ARTS 503 (Section 001): Graduate Seminar
Contemporary Practices I

COURSE SYLLABUS

<table>
<thead>
<tr>
<th>Ginger Sisco Cook</th>
<th>Texas A&amp;M University - Commerce</th>
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</thead>
<tbody>
<tr>
<td>Adjunct Graduate Faculty</td>
<td>Summer I 2017</td>
</tr>
<tr>
<td>Email: <a href="mailto:Ginger.Cook@tamuc.edu">Ginger.Cook@tamuc.edu</a></td>
<td>Phone: 903.517.6024</td>
</tr>
<tr>
<td>Office Hours: By appointment only</td>
<td>Location: Art 111</td>
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<td>Wednesday &amp; Thursday, 12:00pm-4:30pm</td>
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Textbooks Suggested:
*Seven Days in the Art World* by Sarah Thornton

*Teaching Naked: How Moving Technology Out of Your College Classroom Will Improve Student Learning* by Jose Antonio Bowen

Overall Course Content Description:

Students will expand their understanding of contemporary art and professional practices. Artists engage many social spheres as a means of artistic and financial survival. Professional gallery artist, museum artist, public commissions artist, and academic/professor are just a few of the communities many of us identify with and survive within. In this course we will look at and discuss strategies to identify and connect with the art world/s communities of your choice.

The class goal is to allow students to develop an informed awareness of practices within the larger art community. During this course students will be offered the opportunities for contact with regional artists, gallery directors, curators, and arts managers. This practical coursework will invite artists to share their studio practice and/or teaching methodology. The class will take advantage of the DFW area major galleries, museums, artist studios and framing studios.

This course will also serve as a forum for fostering academic community through networking, sharing resources, and beginning to consider planning special projects.

Class members will further refine their "art image" and marketing materials to better access and find success in the various art worlds.

Course Objectives:

Class members will develop an expanded Professional Dossier that will enable them to apply for exhibitions, grants, jobs and other professional opportunities in the arts;
The Dossier will include: Artist’s Statement, Digital Portfolio, Resume/CV, Sample Teaching Position Application including cover letter (if area is selected), Grant Application/Project Proposal (if area is selected), Exhibition Application (if area is selected) and website/blog.

Methods of Instruction:

This class meets twice a week for a period of 4.5 hours each session. It encompasses brief lectures, projects, group discussion/critique, reading/writing exercises, presentation(s), and travel to museums and galleries in the DFW area. Participation is required and is imperative to your final grade.

Attendance Policy:

Attendance is mandatory. If you are not present and prepared for discussions or presentations you will be counted as absent for the day. Students are responsible for satisfying all academic objectives as defined by the instructor. Roll will be taken at the beginning of each class session, and is central to success in this course.

Grading Format:

A = 100 – 90:
Excellent work, work meets the requirements and goes above and beyond expectations.
B = 89 – 80:
Work meets all requirements to a high degree, and is presented in a meaningful fashion.
C = 79 – 70:
Work is average, meets all requirements minimally, presentation is “satisfactory.”
D = 69 – 60:
Work is below average, concepts are missing or not fulfilled, presentation lacks quality.
F = 59 – 50:
“F” Work receives a failing grade, unacceptable and insufficient work.

Grading Criteria:

Your grade will result from an evaluation of the following criteria:

- Daily assignments: 10%
- Participation in group discussions: 10%
- Final written grant application, exhibition application, or gallery representation application, etc. with supporting documentation: 20%
- Final presentation of Professional Dossier: 60%

Other Guidelines:

The instructor and the Department of Art are not responsible for student work left in workspaces, installation spaces, the critique space, the shops, or the classrooms. Projects/materials are not to be stored in the group working space.
Students must check their school email accounts regularly. Students are responsible for any information, deadlines, and updates emailed to their webmail accounts. Students should check with the instructor or another student outside of class time when they miss a class (prior to missing the class if possible), as in- and out-of-class exercises are spontaneously assigned. Students should bring a doctor’s note for any class from which they expect to be excused.

Please address any concerns, problems, and questions regarding this class to the instructor as they arise. Outside class, the instructor is available by appointment, or through email. Students can expect a response to email within 24 hours.

Always be open-minded when considering new ideas and constructive criticism. Critique ideas; not people. No side conversations during presentations or critiques. Do not use cell phones, music devices or headphones during class time. No text messaging. Also please turn cell phones off or ringers off during class time, before you arrive to class.

**COURSE AND UNIVERSITY PROCEDURES/POLICIES**

**Academic Dishonesty:**
Academic dishonesty comprises a broad range of forbidden and punishable practices that includes plagiarism, collusion with other people, cheating on exams and assignments, and misrepresenting one’s work. Students should especially guard against plagiarism, which is the use of others’ words, ideas, and phrases without proper citation. Instances of academic dishonesty will be treated seriously and will result in a failing grade in the course, as well as the possibility of disciplinary action on the part of the university. Remember that academic dishonesty is not only a violation of trust but an unlawful act in many cases. Codes of conduct and information about student life at Texas A&M University-Commerce are detailed online in the Student Guide. (Search Student Guide at www.tamuc.edu)

It is the policy of the University and your instructor that no form of plagiarism, cheating, collusion, or any other form of academic dishonesty will be tolerated. Any student found guilty of academic dishonesty will automatically fail the assignment in question, and will be subject to disciplinary action by the University (See Texas A&M University-Commerce Code of Student Conduct 5.b[1,2,3]). **Plagiarism, in any form, but particularly cutting and pasting from internet sources will result in a grade of zero on any written assignment.** **Cheating on any quiz will result in a 0 for the class.**

**Non-Discrimination Statement:**
A&M-Commerce will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, color, religion, sex, national origin, disability, age, genetic identity, or veteran status. Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained.
Students with Disabilities:
The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact: Office of Student Disability Resources and Services, Texas A&M University-Commerce, Gee Library, Room 132, Phone (903) 886-5150 or (903) 886-5835, Fax (903) 468-8148, Rebecca.Tuerk@tamu-commerce.edu

University Concealed Handgun Policy

Texas Senate Bill - 11 (Government Code 411.2031, et al.) authorizes the carrying of a concealed handgun in Texas A&M University-Commerce buildings only by persons who have been issued and are in possession of a Texas License to Carry a Handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in the State of Texas are also permitted to do so. Pursuant to Penal Code (PC) 46.035 and A&M-Commerce Rule 34.06.02.R1, license holders may not carry a concealed handgun in restricted locations. For a list of locations, please refer to (http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/34SafetyOfEmployeesAndStudents/34.06.02.R1.pdf) and/or consult your event organizer. Pursuant to PC 46.035, the open carrying of handguns is prohibited on all A&M-Commerce campuses. Report violations to the University Police Department at 903-886-5868 or 9-1-1.
<table>
<thead>
<tr>
<th>DATE</th>
<th>STUDENT LEARNING OBJECTIVES</th>
<th>ACTIVITIES</th>
<th>ASSIGNMENT</th>
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<tbody>
<tr>
<td>Class 1</td>
<td><strong>Defining professional art practices.</strong></td>
<td>Class exercise: Affiliate with a group consisting of your choosing, of which you have experience:</td>
<td>Send me a link to your website if you have one.</td>
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<td></td>
<td><strong>Examples:</strong></td>
<td>Meet with group. After break come back with your known tested and new strategies you have discussed, to access these worlds.</td>
<td>1) Class 2: Come prepared with 3-4 possible shows, competitions, galleries, teaching positions, (links) etc you will apply to and be prepared to discuss why.</td>
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<td></td>
<td>• Professional gallery artist</td>
<td>Keep a written log to leave with professor.</td>
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<td></td>
<td>• Museum artist</td>
<td>Group comes back and collectively shares ideas with class.</td>
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<td>• Public commissions artist</td>
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<td>• Academic/professor or variant</td>
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<td>• Artist in residence</td>
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<td><strong>Professional gallery artist:</strong></td>
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<td></td>
<td>Key concepts and concerns: Support through sales/commissions. Question: How can I have an art gallery career?</td>
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<td>Types: commercial gallery, private gallery, self representation, non profit and coop galleries, academic, Etsy, commissions, finding representation. Critical question: What do galleries want?</td>
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<td><strong>Museum artist:</strong></td>
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<td>Key concepts and concerns. Question how do you develop a museum reputation for your practice?</td>
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<td>Primary issues, common collectability, collectability with new materials, longevity, does work fit expected forms?</td>
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<td>Negotiating with curators, getting invitations, applying to museums, visualizations, marketing to museums?</td>
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<td><strong>Public commissions artist:</strong></td>
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<td>Key concepts and concerns: Sources for commissions, procedures for getting commissions, financing works, creating realistic budgets, visualizations, negotiations.</td>
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<td><strong>Academic/professor Artist in residence, or variant of the above:</strong></td>
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<td>Key concepts and concerns; CV, presentation, web page, authoring papers, publishing papers, presenting in academic conferences, What specialties: digital capabilities, web, printing, photo, etc graduate student questionnaire.</td>
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<tr>
<td>Class 2</td>
<td><strong>Defining what a Professional Dossier includes.</strong></td>
<td>Graduate student presentations: Propose to the class which organizations, galleries, museums, residencies, exhibitions or faculty positions you will be</td>
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<tr>
<td></td>
<td>• Artist's Statement,</td>
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<td></td>
<td>• Digital Portfolio,</td>
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<td>• Resume/CV,</td>
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<td></td>
<td>• Sample Teaching Position Application including cover letter,</td>
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<td></td>
<td>• Grant Application/Project Proposal,</td>
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| Class 3 | Questions and frames of reference: What is the best format and presentation for your work? What is the context in which you are showing your work?

How might this influence the presentation of your work?

Who is your audience? This is the critical and key question you must ask each and every time you present your work.

What makes for a compelling story/artwork?

How do you write about your work? What is compelling about your work or your story?

How do you speak about your work?

What other innovative ways can you imagine to get your work out there that are more unconventional?
| Class discussion of best practice formats and presentation of a professional artist's work. | Continue to prepare your proposals/dossier in preparation for in class review. | 2) Class 4:
Come prepared with 10 web links of artists/curators that you follow or find resonant with your practice as a fine artist and show us for 5 minutes.

Identify your top choices and tell us why.

Brain storming session on innovative or unconventional methods to present work.

Continue to prepare your proposals/dossier in preparation for in class review. |
| Class 4 | Creating a web presence.

The importance of the World Wide Web in building your art presence and brand within your chosen communities.

Optimizing your web site and connecting to your particular community.

Splash page (getting the attention of your audience) Easy to navigate, excellent writing about each piece, good links page, video, image popups, titles and meta tags on each page, home button, the emotional space of the web.

Options:
Blogging
Wordpress
Joomla.

Example New Media Artist.org | Discussion and analysis.

Student presentation of selected websites and evaluation. | 2) Class 4:
Come prepared with 10 web links of artists/curators that you follow or find resonant with your practice as a fine artist and show us for 5 minutes.

Identify your top choices and tell us why.

Brain storming session on innovative or unconventional methods to present work.

Continue to prepare your proposals/dossier in preparation for in class review. |
CC Photoshop/Lightroom as a way to automate to web to create a 5 minute web page.

What makes a great website?
Examples:

Rafiel Lozzano Hemmer http://www.lozannohemmer.com/
Gregory Barsamian http://www.gregorybarsamian.com/
Wim Delvoye http://www.wimdelvoye.be/
Casey Reas http://www.groupc.net/index.html
Beth Caviner Stichter http://www.followtheblackrabbit.com/index_main.htm
Joshua Mosely http://joshuamosley.com/
Mona Hatoum http://www.whitecube.com/artists/hatoum/
Ken Rinaldo http://kenrinaldo.com

Utilizing meta tags to more accurately be found on site indexes

Naming your images.
Finding a web service provider and buying a domain name discussion about your domain or not

Uploading your website utilizing fetch
Strategies for getting your work seen by curators

<table>
<thead>
<tr>
<th>Class 5</th>
<th>Developing fair contracts for the artist with examples.</th>
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<td></td>
<td>The Technical rider...what is it? Ways to begin negotiation.</td>
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<td></td>
<td>Hand out general contract and links: <a href="http://www.nyfa.org">http://www.nyfa.org</a></td>
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<td></td>
<td>Art Office Business Letters Art Marketing 101</td>
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<td></td>
<td>Writing contracts for artists for public commissions.</td>
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<td>Negotiating with curators to be paid.</td>
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<td></td>
<td>The assumptive tone about budgets. What you can reasonably expect.</td>
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<td></td>
<td>Shipping nationally and internationally. Carnet and temporary import bonds. Finding a shipper and establishing a bond. Building crates and what is legal and what is not.</td>
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Review contract examples. Continue to prepare your proposals/dossier in preparation for in class review.
<table>
<thead>
<tr>
<th>Class 6</th>
<th>Museum and Gallery art worlds in DFW</th>
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<tr>
<td></td>
<td>Travel to visit with museum curators and gallerists to discuss current trends in getting into the space and ways of presenting work.</td>
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<thead>
<tr>
<th>Class 7</th>
<th>Museum and Gallery art worlds in DFW</th>
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<td>Travel to visit with museum curators and gallerists to discuss current trends in getting into the space and ways of presenting work.</td>
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<tr>
<th>Class 8</th>
<th>FINAL PRESENTATIONS OF Professional Dossier And Exhibition/Grant/Artist-in-Residence Proposal</th>
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<td>Review and Feedback</td>
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<td></td>
<td>Dossier/proposals for continued refinement of your artists brand.</td>
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<thead>
<tr>
<th>Class 9</th>
<th>FINAL PRESENTATIONS OF Professional Dossier And Exhibition/Grant/Artist-in-Residence Proposal</th>
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<tbody>
<tr>
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<td>Review and Feedback</td>
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<tr>
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<td>Dossier/proposals for continued refinement of your artists brand.</td>
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The following resources are provided as a point of reference as you begin to prepare your professional dossier:

**Interactive Electronics for Artists and Inventors**


**The Interventionists Users Manual for the Creative Disruption of Everyday Life**. Edited by Thompson and Sholette


- Chapter 8: Money for Research: How to Ask for Help (pp. 149-172)
- Chapter 10: Preparation of the Grant Proposal (pp. 181-200)

The Business of Art (pp. 101-128)


**Professional Orgs**

Art & Technology, Media Arts, Intermedia

ASCII Art and Science Collaboration
http://www.asci.org/

YLEM Artists Using Science and Technology
http://www.ylem.org/

Leonardo Magazine
http://www.leonardo.info/

**Ceramics**

The National Council on Education for the Ceramic Arts
http://www.nceca.net/

Italian Ceramic Society
http://www.icers.it/

The Ontario Clay and Glass Association
http://www.clayandglass.on.ca/

National Association of Ceramics
http://www.nache.org.uk/

The American Ceramic Society
http://ceramics.org/

The Australian Ceramic Society
http://www.austceram.com/

Ceramics Today
http://www.ceramicstoday.com/

Studio Pottery
http://www.studiopottery.com/

American Ceramics Society
http://ceramics.org/

Kohler Arts Center
http://www.jmkac.org/

**Glass**

The Ontario Clay and Glass Association
http://www.clayandglass.on.ca/

Pilchuck
http://www.pilchuck.com/

International Commission on Glass
http://www.icg.group.shef.ac.uk/

Stained Glass Association of America
http://stainedglass.org/

Glass Axis Columbus
http://www.glassaxis.org/

Art Glass Association
http://www.artglassassociation.info/

**Photo**

American Society of Photographers
http://asmp.org/

American Society of Picture Professionals
http://www.aspp.com/

American Photographic Artists
http://www.apanational.com/index.cfm?

Woman in Photography Organization
http://www.womeninphotography.org/wipihome.html

Photographic Society of America
http://psa-photo.org/

**Painting and Drawing**

Ohio Arts Council
http://www.oac.state.oh.us/

**Printmaking**

Largest print organization in North America
http://sgcinternational.org/about-2/sgc-conference/
International Print Center NY
http://www.ipcny.org/

Print Interesting Montreal
http://www.printeresting.org/

Southern Graphics Council
http://sgcinternational.org/

Mid America Print Council
http://www.midamericaprintcouncil.org/

American Print Alliance
http://www.printalliance.org/

Amity Art Foundation
http://www.amityartfoundation.org/

Estonian Printmakers
http://www.estograph.ee/

California Society of Printmakers
http://users.lmi.net/~jeaneger/csp.html

Chicago Printmakers Association
http://www.chicagoprintmakers.com/

Edinburgh Printmakers
http://www.edinburgh-printmakers.co.uk/

Inkteraction: International Printmakers Network
http://inkteraction.ning.com/

Greenwich Printmakers
http://www.greenwich-printmakers.org.uk/

Highpoint Crnter for Printmaking
http://www.highpointprintmaking.org/

Los Angelas Print Society
http://www.laprintmakers.com/site/home

Printmaking Center of New Jersey
http://www.printnj.org/

Spanish Printmakers Collective
http://www.spanishprintmakers.com/

Frogmans
http://www.frogmans.net/

**Sculpture**

International Sculpture Center  
http://www.sculpture.org/

Center for Metal Arts  
http://centerformetalarts.com/

Association of Sculptures of Victoria  
http://www.sculptorsvictoria.asn.au/

Sculptures Society of Canada  
http://www.cansculpt.org/

Washington Sculptures Organization  
http://www.washingtonsculptors.org/

TriState Sculptures Organization  
http://www.tristatesculptors.org/

The Sculptors Society  

The Sculptors Dominion International  
http://www.sculptorsdominion.com/

Sculptors Guild  
http://www.sculptorsguild.org/

National Sculpture Society  
http://ceramics.org/

**Exhibitions, conferences, residencies**

Art & Technology, Media Arts, Intermedia

AIM: Art In Motion, University of Southern California, Los Angeles, CA; annual; time-based media.  
http://www.usc.edu/dept/matrix/aim/aimv/

Ars Electronica Austria annual; time-based media.  
http://new.aec.at/news/

Boston Cyberarts  
http://bostoncyberarts.org/

Art Futura, Spain; annual; digital technologies and new media.
http://www.artfutura.org/v2/

Boston Cyber Arts Festival, Boston, MA; biennial; art and technology. 
http://bostoncyberarts.org/

Japan Media Arts Festival 
http://plaza.bunka.go.jp/english/festival/about/

Transmedial Germany 
http://www.transmediale.de/

DEAF, Rotterdam, Netherlands; biennial; electronic art. 
http://deaf.v2.nl/

Electrofringe, Newcastle, Australia; annual; digital, electronic, and new media arts. 
http://www.neme.org

Elektra Festival, Montreal, Canada; annual; electronic music, digital imagery, and robotics. 
http://www.elektrafestival.ca/

EMAF, Osnabrücke, Germany; annual; media art. 
http://www.emaf.de

ISEA Inter Society of Electronic Arts 
http://www.isea-web.org/

VIDA Art and Artificial Life Spain 

Sonar Media Arts Festival 

Eastern State Penetentiary 
http://easternstate.org/visit/site-rentals-special-arrangements/artists-proposals-2011-season

CAA new media, film and video. 
http://www.collegeart.org/opportunities/listing/5918/

Lexington Art League 
http://www.lexingtonartleague.org/

Art Rubicon 
http://artrubicon.com/

Siggraph 
http://www.siggraph.org/s2011/for_submitters/art-gallery
Rhyzome.org
http://rhizome.org/commissions/

Museum of Fine Arts Houston
http://mfah.org/fellowships/core-program/

Harvest Works
http://www.harvestworks.org/

Bemis Center for Contemporary Arts
http://www.bemiscenter.org/

Young Arts
http://youngarts.org/apply

Creative Capital
http://creative-capital.org/
Ceramics

Eastern State Penetentiary
http://easternstate.org/visit/site-rentals-special-arrangements/artists-proposals-2011-season

Spaces Cleveland
http://www.spacesgallery.org/

Fulbright Scholars Program
http://www.cies.org/us_scholars/

Ceramix Biennale
http://www.kocef.org/eng/03_biennale/03.asp

Fine Art Works Provincetown
http://www.cies.org/us_scholars/

Kohler Arts Center
http://www.jmkac.org/

Bemis Center for Contemporary Arts
http://www.bemiscenter.org/

**Photo**

Museum of Contemporary Photography
http://www.mocp.org/collections/mpp/

Anderson Ranch
Oregon Center for Photographic Arts
http://www.blueskygallery.org/

Spaces Cleveland
http://www.spacesgallery.org/
Photo Fest Organization
http://www.fotofest.org/

PostMasters gallery NY
http://www.postmastersart.com/

Photo Lucida
http://www.photolucida.org/

SoHo Photo
http://www.sohophoto.com/

Louisville Art Organization
http://www.louisvilleart.org/

Bemis Center for Contemporary Arts
http://www.bemiscenter.org/

Lightwork
http://www.lightwork.org/

**Printmaking**

Lexington Art League
http://www.lexingtonartleague.org/

College BookArt.Org

Center for books.org
http://www.centerforbookarts.org/

Spaces Cleveland
http://www.spacesgallery.org/

83 Gallery Short North
http://83gallery.com/

Creative Capital
http://creative-capital.org/

**Sculpture**
Eastern State Penetentiary
http://easternstate.org/visit/site-rentals-special-arrangements/artists-proposals-2011-season

Lexington Art League
http://www.lexingtonartleague.org/

Spaces Cleveland
http://www.spacesgallery.org/

PostMasters gallery NY
http://www.postmastersart.com/

Fine Art Works Provincetown
http://www.cies.org/us_scholars/

Kohler Arts Center
http://www.jmkac.org/

Bemis Center for Contemporary Arts
http://www.bemiscenter.org/

Puffin Foundation
http://www.puffinfoundation.org/

Womans Arts
http://www.womenarts.org/fund/fundlists.htm

Young Arts
http://youngarts.org/apply

Creative Capital
http://creative-capital.org/

**Resources Accessible for Art and professional practices**

http://www.collegeart.org/guidelines/practices

Media Access Project – www.mediaaccess.org

Entertainment Careers – http://www.entertainmentcareers.net/

Center for Democracy and Technology (CDT) – http://www.cdt.org/

Center for Science in the Public Interest – www.cspinet.org

Public Knowledge – advocacy for public interest in the information age – www.publicknowledge.org
The Author’s Guild, Inc. – www.authorsguild.org

The American Print Alliance - http://www.printalliance.org/

Art Table - http://www.arttable.org/index
Legal

Lawyers for the Creative Arts http://www.law-arts.org/

Patent & Trademark Attorney Resources - www.piperpat.com

Trademark Law information site – www.ggmark.com

U.S. Copyright Office – www.loc.gov/copyright/


World Intellectual Property Organization (WIPO) –
http://www.wipo.int/portal/index.html.en

Federal Communications Bar Association – http://www.fcba.org/

Volunteer Lawyers for the Arts (VLA) – http://www.vlany.org/index.php

The Student Press Law Center (Journalists) http://www.splc.org/

association of intellectual property attorneys.az

Specialty Organizations

New Media Caucas - http://www.newmediacaucus.org/wp/

Association for Latin American Art - http://www.smith.edu/alaa/

Glass Art Society - http://www.glassart.org/

International Sculpture Center - http://www.sculpture.org/

Leonardo International Society for the Arts, Sciences and Technology -
http://www.leonardo.info/isast/LEAF.html

Mid American College Art Association - http://www.macaart.org/

National Council on Education for the Ceramic Arts - http://www.nceca.net/

Society for Photographic Education - https://www.spenational.org/
Queer Caucas for the Arts - http://artcataloging.net/glc/glcn.html

Visual Culture Caucus - http://www.theasa.net/ caucus_visual/

Womans Caucus for Art - http://nationalwca.org/index.php

Finding an Art Teaching Position

http://careercenter.collegeart.org/jobs

Association for development of excellence in teaching - http://foundations-art.org/