1. General Information

1a. Submitted by the College of: FINE ARTS

  Date Submitted: 4/15/2015

1b. Department/Division: Arts Administration

1c. Contact Person

  Name: Rachel Shane

  Email: rachel.shane@uky.edu

  Phone: 859-257-7717

  Responsible Faculty ID (if different from Contact)

  Name:

  Email:

  Phone:

1d. Requested Effective Date: Specific Term/Year [1] Fall 2015

1e. Should this course be a UK Core Course? No

2. Designation and Description of Proposed Course

2a. Will this course also be offered through Distance Learning?: No

2b. Prefix and Number: AAD 410

2c. Full Title: Arts Entrepreneurship

2d. Transcript Title:

2e. Cross-listing:

2f. Meeting Patterns

  SEMINAR: 3

2g. Grading System: Letter (A, B, C, etc.)

2h. Number of credit hours: 3

2i. Is this course repeatable for additional credit? No

  If Yes: Maximum number of credit hours:

  If Yes: Will this course allow multiple registrations during the same semester?

2j. Course Description for Bulletin: Beginning at the point of invention, Arts Entrepreneurship will move from the sketch of a shared creative idea and create impact upon our community through original arts programming built upon a shared mission. Driven by the shared belief that creativity is the seed of hope, "Art in Unlikely Places" connects inspiring artists to those most in need of the transformative powers of the arts – orphans, prisoners, the ailing, the impoverished, the elderly, and the distraught, sharing beauty with those whose lives might otherwise be absent of the hope experienced in the artistic moment.

2k. Prerequisites, if any: Completion of AAD 300, AAD 390 and one or more of the following: AAD 310 and AAD 320, or consent of instructor. Students enrolled in the Certificate in Innovation and Entrepreneurial Thinking may enroll without the prerequisite courses.

2l. Supplementary Teaching Component: Community-Based Experience

3. Will this course taught off campus?   No

If YES, enter the off campus address:

4. Frequency of Course Offering: Summer,

Will the course be offered every year?:   Yes

If No, explain:

5. Are facilities and personnel necessary for the proposed new course available?:   Yes

If No, explain:

6. What enrollment (per section per semester) may reasonably be expected?: 20

7. Anticipated Student Demand

Will this course serve students primarily within the degree program?:   Yes

Will it be of interest to a significant number of students outside the degree pgm?:   Yes

If Yes, explain: The course may attract students who are in enrolled in the Certificate in Innovation and Entrepreneurial Thinking.

8. Check the category most applicable to this course: Relatively New – Now Being Widely Established,

If No, explain:

9. Course Relationship to Program(s).

a. Is this course part of a proposed new program?:   No

If YES, name the proposed new program:

b. Will this course be a new requirement for ANY program?:   Yes

If YES, list affected programs: BA in Arts Administration

10. Information to be Placed on Syllabus.

a. Is the course 400G or 500?:   No

b. The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from **10.a** above) are attached: Yes

Distance Learning Form

Instructor Name:

Instructor Email:

Internet/Web-based: No

Interactive Video: No

Hybrid: No

1. How does this course provide for timely and appropriate interaction between students and faculty and among students? Does the course syllabus conform to University Senate Syllabus Guidelines, specifically the Distance Learning Considerations?

2. How do you ensure that the experience for a DL student is comparable to that of a classroom-based student's experience? Aspects to explore: textbooks, course goals, assessment of student learning outcomes, etc.

3. How is the integrity of student work ensured? Please speak to aspects such as password-protected course portals, proctors for exams at interactive video sites; academic offense policy; etc.

4. Will offering this course via DL result in at least 25% or at least 50% (based on total credit hours required for completion) of a degree program being offered via any form of DL, as defined above?

If yes, which percentage, and which program(s)?

5. How are students taking the course via DL assured of equivalent access to student services, similar to that of a student taking the class in a traditional classroom setting?

6. How do course requirements ensure that students make appropriate use of learning resources?

7. Please explain specifically how access is provided to laboratories, facilities, and equipment appropriate to the course or program.

8. How are students informed of procedures for resolving technical complaints? Does the syllabus list the entities available to offer technical help with the delivery and/or receipt of the course, such as the Information Technology Customer Service Center (http://www.uky.edu/UKIT/)?

9. Will the course be delivered via services available through the Distance Learning Program (DLP) and the Academic Technology Group (ATL)? NO

If no, explain how student enrolled in DL courses are able to use the technology employed, as well as how students will be provided with assistance in using said technology.

10. Does the syllabus contain all the required components? NO

11. I, the instructor of record, have read and understood all of the university-level statements regarding DL.

Instructor Name:

SIGNATURE|ABRZY2|Anna W Brzyski|AAD 410 NEW College Review|20141216

SIGNATURE|JMETT2|Joanie Ett-Mims|AAD 410 NEW Undergrad Council Review|20150415

New Course Form

https://myuk.uky.edu/sap/bc/soap/rfc?services=

Open in full window to print or save

Attachments:

Browse.....   Upload File

	ID	Attachment
Delete	4079	AAD 410 Rationale for New Course.docx
Delete	4868	AAD 410 Syllabus 4.15.15.pdf

First 1 Last

(*denotes required fields)

1. **General Information**

   a. * Submitted by the College of: FINE ARTS ▼   Submission Date: 4/15/2015

   b. * Department/Division: Arts Administration ▼

   c.
      * Contact Person Name: Rachel Shane   Email: rachel.shane@uky.edu   Phone: 859-257-7717
      * Responsible Faculty ID (if different from Contact)   Email: Phone:

   d. * Requested Effective Date: ○ Semester following approval OR ⦿ Specific Term/Year [1] Fall 2015

   e.
      Should this course be a UK Core Course? ○ Yes ⦿ No

      If YES, check the areas that apply:

      ☐ Inquiry - Arts & Creativity   ☐ Composition & Communications - II

      ☐ Inquiry - Humanities   ☐ Quantitative Foundations

      ☐ Inquiry - Nat/Math/Phys Sci   ☐ Statistical Inferential Reasoning

      ☐ Inquiry - Social Sciences   ☐ U.S. Citizenship, Community, Diversity

      ☐ Composition & Communications - I   ☐ Global Dynamics

2. **Designation and Description of Proposed Course.**

   a. * Will this course also be offered through Distance Learning? ○ Yes [4] ⦿ No

   b. * Prefix and Number: AAD 410

   c. * Full Title: Arts Entrepreneurship

   d. Transcript Title (if full title is more than 40 characters):

   e. To be Cross-Listed [2] with (Prefix and Number):

   f. * Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours [3] for each meeting pattern type.

	Lecture		Laboratory[1]		Recitation		Discussion
	Indep. Study		Clinical		Colloquium		Practicum
	Research		Residency	3	Seminar		Studio
	Other		If Other, Please explain:				

   g. * Identify a grading system:
      ⦿ Letter (A, B, C, etc.)
      ○ Pass/Fail
      ○ Medicine Numeric Grade (Non-medical students will receive a letter grade)
      ○ Graduate School Grade Scale

   h. * Number of credits: 3

   i. * Is this course repeatable for additional credit? ○ Yes ⦿ No
      If YES: Maximum number of credit hours:
      If YES: Will this course allow multiple registrations during the same semester? ○ Yes ○ No

j. * Course Description for Bulletin:

Beginning at the point of invention, Arts Entrepreneurship will move from the sketch of a shared creative idea and create impact upon our community through original arts programming built upon a shared mission.

Driven by the shared belief that creativity is the seed of hope, "Art in Unlikely Places" connects inspiring artists to those most in need of the transformative powers of the arts — orphans, prisoners, the ailing, the impoverished, the elderly, and the distraught, sharing beauty with those whose lives might otherwise be absent of the hope experienced in the artistic moment.

k. Prerequisites, if any:

Completion of AAD 300, AAD 390 and one or more of the following: AAD 310 and AAD 320, or consent of instructor. Students enrolled in the Certificate in Innovation and Entrepreneurial Thinking may enroll without the prerequisite courses.

l. Supplementary teaching component, if any: ⊙ Community-Based Experience ○ Service Learning ○ Both

3. * Will this course be taught off campus?   ○ Yes ⊙ No

   If YES, enter the off campus address:

4. Frequency of Course Offering.

   a. * Course will be offered (check all that apply): ☑ Fall   ☑ Spring   ☑ Summer   ☐ Winter

   b. * Will the course be offered every year? ⊙ Yes ○ No

      If No, explain:

5. * Are facilities and personnel necessary for the proposed new course available? ⊙ Yes ○ No

   If No, explain:

6. * What enrollment (per section per semester) may reasonably be expected? 20

7. Anticipated Student Demand.

   a. * Will this course serve students primarily within the degree program? ⊙ Yes ○ No

   b. * Will it be of interest to a significant number of students outside the degree pgm? ⊙ Yes ○ No

      If YES, explain:

      The course may attract students who are in enrolled in the Certificate in Innovation and Entrepreneurial Thinking

8. * Check the category most applicable to this course:

   ☐ Traditional – Offered in Corresponding Departments at Universities Elsewhere
   ☑ Relatively New – Now Being Widely Established
   ☐ Not Yet Found in Many (or Any) Other Universities

9. Course Relationship to Program(s).

   a. * Is this course part of a proposed new program?   ○ Yes ⊙ No

      If YES, name the proposed new program:

   b. * Will this course be a new requirement [5] for ANY program?   ⊙ Yes ○ No

      If YES [5], list affected programs::

      BA in Arts Administration

10. Information to be Placed on Syllabus.

    a. * Is the course 400G or 500? ○ Yes ⊙ No
       If YES, the *differentiation for undergraduate and graduate students must be included* in the information required in **10.b.** You must include: (i) identi additional assignments by the graduate students; and/or (ii) establishment of different grading criteria in the course for graduate students. (See SR

    b. ☑ * The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if appl
       10.a above) are attached.

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[5] Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.
[5] The chair of the cross-listing department must sign off on the Signature Routing Log.

[1] In general, undergraduate courses are developed on the principle that one semester hour of credit represents one hour of classroom meeting per week for a semester, exclusive of any laboratory meeting. Laboratory meeting, generally, re
two hours per week for a semester for one credit hour. (from SR 5.2.1)
[2] You must also submit the Distance Learning Form in order for the proposed course to be considered for DL delivery.
[3] In order to change a program, a program change form must also be submitted.

Rev 8/09

AAD 410: Arts Entrepreneurship
Rationale for New Course

Arts Entrepreneurship is burgeoning field within arts administration. Entrepreneurship is not business. Business schools prepare future professionals to occupy existing positions within existing organizations. Entrepreneurship is not career development. Writing resumes, learning how to make posters or create Facebook event pages are useful, but not innovative.

Entrepreneurs see needs, gaps, and opportunities and create innovative solution for financial gain. Arts and cultural entrepreneurs, too see needs, gaps, and opportunities and creative innovative solutions, but toward building culturally rich communities.

Entrepreneurial pedagogy places students at the moment of invention or "Ideas to Action." This course require students to follow their curiosity while discovering the problems they are best equipped to address, (problem finding/problem solving), their creativity to invent sustainable entities for cultural impact, their collaborative skills to move their ideas into the marketplace, and the tenacity and grit to endure in the face of adversity.

This course has been piloted under AAD 402 Topics in Arts Administration twice. The faculty have been so pleased with the impact of the course and the ability to have a course directly impacting our community with real-world projects, we want to move the course into the required curriculum.

Additionally, while arts entrepreneurship is a growing field in arts administration, UK will be one of the first BA programs with a required course on the topic. This will help us differentiate our program as well.

This will be a new required course in the BA in Arts Administration.

AAD 410
Arts Entrepreneurship: Art in Unlikely Places
Spring 2015 Syllabus

Credit Hours: 3   **Instructor:** Rachel Shane, PhD
Term: Spring 2016   **Office:** 111 Fine Arts
Classroom: To be announced   **Office Hours:** MW 4-5pm and by appointment
Class Hours: MWF 11:00—11:50   **Phone:** 859.257.7717
                                                  Email: rachel.shane@uky.edu

COURSE CONTENT
Beginning at the point of invention, Arts Entrepreneurship will move from the sketch of a shared creative idea and create impact upon our community through original arts programming built upon a shared mission.

Driven by the shared belief that creativity is the seed of hope, "Art in Unlikely Places" connects inspiring artists to those most in need of the transformative powers of the arts — orphans, prisoners, the ailing, the impoverished, the elderly, and the distraught, sharing beauty with those whose lives might otherwise be absent of the hope experienced in the artistic moment.

STUDENT LEARNING OUTCOMES
After completing this course, the student will be able to:
1. Articulate the 5-step arts entrepreneurship framework
2. Discuss concepts of curiosity, creativity, and collaboration
3. Author components to building an arts organization, including mission statement, vision statement, and feasibility study
4. Develop marketing plans and promotional materials
5. Raise funds through crowd funding campaigns, grant writing, or donor relations
6. Develop meaningful arts events that target the under-served
7. Assess arts program outcomes
8. Navigate within the messy, fertile space of the entrepreneur

PREREQUISITES
Completion of AAD 300, AAD 390 and one or more of the following:
AAD 310 and AAD 320, or consent of instructor. Students enrolled in the Certificate in Innovation and Entrepreneurial Thinking may enroll without the prerequisite courses.

ATTENDANCE
Attendance will be taken each class. To be recorded as present you must be in attendance within ten minutes of the start of class. If you arrive after attendance has been taken you will be recorded as absent.

Attendance and promptness for the course is mandatory. Unexcused absences will impact a student's attendance grade (5% of final grade) according to the following criteria:

Number of Unexcused Absences	Grade
0-1	100
2	90
3	80
4	70
5	60
6	50
7	0

Students are expected to withdraw from the class if more than 20% of the classes scheduled for the semester are missed **(excused or unexcused)** per university policy.

If you miss class it is your responsibility to check with your fellow students or the instructor for any handouts, assignments, changes in schedule or other critical information you may have missed. If your absence is unavoidable due to an illness or a family emergency, contact me as soon as possible to let me know why you are missing class, or handing in a late work assignment. When such instances occur, take the time you need and do not worry. Reasonable accommodations will be made to allow you to catch up.

Excused Absences
Students need to notify the professor of absences prior to class when possible. S.R. 5.2.4.2 defines the following as acceptable reasons for excused absences: (a) serious illness, (b) illness or death of family member, (c) University-related trips, (d) major religious holidays, and (e) other circumstances found to fit "reasonable cause for nonattendance" by the professor.

Students anticipating an absence for a major religious holiday are responsible for notifying the instructor in writing of anticipated absences due to their observance of such holidays no later than the last day in the semester to add a class. Information regarding dates of major religious holidays may be obtained through the religious liaison, Mr. Jake Karnes (859-257-2754).

Students are expected to withdraw from the class if more than 20% of the classes scheduled for the semester are missed (excused or unexcused) per university policy.

Verification of Absences
Students may be asked to verify their absences in order for them to be considered excused. Senate Rule 5.2.4.2 states that faculty have the right to request "appropriate verification" when students claim an excused absence because of illness or death in the family. Appropriate notification of absences due to university-related trips is required prior to the absence.

CLASS PARTICIPATION
You are expected to participate in discussions during class, as your insights and opinions are
value to the broader dialogue. Comment on what you found interesting about an event or a
reading. Raise a question. Ask for clarification. Relate a personal anecdote. Bring some new
information or a different perspective to the topic being discussed. If I ask you to participate in
the discussions, it is a signal that your participation in class is low and your grade in this area is
suffering.

During these discussions you need to display your interest and respect for your fellow class
participants. Failure to show respect includes behaviors during class such as: coming
unprepared, not paying attention, not participating, sleeping, working on or reading non-class
materials, and not being civil to people during interactions. You may use your computer in class
to take notes and look up class related materials - you should not use it for other purposes
during class, and you should be expected to be challenged if it appears you are using your
computer for other purposes. These types of bad behaviors will also dramatically lower your
participation grade. Class participation will be worth 10% of your final grade.

GRADING
The percentage of weight given to activities throughout the course of the semester will be:

Assignment	Weight
Attendance	10
Participation	10
Group Project Sections	50
Final Report and Presentation	10
Individual Assignments and Presentations	15
Volunteerism	5
TOTAL	100%

Student grades, including midterm grades, may be viewed at anytime within the learning
management system. Midterm grades will also be submitted to the Registrar's Office.

LATE SUBMISSIONS
Assignments that are submitted any time after class starts on the due date are considered late.
There is a 10-point deduction for each day an assignment is late. Assignments that are seven or
more days late will receive a grade of "0."

Number of Days Late	Late Penalty	Highest Grade Possible
1	-10	90%
2	-20	80%
3	-30	70%
4	-40	60%

5	-50	50%
6	-60	40%
7 or more days late	0	0%

Students must contact the instructor within one full week after an **excused absence** regarding the make-up of missed work.

GRADE EXPLANATIONS

Letter Grade:	A
Characterization:	Excellent
Explanation:	The student's work is of outstanding quality according to the criteria establis for evaluation. The work is professional, executed at the highest level, and is finished while demonstrating a full understanding and command of Web des concepts. The student regularly engages in discussions by bringing ideas and questions to the table, as well as adding to the established conversation.
Range:	90 to 100 percent
Letter Grade:	B
Characterization:	Good
Explanation:	The student's work is of above average quality according to evaluation criter The work is professional, executed at an above average level, and is fully finis while demonstrating knowledge and a good understanding of Web design concepts. The student engages in discussions by adding thoughtful comment the established conversation.
Range:	80 to 89 percent
Letter Grade:	C
Characterization:	Average
Explanation:	The student's work is of satisfactory or adequate quality according to evalual criteria. The work meets the requirements, but demonstrates little effort, ski understanding of Web design concepts. The student engages in most discuss but not adding new or different commentary to the established conversatior
Range:	70 to 79 percent
Letter Grade:	D
Characterization:	Poor
Explanation:	The student's work barely meets requirements, demonstrates little effort, sk understanding of Web design concepts. The student engages in some discuss but does not add anything new or different commentary to the established conversation.
Range:	60 to 69 percent

Letter Grade:	E
Characterization:	Failing
Explanation:	The student does not complete the work and does not engage in discussions. The work is clearly of unacceptable quality according to the evaluation criteria.
Range:	0 to 59 percent

ACADEMIC INTEGRITY

Per university policy, students shall not plagiarize, cheat, or falsify or misuse academic records. Students are expected to adhere to University policy on cheating and plagiarism in all courses. The minimum penalty for a first offense is a zero on the assignment on which the offense occurred. If the offense is considered severe or the student has other academic offenses on their record, more serious penalties, up to suspension from the university may be imposed.

Plagiarism and cheating are serious breaches of academic conduct. Each student is advised to become familiar with the various forms of academic dishonesty as explained in the Code of Student Rights and Responsibilities. Complete information can be found at the following website: http://www.uky.edu/Ombud. A plea of ignorance is not acceptable as a defense against the charge of academic dishonesty. It is important that you review this information as all ideas borrowed from others need to be properly credited.

Part II of *Student Rights and Responsibilities* (available online http://www.uky.edu/StudentAffairs/Code/part2.html) states that all academic work, written or otherwise, submitted by students to their instructors or other academic supervisors, is expected to be the result of their own thought, research, or self-expression. In cases where students feel unsure about the question of plagiarism involving their own work, they are obliged to consult their instructors on the matter before submission.

When students submit work purporting to be their own, but which in any way borrows ideas, organization, wording or anything else from another source without appropriate acknowledgement of the fact, the students are guilty of plagiarism. Plagiarism includes reproducing someone else's work, whether it be a published article, chapter of a book, a paper from a friend or some file, or something similar to this. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work which a student submits as his/her own, whoever that other person may be.

Students may discuss assignments among themselves or with an instructor or tutor, but when the actual work is done, it must be done by the student, and the student alone. When a student's assignment involves research in outside sources of information, the student must carefully acknowledge exactly what, where and how he/she employed them. If the words of someone else are used, the student must put quotation marks around the passage in question and add an appropriate indication of its origin. Making simple changes while leaving the organization, content and phraseology intact is plagiaristic. However, nothing in these Rules

shall apply to those ideas which are so generally and freely circulated as to be a part of the public domain (Section 6.3.1).

Please note: Any assignment you turn in may be submitted to an electronic database to check for plagiarism.

ACCOMMODATIONS DUE TO DISABILITY
If you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257-2754, email address: jkarnes@email.uky.edu) for coordination of campus disability services available to students with disabilities.

GETTING HELP
If you are experiencing problems understanding any class topic or assignment, or would like advice on other arts administration, school or career related issues, contact me during my office hours or make an appointment to see me at another time. I am here to help you succeed in this class and in your other efforts.

COURSE SCHEDULE
Sticking rigidly to the schedule outlined below may not be possible. I reserve the right to change topics, assignments, exams, due dates and readings as long as adequate notice is given. If you miss a class, it is your responsibility to contact a fellow student or me to see if there have been any changes in the schedule.

REQUIRED READINGS / MATERIALS
The nature of the course requires fluidity as to the readings, research and materials we utilize. These will be assigned as required based on the project designed within the course.

ASSESSMENT CRITERIA
The assessment criteria for each assignment can be found in the form of a rubric. Students are encouraged to review and utilize the grading rubric to understand all grading criteria.

COURSE SCHEDULE

Week 1 – Arts Entrepreneurship

Wednesday: Review course syllabus and define arts and social entrepreneurialism

Create a Prezi account

Friday: Overview 5-stage framework for arts entrepreneurship

Due: Individual Assignment #1: Author a one-page paper describing the artist (of any genre) you admire most, paste a link to their work (YouTube, website, etc.), and answer the following questions.

- What does this artists offer that is unique?
- How has their work allowed us to better understand something about the world in which we live?
- How is the world a better place because of their work?

Week 2 – Curiosity

Movie Monday!

- Problem Finding/Problem Solving
- Repurposing
- 60 Minutes: The Landphilharmonic
- Model Friday's assignment

Wednesday's Activity-based Exploration: The Nine Dot Challenge

- What obstacles, real or imagined, prevent us from addressing the problems we hope to address?

Friday Five Minute Prezi Presentations

Identify a need, gap, or opportunity that has been addressed by the invention of a new or repurposed device and has had an impact on the underserved (problem finding/problem solving).

Week 3 – Creativity

Movie Monday!

- Defining creativity
- What are the stages of the creative process
- Divergent v. Convergent thinking
- TED Talk: Tina Seelig on the creative process

Wednesday's Activity-based Exploration: One Man's Garbage

Friday Five Minute Prezi Presentations

Individuals and organizations change the world in big and small ways everyday through their creative ideas and energy. In five minutes or less lead us through a arts or social entrepreneurial effort that has made the world a better place, answering the following questions:

- What is the organization's mission or reason for being?
- What service or product do they offer and how does it operate?
- Who do they hope to serve (beneficiaries)?
- How do they share their message?
- How do they fund their efforts?
- What measurable impact are they making?

Week 4 – Collaboration

Movie Monday!

- Examining the brainstorming process
- Decoding the Blame Game
- Avoiding a PLOP
- TED Talk: Matt Ridley

Wednesday's Activity-based Exploration: The Marshmallow Challenge

Friday: Art in Unlikely Place's Mission Statement/Bringing the BIG paper

- What need, gap, or opportunity will you address?
- What are the collective skills you hope to leverage?
- Who will you serve and how will you impact the world?
- Brainstorming Time for your Art in Unlikely Places Impact

Week 5 – Critical Optimism: Mapping a More Promising Future

Motivation Monday!

- Believing in Beauty (Stairway to Heaven – Heart)
- Critical Optimism and the Believing Game v. Doubting Game
- Selecting teams and electing leaders

- Executive Director
- Assistant to the ED (a.k.a. Information Guru)
- Director of Storytelling (a.k.a. marketing and public relations)
- Director of Priceless Ideas (a.k.a. fundraising)
- Director of Ideas to Action (a.k.a. operations and event planning)

Wednesday Tools and Talk: Action Plans

- Solving the maze, Backtiming, and how Action Plans work
- Team Meetings and Action Plans

Friday: Brag, Wonder, Worry, Bet

- Team Progress Updates
- BWWB
- Director Meeting

Week 6 – Idea-Driven Storytelling

Motivation Monday!

- Why we need a story: Joshua Bell's Subway Experiment
- How we tell our story – visually, verbally, in writing
- Review of Art in Unlikely Places messaging (logo, mission, vision, etc.)
- Six Word Challenge

Wednesday Tools and Talk

- Message Map and the 15 second elevator pitch
- What opportunities or vehicles can help you get your message out?
- Team Meetings and Action Plans

Friday: Brag, Wonder, Worry, Bet

- Team Progress Updates
- BWWB
- Director Meeting

Week 7 – Funding Priceless Ideas

Monday Motivation!

- Connecting organizational mission to donor passion
- ROI v. SROI
- Identifying strategic partners
- TED Talk: Crowd Funding and Grant Writing
- Brainstorming on fundraising idea

Wednesday Tools and Talk:

- The Ice Bucket Challenge: Why was this so vastly successful?
- Team Meetings and Action Plans

Friday: Brag, Wonder, Worry, Bet

- Team Progress Updates
- BWWB
- Director Meeting

Week 8 – Ideas to Action

Monday Motivation!

- 12-step program or maxims to live (well) by
- The power of gratitude
- Volunteerism

Wednesday Tools and Talk

- M: Model Project Proposal – "See Me" by Jenny Thompson
- Articulating *your* Project Proposal
- Team Meetings and Action Plans

Friday: Brag, Wonder, Worry, Bet

- Team Progress Updates
- BWWB
- Director Meeting

Week 9

Monday Brag, Wonder, Worry, Bet

- Team Progress Updates
- BWWB

Wednesday: Ideas to Action

- Team Meetings and Action Plans

Friday

- Team Meetings and Action Plans
- Director Meeting with Dr. Rabideau

Week 10

Monday Brag, Wonder, Worry, Bet

- Team Progress Updates
- BWWB

Wednesday: Ideas to Action

- Team Meetings and Action Plans

Friday

- Team Meetings and Action Plans
- Director Meeting with Dr. Rabideau

Week 11

Monday Brag, Wonder, Worry, Bet

- Team Progress Updates
- BWWB

Wednesday: Ideas to Action

- Team Meetings and Action Plans

Friday

- Team Meetings and Action Plans
- Director Meeting with Dr. Rabideau

Week 12

Monday Brag, Wonder, Worry, Bet

- Team Progress Updates
- BWWB

Wednesday: Ideas to Action

- Team Meetings and Action Plans

Friday

- Team Meetings and Action Plans
- Director Meeting with Dr. Rabideau

Week 13

Monday Brag, Wonder, Worry, Bet

- Team Progress Updates
- BWWB

Wednesday: Ideas to Action

- Team Meetings and Action Plans

Friday

- Team Meetings and Action Plans
- Director Meeting with Dr. Rabideau

Week 14

Monday Brag, Wonder, Worry, Bet

- Team Progress Updates
- BWWB

Wednesday: Ideas to Action

- Team Meetings and Action Plans

Friday

- Team Meetings and Action Plans
- Director Meeting with Dr. Rabideau

Week 15 - Tenacity

Monday

- Tenacity
- Measuring Impact
- Final Report

Wednesday: Ideas to Action

- Team Meetings and Action Plans

Friday

- Brag, Wonder, Worry, Bet
- Team Progress Updates
- BWWB

Week 16 – Final Report and Presentation

Monday

- Working groups to create final report and presentation

Wednesday

- Public Final Report and Presentation

Friday

- The Future of Art in Unlikely Places