2012.  
[http://opinionator.blogs.nytimes.com/2012/06/30/the-busy-trap/?\\_r=0](http://opinionator.blogs.nytimes.com/2012/06/30/the-busy-trap/?_r=0)

<sup>3</sup> Jordan, J.D. “I’m an Artist, But Not the Starving Kind.” *Newsweek*. September 19, 2005.  
<http://www.thedailybeast.com/newsweek/2005/09/18/i-m-an-artist-but-not-the-starving-kind.html>

**Activity (ies)**

- Make the Case<sup>4</sup>
  - In small groups, make the case for the importance of arts literacy to non-artists.
  - Define your non-artist “adversary.” What is his/her professional and bias against the arts? Why?
  - List a few arguments for why he/she should have a basic understanding of the arts.
  - Be prepared to share your arguments with the class.

*Instructor Note: As students present arguments, document them in front of the class. Then present the same arguments as reasons why creative entrepreneurs should master business basics.*

**Assignment(s)**

- None

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<sup>4</sup> I described my success with this activity in a paper presented at SECAC 2013 entitled, “When I Grow Up I Want to Budget.”

## Portfolio Careers

### Learning Objective(s)

- Introduce the concept of a portfolio career and define the three main components (starring role, supporting cast roles, production assistance).
  - Discuss whether (or not) having a portfolio career equates to creative failure.
- Provide examples of successful portfolio careers in the creative community.
  - Apply the concepts of a portfolio career to students' own career aspirations.

### Reading(s)

- *Arts & Numbers* Chapter 1 by Elaine Grogan Luttrull<sup>5</sup>
  - Do you think it is acceptable to be numerically illiterate? Why or why not?
  - Describe your vision for yourself as a creative professional. Where do you fall on the artistic spectrum? Where do you fall within the employment graph? What might your median salary be?
- *Arts & Numbers* Chapter 2 by Elaine Grogan Luttrull<sup>6</sup>
  - Think about the idea that risk has been transferred from employers to employees (e.g., pensions, healthcare, independent contractors versus employees, retirement support, etc.). Is this assertion consistent with your observations? Is it a good or bad thing?
  - How do you reconcile the idea of changing and evolving career goals with your plans for your future? Is it petrifying or liberating?
- “Making a Living, One Project at a Time” by Eilene Zimmerman<sup>7</sup>
  - The article discusses freelancing as a luxury career of sorts (something experienced professionals choose). Do you agree with that assessment?
  - What tips from the article surprised you?
- “Six Reasons Why Ballet Dancers Make Awesome Employees” by Sarah Jukes<sup>8</sup>
  - What is your reaction to the author's list? Do you think creative entrepreneurs make better employees? Why or why not?
  - How does this article relate to the “Make the Case” activity?
- “No Jobs? Young Graduates Make Their Own” by Hannah Seligson<sup>9</sup>
  - Does Scott Gerber's experience resonate with you? Do you observe similar trends from your peers?
  - How does this article affect your perception of your career? Does it change your goals?

<sup>5</sup> Luttrull, Elaine Grogan. *Arts & Numbers: A Financial Guide for Artists, Writers, Performers, and Other Members of the Creative Class*. Agate B2: 2013. Chicago.

<sup>6</sup> Luttrull, Elaine Grogan. *Arts & Numbers: A Financial Guide for Artists, Writers, Performers, and Other Members of the Creative Class*. Agate B2: 2013. Chicago.

<sup>7</sup> Zimmerman, Eileen. “Making a Living, One Project at a Time.” *The New York Times*. August 25, 2012. <http://www.nytimes.com/2012/08/26/jobs/making-a-living-one-project-at-a-time-career-couch.html>

<sup>8</sup> Jukes, Sarah. “Six Reasons Why Ballet Dancers Make Awesome Employees.” *SarahJukes.com*. January 31, 2013. <http://sarahjukes.com/2013/01/31/6-reasons-why-ballet-dancers-make-awesome-employees/>

<sup>9</sup> Seligson, Hannah. “No Jobs? Young Graduates Make Their Own.” *The New York Times*. December 11, 2010. <http://www.nytimes.com/2010/12/12/business/12yec.html?pagewanted=all>

- Would you make use of a mentoring type service like the Young Entrepreneurs Council? Why or why not?
  - “The Trek from Performer to Producer” by Rachel Cooper<sup>10</sup>
    - What can you learn from Rachel Cooper’s experience of transitioning from an artist to an arts administrator? How might her experience resonate with you ten years from now?
    - Do you equate Cooper’s career trajectory with selling out or failure? Why or why not?
    - How can you incorporate the idea of “360 degree observation” into your own practice and life?
- Instructor Note: Consider choosing only two articles from the selection presented here to read and discuss.*

| Slide(s)/Lecture(s)   | Handout(s) |
|---|------------|
| ➤ S3 – Portfolio Career   | ➤ None     |
| Activity (ies)  |            |
| <ul style="list-style-type: none"> <li>➤ Define Your Portfolio                             <ul style="list-style-type: none"> <li>• Think about the idea of a portfolio career. What does this mean to you? Might this be something you pursue?</li> <li>• What would your starring, supporting, and production assistance roles be?</li> </ul> </li> </ul> <p><i>Instructor Note: This activity is very similar to the first discussion question on the assignment, so it makes a natural transition between class and non-class time.</i></p> |            |

| Assignment(s)   |
|---|
| ➤ A1 – Portfolio Career Assignment* ( <i>page x of Student Workbook</i> ) |

<sup>10</sup> Cooper, Rachel. “The Trek from Performer to Producer.” *The New York Times*. August 4, 2012. <http://www.nytimes.com/2012/08/05/jobs/the-transition-from-performer-to-producer.html>