ART 690: Professional Practices-Art Studio
Course revision prepared by Barbara Foster

Location: TBA

Days and Time of class: TBA

Semester and Year: Spring 2010

Instructor: TBA

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NOTE: syllabus and schedule are subject to change.

ART 690: Professional Practices-Art Studio is a 3-unit course, meeting 6 hours per week in two 3-hour sessions OR one 6-hour session on one day.

COURSE DESCRIPTION: Advanced level studio course in professional skills within art practice methods, research, writing, and creative work development shared by all studio disciplines. The course fulfills the junior level writing requirement for art majors with a Studio Art Concentration. In addition, the written papers and portfolio may be applied toward the senior project for majors with a discipline specific emphasis within the Studio Art Concentration.

We will examine some of the primary strategies, employed by professional artists and gallery and museum administration - including Creation of Visual Materials, Documentation of Studio Production, Grant and Funding Preparation, For-Profit and Non-Profit Sectors, Written and Oral Criticism, Writing for a Web Presence, and Written Historical and Contemporary Research/Critical Analysis. For each of the strategies, representative case studies and interviews along with presentations will be presented as models for the students to examine toward developing their own written, oral and practical work. The examination of these models from multiple perspectives will help us to understand how the choice of strategy directly and profoundly impacts the critical interpretation of the student’s and professional art works. The practicum is interdisciplinary in nature and is concerned with material of import to studio art majors in junior or senior standing regardless of media or artistic intent.

Each student will carry out projects, involving the application of appropriate Art Studio methodology and strategy to the written and oral analysis of course members visual works and to a major artwork/exhibition of their choice, along with the development of their own artwork and accompanying written documentation as indicated in the syllabus or schedule.

Writing skills will be emphasized throughout the semester as they pertain to visual artists’ professional and academic needs. The development of the
projects and assignments will benefit from feedback not only from the instructor, but also from other outside jurors, presenters, critics, professional artists, and from the course participants. In several sessions modeled on art studio critiques, students will make constructive suggestions for the enhancement of studio projects and written materials, being carried out by their colleagues. Individual conferences with the instructor also are intended to help students evolve their research and practical projects.

**PREREQUISITES:** Classified junior or senior art major with Studio Art Concentration. Completion of English 214 or equivalent with a grade of C or better.

**STUDENT LEARNING OUTCOMES:**
Upon completion of the course, students will be able to:

- Identify the strategies employed by professionals in the field of Art Practice who have influenced the discipline and write about the principles underlying their strategies;
- Compare and contrast the advantages of the various Art Studio strategies;
- Identify an art work or exhibition to investigate and identify appropriate techniques and resources for a research project on it;
- Write about CRITICAL findings developed by others while avoiding plagiarism;
- Interact with colleagues and collaborate with them in undertaking analyses of representative critical reviews of historical, contemporary, and personal/individual artwork and in leading discussions and critiques.
- Begin the processes of self-presentation, promotion, public speaking and business practices;
- Create an individual reservoir of visual materials (portfolio), that documents studio production using professional standards as demonstrated in the course;
- Prepare written materials that demonstrate effective written proficiency;
- Set and meet goals of academic and artistic excellence; AND
- Identify the career possibilities available to those graduating with a degree in the visual arts as it pertains to artistic production, including options and alternative career paths

**TEXT BOOKS**
Suggested Text Books and/or Bibliography available in Reserve Room

These books may be available for use at SFSU Library Reserve Services, and they may be purchased at Franciscan Shops Bookstore.

**ELECTRONIC RESERVES**

Required core readings for the course will be available through the electronic reserves page established by the SFSU Library for this course. All electronic course reserves will be accessed by using links on the library home page or going to this address:


Suggested electronic reserve:
Finch, Mick & Smith, Chris, *Journal of Visual Art Practice: Writing on Practice*,
doi: 10.1386/jvap.8.1and2.3_2, Print ISSN: 1470-2029, Volume: 8 | Issue: 1 and 2,
Cover date: May 2009, Page(s): 3-5 Available Online SFSU Library

Robertson, Jack, *Twentieth Century Artists on Art: An Index to Artists Writings, Statements, & Interviews*, Hardcover, G K Hall isbn-10:
0816187142, ISBN-13:
9780816187140 SFSU Library NX456 .R59 1985

Other suggested articles may be available on electronic reserves, the web or in the library

**Artist’s Statements and The Business of Art**

*Theories and Documents of Contemporary Art: A Sourcebook of Artists’ Writings* _[edited by]_ Kristine Stiles and Peter Selz. SFSU Library N6490 .T492 1996

*Twentieth-Century Artists on Art: An Index to Writings, Statements, and Interviews by Artists, Architects, and Designers, _Reference SFSU Library NX456 .R59 1996*

Wands, Bruce, *Art of the Digital Age_ 2006 _ SFSU Library N7433.8. W365, 2006 _ Oversize “ Each chapter illustrates key works by both established and emerging figures, while personal statements from the artists offer revealing insights into their inspirations and methods. A conclusion speculates on what the future might bring for this rapidly changing art form.”


Deals with the business of art: copyright, contracts, sales, taxes, grants and public support.

Long, Tim, *NEW WEB DESIGN PORTFOLIO | Portfolio Center Blog |Market a Single Vision October 10, 2005 Columbia College, Chicago - Portfolio Center Bios and Artist’s Statements for Web Portfolios George Mason University Info Guides - Art & Visual Technology (AVT) Info Guides ARTIST STATEMENTS. Scholarly resources for study and research in art and visual technology.

*Writing for the Web www.dartmouth.edu/~webteach/articles/text.html*


Grant, Daniel, *The Artist’s Resource Handbook_ SFSU Library*
Access to the Electronic Reserve materials for this course will require a password, which will be announced in class. Copyright regulations require that the password not be printed in any publicly accessible document such as the course syllabus.

Electronic Reserve readings will be organized in various files, according to assignments. In addition to required readings, the files may include representative articles, which might be of assistance in preparing each topic, assignment, and project.

**COURSE REQUIREMENTS** include the following

- Completion of the SFSU Basic Information Competence Requirement and the Protecting Human Research Participants course of the NIH Office of Extramural Research.
- Regular attendance and constructive participation in interactive discussion.
- Timely completion of writing, reading, and practical studio assignments.
- Collaborative work with a group of course members, who will introduce readings and prepare written summaries of points for discussion for both written assignments and creative work critiques.
- Written and practical projects, which will be developed in a variety of components, explained below in class schedule.
- Enrollment in this class constitutes your agreeing to fulfill all student responsibilities, to honor policies described on this syllabus, and to work to the best of your abilities.

Details on these requirements are provided below.

Completing the OASIS tutorial, available on the SFSU Library, normally fulfills BASIC INFORMATION COMPETENCE REQUIREMENT website: http://www.library.sfsu.edu/research/instruction/oasis.html. You must turn in to the instructor by the FIFTH WEEK of class the certificate of completion of OASIS or the certificate of completion of equivalency, accepted by SFSU.

RESEARCH and PRACTICE ETHICS COURSE. To fulfill the ethics component of GWAR, you are required to complete the Protecting Human Research Participants course, offered online by the NIH Office of Extramural Research. Registration for the course is free and is available at http://phrp.nihtraining.com/users/login.php?l=3. Turn in to me by the SEVENTH WEEK of class the certificate of completion of this course, which typically takes about three hours to complete. Your work
will be saved as you progress through this course, so you can work on this as convenient.

CLASS PARTICIPATION Regular attendance and constructive participation in discussion, critiques, and portfolio of work developed over the course period are expected and required.

INTERACTIVE DISCUSSION The goal of discussion and critiques should be to explore possibilities, not to come up with rigorous categories. The following guidelines for discussion should be respected in all sessions:

- It is very important that all comments should be presented in ways that respect other individuals, including those who differ from you in race, ethnic heritage, religious convictions, gender, sexual orientation, age, personality type, or other significant ways.
- Interaction must involve listening to others. Please allow time for others to speak and do not attempt to monopolize discussion.
- Treat differing opinions with respect.
- Individuals who do not feel comfortable speaking in formal groups are encouraged to make the effort to share their insights and ideas with others.
- Discussion needs to be focused on issues relevant to session topics and open critiques.

GROUP INTRODUCTIONS OF DISCUSSION AND CRITIQUE ON WRITTEN PAPERS AND VISUAL ARTWORK:
The course may be divided into five groups. Throughout the course (as indicated in class schedule), these five groups will be responsible for introducing and structuring our consideration of the assigned readings, written papers, and critiquing individual student artwork. The primary goal of the group presentation should be to stimulate discussion of the strategies and findings of the studies/assignments under consideration and how these may apply to visual works of art and art practice.

FORMAT AND CONTENT: In both the written and oral components of the presentations and critiques, you may consider highlighting primary themes of the readings and suggest possible interpretations of difficult matters as they apply to visual art and art practice. In addition to issues specific to the article(s), consider the following general questions:

- What are the primary distinguishing features of the artist’s strategy for researching or writing on Visual Art and/or Art Practice?
- What types of issues is s/he concerned with in the production of their visual work?
- What evidence does the artist cite? How does the artist demonstrate the relevance to the primary art practice?
- Does the artist relate art to other types of cultural phenomena? Does the artist articulate a distinctive political or cultural perspective?
• How might you utilize the artist’s strategy in the development of your chosen artwork or portfolio?

**TEAM WORK** is very important in group presentations and discussion/critiques. This team is a predecessor of the various types of collaborative projects that you will be expected to undertake as professional artists, developing career objectives and relationships with funding agents, galleries, museums, alternative exhibition spaces and other cultural institutions. In evaluating presentations, the instructor will be looking for indications of effective interaction, involving all group members.

• **Students collaborating** on presentations should analyze and exchange ideas on all aspects of assigned reading. Differing perspectives should be incorporated into the presentation, as appropriate. Coherence does not depend on uniformity.

• All members should be involved in the actual presentation, as well as in its preparation and organization.

**INFORMAL WRITING:** In most sessions, approximately 15 to 20 minutes will be devoted to informal writing on an issue relevant to the topic of the session. You are encouraged to refer to these writings in discussion of the themes or strategies under consideration. These short pieces of writing will be turned in by the end of the session, and they will contribute to your final grade in the course.

**INTERACTIVE CRITIQUE OF WRITTEN & CREATIVE WORK PROJECTS FOR THIS COURSE**
Several sessions will be devoted to discussion of writing undertaken by individuals as a parallel development of the total package of the professional practices for the creative work project as exemplified in this course.

**WHEN YOUR WRITING WILL BE DISCUSSED, YOU ARE EXPECTED TO EMAIL COPIES OF THE SAMPLE TO ALL PARTICIPANTS, NO LATER THAN THE THIRD DAY BEFORE THE SESSION WHEN THEY WILL BE CONSIDERED.** Samples sent by email should be formatted in Adobe PDF. Please notify sender ASAP if you encounter a problem accessing any submission.

Prepare for critique sessions by reviewing submissions and make notes for your use during discussion. The goal of the critique should be offer feedback that helps writers to present their arguments and ideas in the most cohesive and eloquent manner possible. Elements to note might be

• Clarity and vividness of expression.

• Elements of reasoning and the effectiveness with which the various stages of the topic are articulated and supported.

• Adequate acknowledgment of alternatives and responses to these.

• Documentation: adequate and appropriate (when applicable).

Be sure to note the writer’s real strengths so that these can be emphasized in future work.
Feedback should be supportive and constructive in all cases. Remember the goal is to help one another excel at writing well-articulated papers on visual art and art practice. Hopefully, consideration of writings by colleagues will strengthen your own skills and better prepare you for making substantive oral arguments or assessments during critiques of creative works.

Remember to phrase your suggestions as tactfully and clearly as possible

**CREATIVE WORK AND PORTFOLIO DEVELOPMENT** Students are asked to undertake an intensive approach toward creating at least three individual and personal creative works -- involving the use and support of, relevant readings, presentations and written documentation and research. Investigation of the personal in relation to the professional may make use of any period or culture within the visual arts and art practice. It is important that you hone the works you will be developing to reflect a consistency, which in turn will be supported by the written materials and documentation created throughout the course. The practicing artist will then have reservoir of resources, allowing his/her work to grow, yet be supported by clear and definitive written materials and oral presentations.

An important first step will be to find out what sources are available on art works that are of interest to you. In session 1 during the second week, conducted by the instructor in collaboration with Librarian Darlene Tong, (or another local reliant source on the visual arts) consideration of a variety of issues involved in defining a topic, as well as appropriate sources related to the complex issues of art practice.

During session 2 of second week, you will be required to meet in your group with the instructor. In these conferences, we will talk about your interests in your own studio practice and develop a preliminary plan, to help you begin the portfolio project AND the written support materials. You are encouraged to meet individually with the instructor throughout the semester as you undertake work on this project. As we discuss various strategies undertaken by various artists and how those strategies are reflected in the written word, consider how you will apply these strategies to your creative work.

In your portfolio of creative work, you are expected to utilize one of the primary strategies, discussed and presented in the class. As we consider representative case studies, presentations, and written critical analysis of the strategies and/or exhibition, you are encouraged to think about how they might be applied or relate to your final creative project.

From the eighth week onwards, you will develop the various component parts of the creative work project, including introduction, artist statement specific to the work, and electronic and analog (actual work) presentation etc. Submit preliminary outline of the project for review by instructor and your colleagues.
ATTENDANCE POLICY
There will be a uniform and unwavering policy for attendance and punctuality for all students. Regular attendance and constructive engagement in class sessions are expected and required. Consequences of absenteeism: Absences will adversely impact your course grade to a significant extent. Anyone who misses three or more weekly sessions will have a full letter deducted from his or her course grade.

GRADING POLICY
Grades are based on the following criteria:
Portfolio/Creative Work: 20%
  • Presented in critique style discussions 10%
  • Final portfolio of three major works presented in PowerPoint or Keynote with cover statements and portfolio style 10%
Participation in Discussion/Critiques/Presentations: 10%
  • Group Oral Presentations on Assigned Readings 5%
  • Individual Contributions to Discussion including constructive critiques of writing and creative work by other students 5%
Written assignments: 70%
  • Grant/ Residency/Fulbright/ No less than 5-6 pages, incl. proposal, budget and report 15%
  • Writing for the Web 1 page 5%
  • Written analysis of art work/exhibition 5 pages 20%
  • Artist Statement 1 @ 1 page, 1 @ 2 pages including visuals 15%
  • Artist Resume Building/Professional and Academic 1-2 pages 10%
  • Informal writing pieces (done in class) 2-3 pages total 5%
TOTAL: 100%

ALL STUDENTS ARE EXPECTED TO COMPLETE REQUIREMENTS ON THE SCHEDULED DATES, INDICATED IN SCHEDULE. LATE WORK WILL NOT BE ACCEPTED except in cases of severe medical illness or other very compelling emergencies that are documented by full and reliable written evidence. Notification must be given prior to the due date by telephoning the professor’s office or the Art Department (338-2176). Adequate written documentation (such as letter on official stationary from licensed medical physician) must be provided, to document compelling emergency situation, which prevented submission of requirements on time.

Letter grades are based in part on the following criteria:
A = EXCELLENT WORK
For writing assignments, excellent work will be demonstrated by:
▪ Consistent improvement in written expression, as appropriate.
▪ Effective writing style, including use of correct grammar.
Clear explanations of central ideas, substantiated through use of appropriate sources and discussion of information from relevant readings.

Accurate use of Footnoting, Notes and Bibliography, formatted according to Turabian.

For contributions to discussion and critique:

- Effective collaboration with colleagues on group presentations - showing notable sensitivity to and interest in their contributions. Group presentations interweave differing personal perspectives.
- Concise but helpful introduction of issues of importance in readings by group, with special emphasis on implications for oral presentations on art practice.
- In addition, students at this level contribute regularly to general discussion, without attempting to monopolize it.
- Thoughtful and careful critiques of writing samples AND visual art works.
- Contributions to discussion serve to stimulate participation by others
- Respectful treatment of all others in the course.
- Outstanding record of attendance; no more than one absence

For contributions to development of portfolio and creative works:

- Clear presentation of the concept, strategy, and production of visual art practice in critique
- Production of final portfolio and presentation in PowerPoint
- Ability to clearly prepare written documents supportive of creative works
- Presentation style and preparedness must be of excellent quality.

B = VERY GOOD

For written assignments, very good work will be demonstrated by:

- Consistent effort to improve written expression, as appropriate.
- Central ideas clearly stated and explained. However, in comparison with excellent writing, the implications of the idea may be less thoroughly developed and explored.
- Effective writing style.
- Accurate use of Notes and Bibliography formatted according to Turabian.

For contributions to discussion:

- Group presentations and critiques involve collaboration of all team and course members, although some individual opinions occasionally may be given greater prominence than others.
- In groups, explanation of issues of importance in readings, with special emphasis on strategies. In some cases, this discussion may be less concise and/or less thorough than on excellent level.
- Individual contributions to discussion/critiques show consideration of some important and relevant issues in readings. No attempt to monopolize discussion.
- Some helpful suggestions for writing samples by other students.
- Respectful treatment of all others in seminar.
- No more than two absences.

For contributions to development of portfolio and creative works:
• Clear presentation of the concept, strategy, and production of visual art practice in critique.
• Production of final portfolio and presentation in PowerPoint good.
• Ability to clearly prepare written documents supportive of creative works may not be of excellent quality with missing some crucial part.
• Presentation style and preparedness must be of above average quality

C = AVERAGE WORK
For writing assignments, average work will be demonstrated by such qualities as
• Effort to improve written expression, as appropriate.
• Use of varied types of accurate information, which are relevant to stated topic is less clearly focused, in comparison with papers at higher level.
• Indication of some relevant research or relationship to readings.
• Documentation of sources, but this may not always adhere to Turabian’s directions.
• Writing is grammatically accurate in most respects.

For contributions to discussion:
• Group presentations involve all members, but interaction may be less comprehensive than at higher levels.
• Primary ideas of readings may be noted, but these may be analyzed less thoroughly than at higher levels.
• Occasional contributions to discussion, including some comments on written work by others.
• Respectful treatment of others

For contributions to development of portfolio and creative works:
• Presentation of the concept, strategy, and production of visual art practice in critique adequate yet parts unfocused.
• Ability to clearly prepare written documents supportive of creative works may not be orderly or focused.
• Presentation style and preparedness average with faltering or missing parts.

D = BELOW AVERAGE WORK
Below average, but passing written assignment will include some indication of research and will demonstrate mastery of fundamentals of standard American English grammar. However, there may be problems such as the following:
• Lack of relevant research or relationship to readings.
• Value judgments and other biases detract from written quality or substantiated resources.

Below average participation will be characterized by:
• Minimal contributions to discussion.
• Minimal comments on written and visual work by colleagues.

Below average development of portfolio and creative works:
• Failure to meet minimal requirements or standards for professional portfolio presentation, creation, and substantive materials

F = Failing Works. Performance falls below the criteria indicated for higher levels.
CR (Credit) means that all requirements have been fulfilled at least a C-(Average) Level.
NC (No Credit) performance has fallen below the Average level (that is equivalent to D or F).

**ACADEMIC PROBATION** If you are on academic probation, make an appointment as soon as possible to work out what you need to do to meet the terms of your probation.

**AMERICANS WITH DISABILITIES ACT (ADA) ACCOMMODATION**
The Disability Programs and Resource Center provides university academic support services and specialized assistance to students with disabilities. Students with disabilities who need reasonable accommodations are encouraged to contact the instructor.
The Disability Programs and Resource Center (DPRC) are available to facilitate the reasonable accommodations process. The DPRC is located in the Student Service Building and can be reached by telephone (voice/TTY 415-338-2472) or by email (dprc@sfsu.edu). (http://www.sfsu.edu/~dprc/facultyfaq.html#1)

**CLASSROOM ENVIRONMENT**
For the success of this class, it is essential that everyone be alert and prepared to participate in interactive discussion. To help create an appropriate learning environment, the following basic guidelines must be followed.
• Put cell phones in silent mode and do not use them during class.
• Turn off and unplug MP3 devices, CD players, etc.
• Use laptops for class related purposes, if you wish, but not for personal matters.
• You are encouraged to participate in inclusive class discussion, but please do not chat casually with friends during class time.

**CLASS SCHEDULE** Preliminary: Subject to change

**WEEK 1** Welcome and introduction to the course.
Overview of topics and requirements.
Formation of groups

**WEEK 2** Research Issues, Sources And Techniques
Session 1. DARLENE TONG will join the instructor in this interactive session on research methods, strategies and techniques as they apply to writing in the visual arts and specifically related to art practice.
Reading:
Zinnser, William K., *On Writing Well*, 5th Part I
Session 2. Group discussion with Instructor: To facilitate discussion, I ask that you bring with you a one-page statement (300-500 words) of your primary interests in art practice (your own creative art discipline).

WEEK 3 Individual appointments with groups to establish goals for research project based on the individual interests of the group participants. Do not worry if you are not able to think of a specific topic before our meeting. We will discuss your background in and interests in your specific discipline in the studio art concentration, art history and in other fields and attempt to come up with an appropriate plan that fits within the group model.

Reading:
Gayford, Martin (Editor), Wright, Karen (Editor) The Grove Book of Art Writing: Brilliant Words on Art from Pliny the Elder to Damien Hirst, 1998 Viking Press

WEEK 4 Writing for/on Art Practice
Guest presentation: Critic and reviewer
Avoiding Plagiarism and Appropriation Guidelines
Group review(s) of informal writing
Writing assignment: establishing the beginning research and critical analysis of an artwork or exhibition.

WEEK 6 Group Presentations Preparation
Session 1: Each group reviews writing of individual group members on required reading (critical analysis of an artwork or exhibition using professional practice strategies) as established by interactive critiques. Establish written and oral presentation style.
Session 2: Student groups begin this session in finalizing written presentation AND individual group presentation

WEEK 7 Group Presentations
Session 1: Presentations by student groups begin with this session.
Presented by GROUP ONE through GROUP FIVE 30 minutes each
Session 2: Each student turns in their individual research/review paper.
Focus on Individual reviews, individual statements etc.

Reading:

Session 2: Guest presenter: Gallery/museum personnel re: artist statements

WEEK 8 Preliminary Critiques: Overviews of All Projects

All participants are expected to provide a short selection (400-500 words) that reveals and exemplifies the goals of their project. Among other matters, you should use this to introduce the artwork that you will be investigating and to indicate the strategy employed by the artist that may closely reflect your approach to your own creative work. A preliminary artist statement is an effective way to present the scope of your project to your colleagues.

Your selection should be submitted by email to your “group” colleagues (as explained above under Interactive Critique) at least three days prior to session.

In addition, you should submit to the instructor a preliminary outline that includes resources.

WEEK 9 Preparing Professional Portfolio: Funding, Residencies, Fulbright, Graduate School Application etc

Session 1: Guest Presenter, Joy Viveros: Academic Honors and Fellowships Advisor, SFSU Forms, Procedures and Content. Instructor: Residencies and Graduate Applications Procedures and samples. SEE examples following schedule.

Session 2: Preparation for submission of application. Individual students not Group Sessions. See examples on following:

WEEKS TEN THROUGH FOURTEEN Specialized Critiques:
These sessions will be devoted to review of selections that reveal the development and defense of primary the final written project, artist statement, application(s), writing for the web, business of Art AND the final creative project with accompanying power point presentation to the entire course.

Critiques should be focused on presentation and development of, writing style and other matters that seem of significance to the individual and to the creative works.

WEEK 10

Session 1: Instructor & Guest presentation: Writing for the web, resumes or curriculum vitae, and application procedures.

Session 2: Individual critiques by Groups. 1-3

WEEK 12

Session 1: Individual Critiques by Groups 4&5

Session 2: In class review of writing for your final project.
WEEK 13
Session 1: preparing the power point, including text.
Session 2: Open Studio for creative portfolio Schedule to be determined.

WEEK 14 Open Studio for creative portfolio. Schedule to be determined.

WEEK 15
Session 1: Summary of artist statements, application and documentation of Creative Project.
Session 2: Individual Final Presentations of those students in Groups 1, 2 & 3(part) FINAL EXAM WEEK SESSION: Individual Final Presentations of those students in Group 3, 4 & 5
Informal discussion of what has been learned through research process.

The following are examples of the requirements for applications, fellowships and grants. They will vary in required writing samples, including budget and follow-up support materials.

WOMEN IN ARCHITECTURE GRANTS & FELLOWSHIPS
APPLICATION REQUIREMENTS FOR FELLOWSHIPS
All applications should contain, as their cover page, a summary sheet that includes the following:
* Project Title.
* Name, address, telephone number, and email address of the applicant.
* A concise abstract (150 words or less) of the proposed project.
* A specific amount (in US dollars) sought from the Foundation.
* A description of the anticipated final product(s) that would result from the proposed project, including plans for distribution of the completed work.
* Names and contact information of the people from whom letters of support have been requested.

In addition to the cover-page summary, applicants are required to submit the following:
* Brief Description of project including work product, not to exceed three (3) pages.
* Schedule of work and budget showing the amount requested and how the grant money will be spent.
* Curriculum Vita, including professional and/or academic background as well as past and present grants received.
* Two (2) letters of support from qualified references who are familiar with the ability and character of the applicant and are knowledgeable in the area of the proposal; letters should be sent by referee directly to the organization.
* Supplemental information, including visual information, when appropriate.
* Tax-exempt organizations must include with their grant request a copy of the IRS Determination Letter, which indicates the particular paragraph of the Internal Revenue Code that governs their exempt activities.

**SAM AND ADELE GOLDEN FOUNDATION FOR THE ARTS INC**

The Selection Process: The selection of applicants to receive an award will be made by a committee consisting primarily of artists and art professionals of distinction. The committee's criteria will focus on innovative uses of paint and quality of work. The committee meets in mid October. The Foundation Board of Directors will approve final funding recommendations. Award announcements will be made in December.

Requirements: Artists must submit 8 color slides of the highest quality, representing permanent work in the visual arts. Enclose the slides in a clear plastic sheet (numbered, titled, dated, medium, and top indicated), accompanied by a slide list. Slides will be returned only if you include a self addressed stamped envelope.

**APPLICATION CHECKLIST**
- A one page typed narrative
- A one page budget, including the amount requested
- Eight color slides in plastic sheet/slide list
- Self addressed postage paid envelope
- Signed, completed application form (download)

**LIBRARY FELLOWS' ARTIST BOOK GRANT**

Eligibility
The artist who is responsible for the overall creation, design and realization of the book must be a woman. Technical assistance in developing the book edition by both women and men is acceptable. Collaborative projects between two or more artists are allowed. Only new books will be considered. Previously published books or books that are versions of books previously published or planned for publication will not be considered.

Review and Selection Process
Shortly after the January 31 deadline, a Selection Committee of the Library Fellows meets to look at the proposals received and to ensure that they are complete. At this time the Committee decides which proposals to recommend for review by the Library Fellows at their annual meeting in the spring. The Fellows review the written proposals prior to their meeting in April or May. At the meeting, the Fellows view the mockups and slides, and vote to select the winner of the competition. The Fellows reserve the right to withhold the grant if the proposals do not meet their standards.

Evaluation Criteria
1. The aesthetic and intellectual value of the project
2. Originality of the project
3. The artist’s previous achievements in the field of book arts
4. The quality, thoroughness, and clarity of the artist’s proposal
5. The potential market and audience for the book
6. Appropriateness of budget

Proposal
The proposal must include:
1. Completed application form, which includes a brief summary of the project
2. A detailed description of the proposed book, describing:
   - Background
   - Description of text
   - Description of imagery
   - Description of composition/physical description/structure (including: sheet size, printing process used, typeface, binding, number of pages)
   - Description of how the artist intends to produce the book (i.e. will the artist do the work herself, or contract out to others; names of binders, printers, etc.)
   The description should be sufficiently clear and detailed to give the Library Fellows a complete understanding of the final product, as most of the Fellows will read the proposals before seeing the mockups and slides.
3. A mockup/dummy of the book as the final product will appear in form and content. When the final product will differ from the mockup, the differences should be described in detail.
4. Up to 20 slides (35mm) of book-related artwork, with accompanying slide list. The slide list must be numbered and must include: title, date, medium, and dimensions in inches. If the slides represent work related to the proposed book, please indicate this as well. The slides must be keyed by number to the slide list and labeled with the artist’s name and title of work, and clearly marked to indicate the top. At this time we are unable to accept images in any format other than 35 mm slides.
5. An estimated, itemized budget in US$, for an edition of 125 books. Typical line items on the budget are: materials, printing, assembly, binding, labor, and equipment. A single number cost estimate will not be accepted.
6. The artist’s résumé.

INCOMPLETE PROPOSALS OR PROPOSALS WITH BUDGETS THAT EXCEED THE $12,000 LIMIT WILL NOT BE CONSIDERED.

Application and project time line:
Proposals must be postmarked by January 31. Artists will be notified of receipt of their proposals within one month. Artists with incomplete or ineligible proposals also will be notified at this time.

DEPARTMENT OF EDUCATION

Office of Postsecondary Education; Overview Information; Jacob K. Javits Fellowship Program
The selection criteria for applications in the arts are:
(a) Statement of purpose (100 points);
(b) Letters of recommendation (100 points);
(c) Academic record (50 points);
(d) Scholarly awards/honors (50 points); and
(e) Supporting arts materials (100 points).