

**GRADUATE LEARNING PLAN**  
for  
**Daris Jasper**

**DOCUMENT DATE: October 20, 2011**

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| <b><u>FOCUS AREA:</u></b>     | Increasing/attaining Corporate Sponsorship for Arts and Arts Education. |
| <b><u>Prof. Advisor:</u></b>  |   |
| <b><u>Faculty Mentor:</u></b> |   |
| <b><u>Cluster:</u></b>        |   |
| <b><u>Approval:</u></b>       |   |

## **► PART I: Personal/Professional Background & Goals**

Directions: In Part I, the student provides a context for the Graduate Learning Plan and a rationale for both his/her career direction and choice of the MAAPS Program of study as a vehicle to assist movement in that direction. Specifically, Part I is to include three sections:

- A. a brief description of the student's personal and professional history (including education, past/current positions, key interests, etc.);
- B. an explanation of the three or more years of experience (or equivalent) offered in support of the Graduate Focus Area;
- C. a brief description/explanation of the student's personal and professional goals.

### **A. Description of My Personal/Professional History:**

I started my journey when I learned that I had a love for fashion. My love for fashion came from the joy and sense of power that came from expressing who I believed myself to be through the clothes that I wore. When I was younger, I was quiet and a little shy. I compared myself to my two older brothers who were outgoing, well-liked, and extroverted. I admired them and wanted to be like them. I had an affinity for the attention and the compliments that I received from dressing well. My self-esteem rose and I began to display the very qualities that I revered my brothers for having. Another reason for my love was how fashion allowed me to be creative. My zeal for fashion had everything to do with the process of finding a clothing item and matching it with another so that they went nicely together to become a well put-together outfit. As a novice without much design knowledge I wasn't conscious of what was taking place. I just knew what I felt and what looked good aesthetically. I had no knowledge of color theory, fabrics, styling, and textiles. It was more about the experience that I was a part of while I was shopping and putting together my style. I enjoyed the experience of the entire trip to the mall and entering the stores, the interaction with the sales associates, the lighting of the boutiques, the smell of the clothing, and listening to the music that was playing.

I was quite sensitive to these aspects on a level perhaps more than the average person. I paid more attention to these details and how they affected me more than most people. The ultimate thing that helped me to realize that I loved fashion was that I have a pretty laidback personality and there aren't too many things that bother me or upset me. However, when my second-to-oldest brother went into my room without asking and wore my clothes it really made me angry. Of course, I'd always forgive him but it got my attention and helped me see that I cared a lot about my clothes more than everything else. I began working in the fashion industry after I was given advice from my oldest brother to work at the mall at a clothing boutique when I was in my junior year in high school. While working, I learned that I also loved meeting and learning about the people who I assisted. Working at the clothing store allowed me to make new friends and have more fun in life. Most importantly,

I felt that I was useful and contributing to how others felt about themselves and how they looked. I felt more a part of the community as a whole as if I found my role and place. I truly enjoyed working at the clothing store, and it came to me with ease. I was doing something I liked, and all I had to do was talk to people, top it off, I got paid for it. To get better at my job, I researched and taught myself sales and became interested in social psychology, social behavior, and consumer behavior. I read books about how to be a good conversationalist and improving sales. I thought if I knew more about these areas it would help me become better as a sales associate. Ten years later, I still used the skills and techniques that I taught myself from reading books on these subjects. I'm able to have a conversation with just about anyone I come into contact with. I'm less timid and more confident. Three books that I believe helped me the most are *The Art of Conversation* by James Morris, *Winning Moves The Body Language of Selling* by Ken Delmar, and *How to Win Friends and Influence People* by Dale Carnegie. I would recommend these books to anyone going into sales. These books helped me improve the way I relate to others and have helped me enrich my personal relationships tremendously.

Even though I loved my job at the clothing store, there were two things that I hated about it. I hated folding clothes and I hated the frequency of change of the store's layout. It would be those days that I wasn't there that the store manager would rearrange the store. I felt that this caused me to be less effective at my job because it made it difficult to locate the items that I needed for customers. I eventually saw that this was causing me a loss of sales. Imagine looking for a particular style and size of jeans in a section of the store that would have been there on Monday, and now, because it's Wednesday, that jean is placed in an entirely different section. That meant that I had to relearn the layout of the entire store each time that I came to work. After going through the event of assisting a customer and not being able to help them or having them lose their patience with me because it took me more time than usual, a light bulb went off in my head. I got an idea to make shopping more fun and easier for not only the customer, but also for anyone that worked there.

My idea was to open a clothing boutique that would be designed like a walk-in closet. My thought behind this design was where do people keep their clothes? They keep them in their bedrooms and closets. So, why not design a store that appears like a closet? I committed to the idea and made the decision that I wanted to open my own clothing boutique. The design would improve on what I loved about working at the clothing store and solve the problems that I had with the store completely changing and having to fold clothes. I would put everything on hangers, get rid of the inventory stock, and keep everything on the sales floor. This would allow the customer to easily find the items that the store had for sale, limiting the real need for assistance from a sales associate, eliminating the need for folding clothes, and reducing clutter.

It also would allow for the sales associate to get to know the customer better and build a long-term relationship. Therefore, it would create an environment to induce increased sales.

In my senior year of high school, I learned about a college located in Miami, FL that offered a degree in fashion merchandising and taught students how to own and operate a clothing boutique. The school was called International Fine Arts College. Once I decided that I wanted to have a career in the fashion industry and own a clothing boutique, I applied to the college and was accepted. While in Miami, I met some of the most important people in my life and career. They were Jerry, Christina, Damian, Mickey, and Estee.

I was especially focused on learning everything that I needed to know to open my own business. I went in with an attitude that now, looking back, I would have changed. I didn't network with my peers as much as I could have. I don't regret not doing so but I believe I could have built more relationships. The ones that I did make are still great today. Jerry was a professor that I had for advertising and store design. He taught me a lot about advertising and marketing along with designing a store. The things that he taught me were important to the concept of my store. It was also in his class that I came up with the name of my store. Estee and I were partners on a class project in our advertising class. We had to come up with an ad campaign.

While we brainstormed for ideas, one came to us that the store we created would sell only jeans. I learned the name of a business should tell what your company is about. We first came up with the name Just Jeans. However, that name was already taken by a specialty store in Australia. We used the company Just Jeans for our project of creating an ad campaign. Estee and I still had to come up with a name for our store that we were creating. I thought the idea we came up with of only selling jeans was genius and by playing on the words jean and genius I coined the name Jeanius. Jerry ended up becoming my mentor, giving me the advice and encouragement I needed. I also received encouragement from my friends Christina and Estee. Christina and Estee lived upstairs from my apartment, and we became best friends. We studied and supported one another and became like family. Christina had a gift for capturing the attention of an audience that I admired she was also talented at bringing people together. You know when you're on the right path when things and people fall into the right place and at the right time. Estee was from Maryland. We had a lot in common and similar visions. Her vision was comparable to mine, because she wanted to open a clothing boutique that simulated a bedroom. It felt like fate how our ideas complemented each others. We decided that we would partner and help each other with our goals, write a business plan, and open a store together. My roommate that lived with me underneath Christina and Estee was Damian. Damian was from the Bahamas and studying graphic design. He was also a talented artist and photographer. Damian played an important part of my

incorporation of art into the design of Jeanius. It was from many conversations with him that I learned many technical aspects of art and gained a great appreciation for visual arts. I had the epiphany that the skills that I was learning for the marketing of fashion could also benefit Damian and other artists with the marketing and promotion of their art. It would also create advantages for the design of Jeanius. It would allow me to change the décor monthly or bi-monthly, keeping the store fresh. The other advantage would be the cross-promotion that would occur from individuals coming for the art and being exposed to the clothing and vice-versa.

I learned from these friendships the importance of having people around you that are good at what they do. It is important to have others around you that can see your vision, believe in you, and can support you with valuable advice. After graduating with my A.A. Degree, I transferred to the Illinois Institute of Art at Chicago to continue my education and attain my B.A. in Fashion Marketing and Management. Continuing my education allowed me to further expand and develop my ideas and plan for the operating of Jeanius. While in school, I took on two important internships that gave me useful skills that I need to know to become more aware about running an art gallery and how to market.

My first internships were at two companies that were media buying agencies for direct marketing. It was a strategic move that I worked with these two companies because of my interest in advertising and marketing. I wanted to learn and experience as many aspects of going into business as I could. I was attracted to direct marketing because I was aware that you were able to track the dollars that you spent for advertising. I began working for Mickey who founded one of the agencies in Miami after several years of working for others. Mickey was very successful and is a leader in the direct marketing business. He was one of the founders that started the trade organization Direct Marketing Association Broadcast Council. Mickey taught me a great deal about media planning and buying and introduced me to my second internship for which I interned in Chicago.

My experiences at these two companies taught me what I needed to know about media buying and planning for ad campaigns. I took from this experience how important return-on-investment was for marketing. I learned the jargon and how ad agencies worked. I was also able to see myself at a level of success that I, up until that moment, never experienced. It fueled my ambition and confidence that it was possible for me to reach a high level of success.

To learn about fine art galleries and the art business, I applied for an internship at a local gallery in the Chicago Arts District. The owner, Robin, taught me a lot about how to operate an art gallery. I learned from her how to frame, curate, hang, and talk about art. I learned the challenges that small

business owners face. I also gained knowledge of how to coordinate and work with artists. I found out that some artists have egos and are emotional, and when working with them, you can't allow them to affect your mind state. In addition, I was trained how to critique and determine what made for good art. I also learned more about the type of art that I liked. Robin introduced me to some of the most talented artists, I know, gave me the experience that I needed for starting my own gallery, and was the first to give me the push to start the process of finding available space to rent.

When I achieved my degree, I immediately joined the workforce at a Marketing Research Company. While working there, I learned the process of primary consumer research. I also took from my time there how to inquire about consumer's habits and lifestyles. I learned what other companies wanted to know about their customers. This knowledge gave me a better idea of what I needed to know about my customers to better serve them, learned they're wants and needs, their likes and dislikes. I became skilled at finding the right questions and how to ask them. I also gained knowledge of how to qualify individuals as customers. I was able to learn from my manager, Jesse, how to motivate and be a good manager by leading by example. He was the type of leader that was the first in the office and the last to leave. His work ethic was an invaluable model to pattern my own work ethic after. I loved to work for him because he made a monotonous job fun and engaging. My experience working at Schlesinger was great training for how to do market research.

During this time, I was contracted with a bank to curate art exhibitions and art consult in three branch locations in Wicker Park, Lincoln Park, and Streeterville. Before I graduated, I began taking steps to start my company by first incorporating as an S-corp. In the process, I learned that the name Jeanius was already taken by a company that produced tutoring software for children. The owner of the company was named Jean, and since he was helping children learn, he came up with up with Jeanius. However, I still wanted to use the name Jeanius and tried adding to it. I tried Stroke of Jeanius, but that too, was taken. Then, I tried adding artistic to Jeanius. I Google searched it, and nothing came up. I searched for the name with the state of Illinois, and it was available. I called Estee to see what she thought, and she liked it. So, we decided on the name Artistic Jeanius. The next step was opening a small business checking account.

I chose XXXXX Bank because it was convenient. It was across the street from where I worked. When I opened the account, I met the branch manager, and I told her about my business and what I wanted to do. I went in to cash every check and to make transaction. I opted out of direct deposit. My reason for doing this was because it would allow me to build a relationship with the bank. This worked to my benefit, because when the manager made the decision that she wanted someone to incorporate original artwork into the bank's branch lobby, and she came to me. We sat down in her office, and she told me what she needed. It was unbelievable because my final project for

graduation was exactly what she wanted. I had just completed a project and put a marketing plan together for one of my courses. I had what I needed to do it and all worked out. So, in the meeting, I was confident that I could do it. I accepted the arrangement and got to work right away. I was in a good position because I had a large corporation as a client and was working at the nation's largest market research firm. I was on the right track. I also was on the board of a nonprofit.

I joined the board of the nonprofit because I wanted to give back to the community and I was introduced to the organization through an associate of the bank manager at XXXXX Bank. The nonprofit mentors students in CPS schools who desire a career in design fields such as architecture, industrial, fashion, and graphic design. The nonprofit presented more opportunities to network with a talented group of design professionals. I increased my reservoir of design knowledge. I also got more experience with executing events and learned about how to get sponsors and supporters. I also got a lot of experience with administrative responsibilities working as an administrative assistant with the nonprofit organization.

One experience that I carry with me is when the nonprofit had one of their events called Design Youth Forum. It's an event where they bring CPS students to a university in Chicago for a day of producing a project in their desired field. They receive information about the field their interest. They are also given gift bags of art supplies, brochures, t-shirts, and lunch for the day. I was responsible for coordinating the school buses that were to pick the students up from their high school.

One year of the event, the bus company that nonprofit used each year wasn't available. The bus company had neither buses nor drivers the day of the Design Youth Forum. This was a major predicament because the event would have had to be cancelled and there would have been no way to transport the students to the university. I had to react swiftly to come up with a solution to get the students there for the event. I quickly thought to see if there were other bus companies that were available. The challenge was finding another bus company that had enough drivers and buses that could pick up the students from the five different high schools in different districts, and bring the students in time for the start of the event.

The first step I took was to gather a list of all the bus companies and their phone numbers. Once I compiled a list, my next step, was to call them one by one, tell them my needs, and let them know my urgency to find a bus company that could assist me. I wasn't surprised that the companies I called were not able to provide service because of the late notice, and their fleet of buses was in use for that day and time. I relentlessly kept making phone calls until I found a company that could. As I was nearing the list and running out of options, I finally got a company that had a few drivers and buses that could transport the students. I was relieved that the event was going to happen and

that I was able to find a solution. Another positive result from this situation was that I was able to save the nonprofit money because the bus company that I contacted was less expensive than the original company they've used in the past. I learned from this experience that it's important to stay calm, think positive, and know things will work out the way they are supposed to. I knew that if I wanted to open my own gallery/clothing boutique I would have to become familiar with the art scene in Chicago, and XXXX Bank gave me a platform to meet artists in the community and help artists get exposure by exhibiting and promoting their work. It was as if I had a gallery without the overhead. It allowed me to have full control of the process with one exception; I couldn't show any art that was offensive and political. My experience from working with XXXX Bank led me to build a network with the Chicago artist's community and build a trusting business relationship with the bank. It turned out being a great strategy because the relationship allowed me to receive greater service and assistance, especially when applying for a business line of credit. Even though I was young and this was my first business, I was seen less as a risk. In 2007, at the age of 24, I was provided the opportunity to receive a small business line of credit and open the doors to Artistic Jeanius in the Chicago Arts District. All of these situations helped me to build my network and clientele, preparing me for the next phase and steps in my profession.

In September of 2007, I reached my goal of being able to finally open Artistic Jeanius and suffered a tragic loss of a close friend. My childhood and best friend Seth, including Estee, decided that we would start Artistic Jeanius together. Seth and I are like brothers. We grew up in the same neighborhood, went to the same schools, wrestled on the same high school team, and had a lot in common. We both had two older brothers that were best friends and like brothers: Darnell, who was my second-to-oldest brother, and Travis who was Seth's oldest brother. Travis was always supportive of me. He was always there to listen to my ideas and give me encouragement. Most importantly he always showed that he believed in me. One day, I received a phone call that he Seth's brother, Travis was murdered. It was a great loss to both of our families. Seth took the loss of his brother the hardest, so we thought. A year later and a few days after I signed the lease to the space of our gallery Seth's father committed suicide. I remember calling Shawn, Seth's father, for advice. Like Travis, he too was always there for me to talk about my ideas, or anything for that matter. I wanted to ask him an electrical question about the lighting fixtures. I remember not getting an answer. Later, I found out that it was during that time of my phone call that he was found dead. Sometimes, I think what if I would have called sooner and was able to talk to him whether it would have changed anything.

I mention Seth's and my loss of our brother and father because it changed the course of our plans. It impacted the choices that we both had to make as business partners in Artistic Jeanius. Seth took the loss much harder than me.

It was a difficult time in his life of mourning and sorrow. I was left with the decision to wait or take the opportunity. If I chose to open, I would have to go on without the assistance of Seth. The other choice was to hold off plans, wait for Seth to grieve, and to regain normalcy in his life, which, would be an undetermined length of time. I made the decision to continue and accomplish the goal that we had worked and sacrificed for. I didn't want anything to stop me.

I felt that the opportunity was handed to me, and if I waited for the perfect time then it may never be perfect. It was a hard decision to make because, essentially, I'd be starting Artistic Jeanius on my own. I began to get Artistic Jeanius ready for a grand opening. I thought that I made a good decision to do so and felt that when Seth was ready, he could step in and take a more active role as a partner in Artistic Jeanius. Estee still lived in Maryland and would have to work with me from a distance. I flew her and myself to Las Vegas for the Magic Tradeshow to buy inventory and then Chicago to prep the store. It was exciting because all the ideas that we put on paper were all coming to fruition. It was a few months later when Estee told me that she would need to step down as a partner. I believe her decision was out of fear and wanting to stay in Maryland. I can't tell you her reason for sure, but I associate it with the long distance and the change that it would cause in her life. Estee also had a daughter and was beginning to start a family of her own. That was another set-back because the two people who were closest to me and I trusted were no longer there for me to call on with the same involvement as before. Nonetheless, I was determined and my ambition carried me forward to proceed with opening Artistic Jeanius.

On September 26, 2007, the day had finally come, one that I worked for six years to happen. I opened Artistic Jeanius to the public during the Chicago Arts District's Annual Pilsen East Open House. It was a proud day for me because all my education, planning and hard work had led me to reach my goals and aspiration up until that point. I debuted with an exhibit by artist, Max, entitled *Working On It*. I have worked with him since we met and have exhibited his work at XXXX Bank. Max became my favorite contemporary artist. He is an artist that is talented, creative, and humble. There are many lessons that I learned since that first day at the grand opening about life and continue to rely on the wisdom from the many experiences that came with owning my own gallery. I also had to apply knowledge that I learned in past experiences to situations that occurred while running Artistic Jeanius.

The value of community was my first lesson. It was the first time I experienced in my professional history community from a perspective of leadership, and being at the center of the community building around Artistic Jeanius. In the first few months of being open I had an amazing response from the individuals that entered my gallery space. Everyone expressed the love of the art and the clothing that we offered. They also loved the

uniqueness of the design of the gallery. The feedback that I received was all positive and because the gallery was set up as a bedroom and walk-in closet, I was told that it felt comfortable and inviting. I had produced the desired outcome for how I wanted people to feel when they entered the gallery. I believe the community felt a part of what I presented. I remember one day I had a furniture designer named, Greg, come in, and we started to have a conversation. We got to know each other. I explained the concept and my goals of Artistic Jeanius, and he told me he owned a furniture gallery around the block from me. He told me he liked what I was doing and liked the design of the space, but if he came in here, he'd freak the place out. To his disbelief, I told him that he could come in the space and do whatever he wanted. I remember the look on his face when I said that; It was one of surprise and shock. A few weeks later, he came in with bedding, furniture, and accessories for the gallery, giving it a much more complete and sophisticated design. I was more surprised and shocked about his willingness to give without knowing me.

His talents and passion added more style than what I could have added on my own. He offered his time and skills to me as a neighbor who wanted me to do well and be successful. I learned about my style, while working with artists, is to allow complete artistic freedom. I like this style because it builds trust, allows autonomy, and increases ownership in the project. My philosophy is to get out of the way and let them do what it is that they are best at. If I could do it, I would do it myself. There were also fashion designers that wanted to display and sell their clothing in the space, filmmakers that wanted to do screenings, and music artists that wanted to perform and have listening parties. It was unbeknownst to me that I would be presented with these opportunities when writing my business plan. I took advantage of them as much as I could. Artistic Jeanius had become a multi-purpose space that fringed the border of being a community arts center.

We incorporated most of the ideas that was presented to me, and I came up with everything from Pillow and a Movie film screenings of independent film makers, to salsa and yoga classes, to listening parties, to music performances, to food and wine tasting with local chefs, to get-out-the-vote parties, to fundraisers, to birthday parties, and even a funeral wake. I learned that I had done everything that I could do on my own and felt that Artistic Jeanius would continue to grow if everyone saw the space as their own and felt included.

In my career I also had to face challenges from internet fraud. In my experience I had to deal with email fraud by thinking quickly, coming up with a plan, and using good communication skills. One day I was interrupted by a phone call from a customer that asked if I was OK. I told her, "Of course why wouldn't I be?" She told me that she had received an email saying that I was stranded in Nigeria, had lost my wallet, and needed money to get home and that I needed her to send me money. It also said in the letter, that I didn't want my parents to know and that I would pay her back when I was safely returned to home.

That day, I received several phone calls and emails from costumers and friends asking if I was okay. Once I realized that my email account had been broken into, I immediately sent an email to everyone on my contact list that I was safe, not stranded in Africa, and not to send any money. I also included my new email address and told everyone that I was thankful for their concern. I came up with an idea of a public relations campaign to spin the event into something positive. Artistic Jeanius hosted a fundraiser a few weeks before all of this took place for a nonprofit called Project Focus. Project Focus's mission was to help communities in Ghana build schools, hospitals, and social programs. I came up with an exhibit that would be a silent auction where artists would paint plastic awareness ribbons inspired by the campaign of their choice. The money raised would go to Project Focus linking the connection to the email fraud, me being in Africa, and the Project Focus's work being done in Africa. I received a lot of positive feedback about how I handled the situation, taking something negative and making it positive to benefit others. Another Important lesson that I learned in my professional experience was never to judge a book by its cover. It's true that you never know who you could be sitting next to. In the second month of opening Artistic Jeanius, one of the designers and I went as venders to a holiday shopping event produced by the city of Chicago at the Chicago Cultural Center. I felt that it would be a good way to gain exposure and make some sales. When we were at our booth, we had a homely man come to us and ask if we knew where to find a man by the name of Mark. We both told him that we didn't know him and couldn't help him. At that moment, he noticed the artwork that I had on display there. He told us his name was Immy that he liked the artwork I had on display, and that he was also an artist. Immy told me that he had a picture of Mona Lisa that was nude and that I should see it. I gave him a flyer with the address of the art-house and told him to come by when he had a chance.

The next day at Artistic Jeanius, while doing some work, I heard a knock on the door and window. It was the man who I told to come by. I was impressed by his follow-up. It was cold, and I went to the door to let him in. I asked why he didn't just come in, we were open. Once Immy was in, I noticed that his portfolio was made of cardboard and duct tape. His clothes were dirty, and he spoke little English. I proceeded to request to see his work, and he began to take them out of his makeshift portfolio.

The first drawing that he pulled out was a geometric, abstract drawing with lots of colors from sharpie markers on a poster board. I wasn't impressed and asked him to show me more. He extracted a similar drawing that was again, marker on paper. Again, not impressed, and I asked did he have more. He told me to wait, and then began to look for a large, clean open space on the floor. He placed a drawing done in pieces on the floor. His mannerism was as if he was putting together a puzzle. It was his Mona Lisa that he told me about. I stood there speechless when he had completed putting all the pieces on the

floor. He had assembled a three feet by six feet picture that was amazing. It was colorful and one-of-a-kind. Because I couldn't understand Immy completely, I asked the designer that was with me at the event where I met Immy.

She spoke Spanish and was able to translate what he was saying. Immy told me that he was staying at a men's shelter, he was homeless, and his luck had run out. Immy also told me that he had been all over the city looking for somewhere to show his art. He asked if I would hold his work because he trusted me. I wondered why he trusted me without knowing me. Nonetheless, I agreed without discrimination or judgment. I truly believed that his work was good and felt that if I was in the same situation, I would want someone to give me a chance to get back on my feet. It was a great decision that I made. Immy was an artist with untapped potential. His work was like no other and the fact that he used Sharpie and paper to create large murals made it more amazing.

One of Immy's goals was to have Sharpie sponsor him and his work. It was also suggested from others who saw his art that I should contact Sharpie. For several weeks, I made phone calls to a brand manager and left countless messages. Finally, a friend informed me that Sharpie had contacted him after seeing one of his pictures that he had taken of Immy online. Sharpie was looking for artists who used their markers to create art and was beginning a blog about it. My friend gave me the contact person of the P.R. Manager for Sharpie; and I finally was able to begin a relationship with Sharpie and set up for Immy to be the first artist featured on the blog, to be recognition of Immy as the Sharpie King, and given sets of markers. I also arranged for the brand managers to meet Immy at Artistic Jeanius.

I never pursued a sponsorship for an artist before but I attempted to contact Sharpie. I became aware of the potential of sponsors when I had Red Bull and Smartwater walk into my gallery with product to serve at my exhibits and events. Without me contacting them they heard about my events and exhibits and felt that Artistic Jeanius would be a place that they could reach their consumers. I felt that there was something that I was doing that I wasn't taking full advantage of. I had created an experience from my exhibits and a group that companies wanted to be a part of.

I wanted to know more about how to get more sponsors and began to research sponsorships and how they worked. I later met a woman that works in the field of event sponsorships. I began working with her to learn more about the process and how sponsorship works. She taught me who to contact, the time needed for the process, and how to create a sponsorship deck to attain sponsorships. I know that there is a lot more for me to learn in order to meet my goals. I have now reached the point of attaining sponsorship for arts and arts education to help fund the exhibits and educational programs are how I

want to contribute and be of service to artists and teachers in the next phase of my professional career. The experiences from my professional history confirm my next steps on my career path and steps that have led me to DePaul University.

### **B. Explanation of My Experience in Support of My Graduate Focus Area:**

In my experience, I've worked with corporations that have sponsored exhibits and events produced by Artistic Jeanius. Such events were Investments in Arts, Awareness Ribbon, Pillow and a Movie, and We'll See. I would like to become more knowledgeable and skilled in the sponsorship process of corporations to create the outcomes of attaining and increasing corporate sponsorships. I would like to learn how to value sponsorships, how to write more effective proposals, how to better negotiate agreements, how to measure return on investment, and how to increase sponsorship sales. I would like my graduate focus area to contribute to helping me with accessing funds and other resources to support my mission of sharing and promoting the arts and arts education through exhibits, cultural events, and nonprofits that are art and design focused.

I believe that without proper funding artists suffer from lack of resources such as space, material, education, and exposure. I see corporations as part of the community with the financial resources that can support artists and arts education initiatives. My research of corporations and business executives demonstrates a need to maintain corporate responsibility and to create departments within their organizations to fulfill the needs of programs that address environmental and cultural issues. With federal and state budgets being decreased yearly it is unfortunate that the first programs to be cut are the arts and arts education. I think that businesses will play a bigger part in the world's social issues, and can be seen with the rise of more social enterprises.

### **C. Description/Explanation of My Personal/Professional Goals:**

My personal/professional goal is to be more effective in bringing the arts and businesses together in a mutually beneficial relationships in which goals are and objectives are met. My goals are to provide better services and resources to artists, designers, and art educators. I have the goals of supplying exhibition space and curating exhibits for artists to present their art to collectors, supporters, and patrons. I also have the goal to reach a larger audience. Another professional goal I have is to launch my new business, Third Space Now, and operating by 2013. Third Space Now is a co-working office space for entrepreneurs with art and design as its focus. In addition, Third Space Now will also provide space for art exhibits, performance arts, and event space.



## ► **PART II: Liberal Learning Self-Assessment**

Directions: In Part II, the student reflects upon and assess his/her current performance in relation to the five LIBERAL LEARNING skills and specific facets associated with each (See HANDBOOK SECTION IV.) This self-assessment is important in identifying gaps between where the student sees him/herself now and where he/she wants to be in each of these areas at the end of the MAAPS Program. In this way, both strengths and limitations can be identified and either built-upon or resolved through specific Learning Activities in the student's Focus Area and/or through all-the-more purposeful participation in the Liberal Learning Seminars. Specifically, this section is to include:

- A. a description of the student's strengths & limitations regarding each of the **Liberal Learning Skills & Facets** including initial intended strategies for developing areas of limitation and enhancing areas of strength. (For fuller description of LL Skills & Facets, see HANDBOOK SECTION IV.)
- B. a description of the student's particular interests in each of the six Liberal Learning Seminar topics. (For a fuller description of the LL Seminars, see HANDBOOK SECTION IV.)

### **A. Liberal Learning SKILLS—My Strengths & Limitations**

#### Elements of (Effective) Practice

Reflection – My strengths in regards to reflection are I'm able to sense what I feel and identify my emotion(s) along with the cause(s), and reflect on my actions and experiences from different point of views. I evaluate my ability to reflect critically on past and present experiences to determine future actions as a strength. I'm very capable of learning from my experiences and basing future intended outcomes on those experiences. I believe that I practice self-reflection well based on my ability to express and communicate who I am to others. I try to be a leader and not a follower, therefore, I contemplate if the decision that I'm making is in fact based on my beliefs and values.

My limitation when reflecting is that I can allow myself to be distracted when I'm in a moment of self-reflection. In example, depending on what I'm reflecting on I find that my thoughts can be detracted by other thoughts that capture my attention. Distraction for me can also be caused by outside stimuli that draw my attention away from my focus of self-reflection. Things that I can do to improve would be to become more aware and disciplined when I'm being distracted and losing focus while self-reflecting. I also can make sure I'm in environment that has fewer opportunities for distraction.

Agency – My strengths in relation to agency are I take responsibility for achieving goals; and I research more than one source of information. I believe that every experience is an opportunity to learn something new. My strength is my ability to network. I haven't been too proactive at maintaining my network; however, I have no problem with improving and continuing to develop my network. I believe I could be more organized when managing time and tasks to fulfill commitments. I noticed that I put everything in my head and try to remember my list of tasks. I also tend to go with the flow and not always setting a schedule to complete

responsibilities. Although I do complete a majority of my tasks on time I feel that I could improve my skills at time management.

Finding and using standards to track progress and assess effectiveness is something I see room for improving. I know the tools to use to track my progress, but I need to be more disciplined when using them. The tools that I use to track progress are accounting software, surveys, and journals. Such tools are ways that I measure my progress, and I feel that I can use them more effectively. I feel that I have a strength for taking responsibility for the outcomes of my actions.

Flexibility – I think that I'm very flexible when analyzing messy conditions/situations and applying knowledge from multiple perspectives, models, theories, roles, responsibilities, and contexts. An example would be when the recession of 2009 started. I was able to effectively adapt to the situation and use my resources to the best of my ability. I'm able to make connection between seemingly disparate entities, so I feel that this is another strength that I have. I'm able to see the bigger picture and see how everything connects. I believe that every problem presents an opportunity; and when the door closes another opens. I learn fast and put skills that I learn to use as soon as I'm presented the opportunity to.

## **B. Liberal Learning SEMINARS—My Hopes & Interests**

### **1. My hopes/interests for exploring Modes & Processes of Systematic Inquiry**

My hopes for exploring modes and process of systematic inquiry are to develop my skills at researching information within the sponsorship industry, and to develop awareness of new technology and trends. I hope to create ways to add value to both the businesses and artists that I work with. I want to be able to take the information that I collect and best determine how to efficiently use them with available resources. I hope to also learn the best way for me to manage the information so that it is accessible to me in an organized central location.

### **2. My hopes/interests for Understanding Personal & Org. Change.**

My hopes for understanding personal and organizational change are to learn about what causes change and to recognize change before it occurs. I also hope to learn more about how to create change in others. I would like to explore how arts and media create change in society with a deeper understanding.

### **3. My hopes/interests for Improving Interpersonal Dynamics.**

My hopes and interests for improving interpersonal dynamics are to explore and learn how to better develop online relationships with co-workers and employees-employer relationships. I've experienced

working with others online from many diverse backgrounds, and while never meeting these individuals in person, I'm very interested in learning how to build and grow interpersonal and a level of intimacy in these types of relationships.

4. **My hopes/interests for Valuing Human Difference**

In this seminar I would like to challenge my belief that I am open to and understanding of different cultures. I am interested in discovering if this is true about me by having to live for extended period of time in another culture. I think I have a good tolerance for other cultures, and I want to further explore and have better understanding of other cultures to really know and accept other culture.

5. **My hopes/interests for Engaging Ethical Reason**

My hopes for engaging ethical reason are to refresh my knowledge and hopefully learn new information that could test my ethics, and become aware and better apply the ethics that I currently have.

6. **My hopes/interests for Exercising Effective Leadership**

My hope for this seminar is simply to become a better leader. I believe my overall accomplishments of my goals will force me to take on more of a leadership role than I am currently in. I hope that I can become more effective in leading and inspire others to lead.

### ► **PART III: The Graduate Focus Area**

Directions: In Part III, the student offers a thorough definition and explanation of the individualized, career-related area that serves as the focus for his/her graduate study. Specifically, Part III is to align clearly with Part I (above) in terms of the student's background, current situation and goals and include the following:

- A. a PHRASE describing the student's individualized Graduate Focus Area including its core activity and primary context for application (i.e., "doing what? where?")
- B. an EXPLANATION of the phrase including its meaning, major components, major trends, knowledge base(s), major contributors, "cutting edge" areas, and list of resources consulted.

*(For a fuller description of the Graduate Focus Area, see HANDBOOK SECTION V.)*

#### **A. My Graduate Focus Area PHRASE:**

Increasing/Attaining Corporate Sponsorship for Arts and Arts Education

#### **B. EXPLANATION:**

1. Meaning: What does the phrase (above mean? Please provide here a brief narrative explanation o the Focus Area Phrase (above).

Increasing/Attaining Corporate Sponsorship for Arts and Arts Education means that this Focus Area will demonstrate that I have the expertise and I am able to attain or increase the level of sponsorship from the private sector for an

arts organization or artist(s), It will demonstrate that I am able to effectively find and express a sponsorship's value; and how the sponsorship is effective in reaching a company's marketing goals and objectives. It will also demonstrate that I can match the organization or artist with the best company. It will demonstrate I can present and propose to a company the property of the artist(s) or arts organization successfully. The Focus Area shows that I am able to build long-term relationships with the artist(s) or arts organization with the corporation in order to increase value. The Focus Area will demonstrate that I am competent in negotiations, research, analysis, valuation, and sales of sponsorships.

2. Major Components: What are the major components included in this Focus Area and how do they relate to each other?

The major components are:

- **Proposal writing** - creating meaningful content and correct structure. Modifying proposals to fit potential sponsor needs and categories.
- **Valuation** - determining the worth of a sponsorship package for sponsorships, promotion, naming rights, cause marketing, branded entertainment, product placement, and sponsored content.
- **Sales** - persuading and communicating benefits to sponsors through presentations that resonate with potential sponsors. Understanding potential sponsors motivations
- **Research** – researching marketing objectives and goals of potential sponsors. Research to justify expenditures, create and build activation strategies, and to be more competitive.

The major components are related to each other because the research that is done is used to determine companies that best match properties. Once the companies are determined than the next step is to write a proposal and include the amount of funds the property is requesting. This amount should be evaluated to equal the offering within the proposal. The next step is to sale your sponsorship package to potential sponsors using successful sales strategies.

3. Major Trends: What are the major trends affecting this Focus Area?

Major trends in sponsorships are:

- Sponsors paying for return on investment
- Consumer electronics increasing sponsorships
- Increase in music and arts sponsorships
- Increased need for engagement with sponsor's brand and customers.

- Going to top management to have them make decisions on sponsorship opportunities
- Having fewer partners to provide more value for sponsoring companies.
- The arts cannot rely on financial (institutions) sponsors like they were able to in the past and must show tangible benefits.
- Arts should not only look at sponsors from a philanthropic perspective and they should look at sponsors as partners in which they should provide a win-win relationship.
- More data is being required to make sales to potential sponsors because they're doing more research on sponsorship opportunity.

4. Knowledge Bases(s) What areas of knowledge (disciplines/fields) are most relevant to this Focus Area?

The knowledge bases that are relevant to this focus are marketing, event management, selling, and art.

- **Marketing** is a relevant knowledge base because the events that are sponsored need to meet the marketing objective and goals of the sponsors.
- **Event management** is relevant because events for sponsors must meet brand image, identify the target audience, create event ideas, plan and manage logistics to events.
- **Selling** is a relevant knowledge base because potential sponsors have to be persuaded to sponsor the properties presented to them.
- **Art is** a relevant knowledge base for my focus area because the artwork that is selected will play a significant role in reaching and engagement with the audience/target market of companies.

5. Major Contributors: Who are some of the major contributors in this Focus Area (e.ge. authors, researchers, professional associations, etc)?

6. Cutting Edges: What are the key areas of knowledge and skill required to be on the “cutting edge” of this Focus Area? In which areas do you already possess competence? In which areas are you seeking new learning?

Key areas of knowledge and skills that are required to be on the “cutting edge” of this Focus Area areas are technology, direct marketing/promotions, and psychology of engagement. Technology

changes daily, therefore, changing the ways sponsors/properties are able to interact with consumers. New gadgets such as the iPad, smartphones, and the virtual cloud are creating new ways of engaging and interacting between brands and consumers; and the development of interactive digital TV and smart TVs have revolutionized how television and movies are watched, thus, changing the creation of content and programming and the way advertising dollars are spent. In addition, technology is changing consumer habits and lifestyles, therefore, making technology an essential area of knowledge to stay abreast. Direct marketing and promotion is a skill and area of knowledge that the focus area should have to be on the cutting edge. Companies such as Groupon have transformed the way coupons are distributed and used. Two corporations working together are UPS and the US Postal Service have come together to offer Every Door Direct Mail as an effort to encourage local businesses to use the mail for their customer communications. Direct marketing is the best way to measure advertising campaigns and staying current on the latest techniques and methods are important in sponsorships. Engagement is a term that is often brought up in the context when speaking about sponsorship and marketing. An in-depth knowledge about the psychology of engagement will enhance the methods and techniques utilized in event marketing, advertising and promotion for sponsorships. I believe that a better understanding of how and what makes a person becomes engaged will produce better results in when creating sponsorship opportunities.

The areas that I possess competence are in direct marketing and technology. I hope to seek new learning in the psychology of engagement and would like to become more aware of how humans become engaged in activities, advertising, and with brands. Previous papers on studies about the psychology of engagement from a marketing standpoint are Cutting Through the Clutter: Marketing Products in Today's Information Overloaded Environment by Nilli Lavie, A Marketing Approach Designed to Win Hearts and Minds by Jane Raymond, and Feeding the Infovore: Explaining the Human Drive for Seeking Out Information by Dr. Ed Vessel.

7. Resource consulted: What resources did you consult in answering the previous questions and building your graduate Learning Plan?

The resourced that I consulted were

**Internet:**

- [www.sponsorship.com](http://www.sponsorship.com)
- <https://www.sponsorship.com/user/login.aspx?ReturnUrl=%2fIEG-Insights%2fLatest-Methods-and-Best-Practices-for-Measuring-Sp.aspx>

- <http://www.sponsormap.com/case-study-on-measuring-sponsorship-roi-in-the-automotive-category/>
- <http://www.corporatecritic.org/EthicsandSponsorship/index.htm>
- [http://www.amazon.com/s/ref=nb\\_sb\\_ss\\_c\\_1\\_11?url=search-alias%3Dstripbooks&field-keywords=sponsorship&srefix=sponsorship#/ref=sr\\_pg\\_2?rh=n%3A283155%2Ck%3Asponsorship&page=2&keywords=sponsorship&ie=UTF8&qid=1304364601](http://www.amazon.com/s/ref=nb_sb_ss_c_1_11?url=search-alias%3Dstripbooks&field-keywords=sponsorship&srefix=sponsorship#/ref=sr_pg_2?rh=n%3A283155%2Ck%3Asponsorship&page=2&keywords=sponsorship&ie=UTF8&qid=1304364601)
- <http://www.artsandbusiness.org.uk/media%20library/Files/Research/Partnerships%20and%20branding%20in%20a%20digital%20age%20FINAL.pdf>

**Books:**

Event Sponsorship (the Wiley Event Management Series by Bruce E Skinner.)

## ► **PART IV: Application Setting**

Directions: In Part IV, the student describes the setting (work or otherwise) that will serve as his/her “laboratory” for both applying learning to practice and deriving learning from practice with respect to the Focus Area and the Liberal Learning Skills/Seminars. In short, the question to explore here is “where will you apply learnings from your graduate study...and how (in what capacity)?”

### **A. My Application Setting:**

In applying the skills and knowledge that I learn during my graduate study will be applied in the field of arts and arts education. I plan to apply my learning in a business that I have co-founded called Third Space Now. Third Space Now is a co-working office space with a strong focus on exhibiting the works of artists and designers. I also plan to use the skills that I learn to help art education programs for children to receive funding from the private sector through sponsorship.

Within Third Space Now I plan to create membership community that will be seen to potential sponsors as a platform that they can communicate to their audience about their products and services through various forms of media and integrated marketing. I will use the skills that I learn for arts education by producing cultural events that will be funded by sponsorships to raise money to provide support for the art education program’s services that they provide to children.

## ► **PART V: Professional Competencies**

### **Title Page to Part V**

This page provides an overview of the following NINE PAGES of the Graduate Learning Plan. In brief, these nine pages outline the plan for the student's development and demonstration of graduate-level comprehension and skill regarding the **eight Professional Competence Areas**. One page is devoted to each of the eight competence areas—with the ninth page reserved for a supplemental competence in one of the previous areas. A fuller description of each competence area is included at the top of each of the subsequent pages.

DIRECTIONS: In designing Part V, please use the following nine pages as templates. Each page includes a general description of a particular Professional Competence area and a table or grid for your individual design.

- AP-510:** Ability to understand the main theories that guide and explain practice in the Focus Area.
- AP-520:** Ability to understand methods of research appropriate to the Focus Area.
- AP-530:** Ability to apply specialized skills appropriate to the Focus Area.
- AP-540:** Ability to engage communication modes appropriate to the Focus Area.
- AP-550:** Ability to understand the organizational and/or interpersonal dynamics within which practitioners in the Focus Area define and fulfill their roles/responsibilities.
- AP-560:** Ability to interpret challenges from larger contexts (e.g., temporal, social, or international) facing the Focus Area.
- AP-570:** Ability to analyze ethical issues involved within the Focus Area.
- AP-574:** Ability to engage reflection in/on practice within the Focus Area.
- AP-585:** A second competence (supplemental) in one of the previous areas.

Name: XXXXXXXXXX

DePaul #: XXXXXXXXXX

Cluster #: XX

Date: XXXXXXXXXX

• **Professional Competence AP-510** •

**Ability to understand the MAIN THEORIES/IDEAS  
guiding and explaining Focus Area practice.**

*“can describe and analyze at least two significant ideas (e.g., theories, models, principles, concepts) relevant to the focus area or related fields and explain their implications for professional practice.”*

**DESCRIPTION of AP-510 (2 cr hrs):** This area addresses knowledge and understanding of theories, models and/or theoretical frameworks—including their implications for practice—relevant to the Focus Area. In areas where theories are not well established (e.g., emerging fields of study or in unique combinations of fields), this area includes exploration of theories in related fields. As the student addresses contemporary theories, he/she should be familiar with their relationship to theoretical traditions. Successful demonstration of competence in this area includes:

- (a) Knowledge of the differences among the terms—theory, concept, principle and model;
- (b) Ability to analyze (compare, contrast, critique—not merely describe or react to) theories or their counterparts including their application to practice.

**PLAN for AP-510**

**(1) Competence Statement**

*Can describe and analyze “Return on Investment” sponsorship model and how it justifies sponsor expenditures as two significant ideas in my focus area and explain their implication for professional practice.*

|   |  |
|---|--|
| <p><b>(2) Learning ACTIVITIES</b></p>               | <p><i>Review of relevant literature and interview sponsorship professionals.</i></p> <p><i>The Rising Impact of Performance-based Agreements and Other Alternative Deal Structures, IEG, LLC, <a href="http://www.sponsorship.com/IEGSR/2007/08/06/The-Rising-Impact-Of-Performance-based-Agreements.aspx">http://www.sponsorship.com/IEGSR/2007/08/06/The-Rising-Impact-Of-Performance-based-Agreements.aspx</a></i></p> <p><i>“Pay for Performance” Sponsorships, Jim Slaton, Conopy Piloting, <a href="http://www.canopypiloting.com/news/330-pay-for-performance-sponsorships">http://www.canopypiloting.com/news/330-pay-for-performance-sponsorships</a></i></p> <p><i>Is “Pay for Performance” the Newest Sponsorship Trend?, Jon Kander, IEG, LLC, <a href="http://www.sponsorship.com/About-IEG/Sponsorship-Blog/Jon-Kander/September-2010/Is--Pay-for-Performance--the-Newest-Sponsorship-Tr.aspx">http://www.sponsorship.com/About-IEG/Sponsorship-Blog/Jon-Kander/September-2010/Is--Pay-for-Performance--the-Newest-Sponsorship-Tr.aspx</a></i></p> <p><i>Collett, Pippa . The Sponsorship Handbook: Essential Tools, Tips and Techniques for Sponsors and Sponsorship Seekers. 1st ed. San Fransisco, CA: John Wiley and Sons, 2011. 264. Print.</i></p> <p><i>Rectanus, Mark . Culture Incorporated: Museums, Artists, and Corporate Sponsorships. 1st ed. Minneapolis, MN: University of Minnesota Press, 200. 288. Print.</i></p> <p><i>The Evaluation of Sponsorship Effectiveness: A Model and Some Methodological Considerations, Michael Tuan Pham, <a href="http://www.columbia.edu/~tdp4/G2000-1991.pdf">http://www.columbia.edu/~tdp4/G2000-1991.pdf</a></i></p> <p><i>Loshin, D. (2009). Master data managemant. (1st. ed ed.). Massachusetts : Morgan Kaufmann Publishers.Retrieved from mkp.com</i></p> |
| <p><b>(3) Learning PRODUCT(s)</b></p>               | <p><i>Product will include a research report on sponsorship evaluation methods, annotated bibliography, and sponsor evaluation forms that tracks effectiveness of sponsorship and out comes, and recorded or transcript of interview with Mickey Silverman discussing direct marketing methods and how to measure for ROI in direct advertising. In addition, product will also include case study of sponsorship property.</i></p>  |
| <p><b>(4) Assessor</b><br/><i>(anticipated)</i></p> |  |
| <p><b>(5) Schedule</b><br/><i>(anticipated)</i></p> | <p>TBD</p>   |

Name: XXXXXXXXXX

DePaul #: XXXXXXXXXX

Cluster #: XX

Date: XXXXXXXXXX

## • Professional Competence AP-520 •

### Ability to understand METHODS OF RESEARCH appropriate to the Focus Area.

*“can describe and analyze at least two methods of gathering data appropriate to the focus area and develop a detailed protocol for implementing one in professional practice.”*

**DESCRIPTION of AP-520 (2 cr hrs):** This area addresses the systematic gathering of data and interpretation of findings as practiced within the focus area and/or related fields. Successful demonstration of competence in this area includes:

- (a) Knowledge of the types, purposes, and relative utility of research methods (not “tools” such as library and internet research per se) currently practiced in the profession;
- (b) Understanding contingencies involved in the appropriate application of each; and,
- (c) Ability to develop a protocol for implementation.

| <b>PLAN for AP-520</b>          |   |
|---------------------------------|---|
|                                 | (NOTE: Students are advised to register/complete this competence (AP-520) during the same quarter in which they register/complete LL Seminar LLS-425.)  |
| <b>(1) Competence Statement</b> | <i>Can describe and analyze surveys, focus groups, and case study as three methods of gathering data appropriate to my focus area and develop a detailed protocol for implementing surveys, focus, or case study in professional practice.</i>  |
| <b>(2) Learning ACTIVITIES</b>  | <i>Review of relevant literature:<br/>Blair, Johnny. <i>Designing Surveys: A Guide to Decisions and Procedures</i>. 2nd ed. Thousand Oaks, CA: Pine Forge Press, 2005. 201. Print.<br/><br/>Fowler, Floyd. <i>Improving Survey Questions: Design and Evaluation</i>. 1st ed. Thousand Oaks, CA: Sage Publications, Inc., 1995. 191. Print.<br/><br/>Willis, Bruce. <i>Cognitive Interviewing</i>. 1st ed. Thousand Oaks, CA: Sage Publications, Inc., 2005. 335. Print.<br/><br/>Casey, Mary, and Richard Krueger. <i>Focus Groups: A practical Guide For Applied Research</i>. 4th ed. Thousand Oaks, CA: Sage Publications, Inc., 2009. 219. Print.<br/><br/>Edmunds, Holly. <i>The Focus Group Research Handbook</i>. 4th ed. New York City, NY: McGraw-Hill, 2000. 288. Print.<br/><br/>Greenbaum, Thomas. <i>Moderating Focus Groups: A Practical Guide for Group Facilitation</i>. 1st. ed. Thousand Oaks, CA: Sage Publications, Inc., 2000. 249. Print.<br/><br/>Yin, Robert K. <i>Case Study Research: Design and Methods</i>. 4th. ed. Thousand Oaks, CA: Sage Publications, Inc., 2009. 219. Print.<br/><br/>"Sponsorship Research Rethink – Greater Focus on Survey Based Methods." <i>Sponsorship Research Rethink – Greater Focus on Survey Based Methods</i>. Sponsor Map, 2009. Web. 7 Jun 2011.<br/>&lt;<a href="http://www.sponsormap.com/sponsorship-research-rethink-greater-focus-survey-based-methods/">http://www.sponsormap.com/sponsorship-research-rethink-greater-focus-survey-based-methods/</a>&gt;.</i> |
| <b>(3) Learning</b>             | <i>Product includes research report on methods of creating surveys,</i>   |

|   |   |
|---|---|
| <b>PRODUCT(s)</b>                           | <i>annotated bibliography, and sample survey for potential sponsors and consumers. In addition, product will also include case study on prospecting for potential sponsors.</i> |
| <b>(4) Assessor</b><br><i>(anticipated)</i> | <i>TBD</i>  |
| <b>(5) Schedule</b><br><i>(anticipated)</i> | <i>TBD</i>  |

## • Professional Competence AP-530 •

### Ability to apply SPECIALIZED SKILLS appropriate to the Focus Area

*“can describe and demonstrate a skill (or set of skills) relevant to the focus area and explain its application to professional practice.”*

**DESCRIPTION of AP-530 (2 cr hrs):** This area involves identifying skills that are particular to the profession and the context(s) in which these skills are applied. The emphasis is on actual demonstration of specialized skills used in practice. Successful demonstration of competence in this area includes:

- (a) Selection of a skill (or set of skills) that appropriately represents the profession & one’s professional goals; and,
- (b) Application of skill (or set of skills) at a level appropriate to both professional contribution & graduate study.

| <b>PLAN for AP-530</b>          |   |
|---------------------------------|---|
| <b>(1) Competence Statement</b> | <i>Can describe and demonstrate sponsorship sales as a specialized skill (or set of skills) relevant to my focus area and explain its application to professional practice.</i>   |
| <b>(2) Learning ACTIVITIES</b>  | <p><i>Attend relevant workshops and read literature:</i></p> <p><i>Workshops entitled “Advanced Sponsorship Sales: Next-level Strategies For Today’s Challenges”</i></p> <p><i>Workshop entitled “Selling More Sponsorship: Building Revenue from Corporate Partners in a Changed Environment”</i></p> <p><i>Workshop entitled “Sponsor Smarter: How to Profit from the Current Buyer’s Market” at IEG Sponsorship, LLC</i></p> <p><i>Collett, Pippa . The Sponsorship Handbook: Essential Tools, Tips and Techniques for Sponsors and Sponsorship Seekers. 1st ed. San Francisco, CA: John Wiley and Sons, 2011. 264. Print.</i></p> <p><i>Skildum-Reid, Kim, and Anne-Marie Grey. The Sponsorship Seeker. 3rd. ed. Australia: McGraw-Hill, 2007. 216. Print.</i></p> <p><i>Martin, Patricia. Made Possible By: Succeeding with Sponsorship. 1st. ed. Jossey-Bass , 2008. 160. Print.</i></p> <p><i>Bower, Gail S. How to Jump-Start Your Sponsorship Strategy in Tough times. 5th. ed. Bower &amp; Co. Consulting LLC , 2009. 60. Print</i></p> <p><i>Masterman, Guy. Sponsorship: For a Return on Investment. 1st ed. Butterworth-Heinemann, 2007. 280. Print.</i></p> <p><i>Hogan, Cecilia. Prospect research: a primer for growing nonprofits. 2nd ed. Macmillan, 2007. Print.</i></p> |
| <b>(3) Learning</b>             |   |

|   |   |
|---|---|
| <b>PRODUCT(s)</b>                           | <i>Product will include sales proposal, sales letter, research report on the subject of sponsorship sales. In addition, product will include a pitch to panel of marketing executives including written evaluations of pitch.</i> |
| <b>(4) Assessor</b><br><i>(anticipated)</i> |   |
| <b>(5) Schedule</b><br><i>(anticipated)</i> | <i>TBD</i>  |

## • Professional Competence AP-540 •

### Ability to engage COMMUNICATION MODES appropriate to the Focus Area

*“can describe and demonstrate a communication mode/method relevant to the focus area and explain how its applied in professional practice.”*

**DESCRIPTION of AP-540 (2 cr hrs):** This area involves facility with communication modes relevant to professional practice in the focus area. It requires an understanding of the relationship among key communication variables (the message, the method, the audience and the context), a repertoire of communication strategies, and a dexterity or ease of access permitting the professional to adapt communication strategies to changing situations as necessary. Successful demonstration of competence in this area includes:

- (a) Selection of appropriate communication mode/method in relation to the context (audience and environment) in which the communication will occur; and,
- (b) Application of mode/method at a level appropriate to both professional contribution & graduate study.

| <b>PLAN for AP-540</b>            |   |
|-----------------------------------|---|
| <b>(1) Competence Statement</b>   | <i>Can describe and demonstrate presentations as a communication mode/method relevant to my focus area and explain how it's applied to professional practice.</i>   |
| <b>(2) Learning ACTIVITIES</b>    | <p><i>Read relevant literature; and attend and complete Toastmaster's Advanced Competent Communicator workbook</i></p> <p><i>Duarte, Nancy. Resonate: Present visual Stories that Transform Audiences. 1st ed. Wiley, 2010. 248. Print.</i></p> <p><i>Duarte, Nancy. Slide: ology: The Art and Science of Creating Great Presentations. 1st ed. O'Reilly Media, 2008. 296. Print.</i></p> <p><i>Reynolds, Gen. Presentation Zen Design: Simple Design Principles and Techniques to Enhance Your Presentations. 1st ed. New Rider Press, 2009. 264. Print.</i></p> <p><i>Toastmasters International - <a href="http://www.toastmasters.org/">http://www.toastmasters.org/</a> Advanced Communication Series - <a href="http://www.toastmasters.org/Members/MembersFunctionalCategories/AboutTI/CommunicationandLeadershipTraining/CommunicationTrack.aspx">http://www.toastmasters.org/Members/MembersFunctionalCategories/AboutTI/CommunicationandLeadershipTraining/CommunicationTrack.aspx</a></i></p> <p><i>Attend Toastmasters International seminars and conferences</i></p> |
| <b>(3) Learning PRODUCT(s)</b>    | <p><i>Learning product will include:</i></p> <p><i>Certification completed and letter of completion from Toastmasters International</i></p> <p><i>An annotated bibliography (MLA citation formant) of resources explored pertaining to such.</i></p> <p><i>Videolog of presentations given at Toastmasters International meetings</i></p>   |
| <b>(4) Assessor (anticipated)</b> | <p><i>Assessor: Outside Assessor</i></p> <p><i>( N/A – suggestion Theodore Travis , Division Governor, Toastmasters</i></p>   |

|   |                       |
|---|-----------------------|
|   | <i>International)</i> |
| <b>(5) Schedule</b><br><i>(anticipated)</i> | <i>TBD</i>            |

**• Professional Competence AP-550 •**

**Ability to understand the ORGANIZATIONAL and/or INTERPERSONAL DYNAMICS within which practitioners in the Focus Area define their roles and fulfill their responsibilities.**

*"can describe and analyze an organizational and/or interpersonal dynamic (or set of dynamics) relevant to the focus area and explain its implications for professional practice."*

**DESCRIPTION of AP-550 (2 cr hrs):** This area addresses the human and structural issues that professionals encounter within practice (work) environments. It provides an opportunity for students to consider how their professional role affects and is affected by systems, technology, structure, and other people within their practice settings. Successful demonstration of competence in this area includes:

- (a) Identification of a relevant dynamic (e.g., open/closed systems, power, trust, culture, conflict, diversity, gender, communication, change, impact of technology, etc.); and
- (b) Description and analysis of particular dynamic in relation to its impact on professional practice and vice versa.

**PLAN for AP-550**

|                                 |   |
|---------------------------------|---|
| <b>(1) Competence Statement</b> | <i>Can describe and analyze social media as an organizational or interpersonal dynamic (or set dynamics) relevant to my focus area and explain its implications for professional practice.</i>  |
| <b>(2) Learning ACTIVITIES</b>  | <p><i>Read relevant literature and webinar:</i></p> <p><i>Ukman, Lesa. "IEG's Social media Insights." Social Media Whitepaper. IEG Sponsorship, n.d. Web. 6 Jun 2011. &lt;<a href="http://www.sponsorship.com/sector/Social-Media/Social-Media-Whitepaper.aspx">http://www.sponsorship.com/sector/Social-Media/Social-Media-Whitepaper.aspx</a>&gt;.</i></p> <p><i>Unknown, . "IEG Social Media handout." How Social Media is Shaping Sponsorship Strategies. IEG Sponsorship, n.d. Web. 6 Jun 2011. &lt;<a href="http://www.sponsorship.com/sector/Social-Media/B-M-IEG-Social-Media-Handout.aspx">http://www.sponsorship.com/sector/Social-Media/B-M-IEG-Social-Media-Handout.aspx</a>&gt;.</i></p> <p><i>Unknown, . "IEG Social Media handout." How Social Media is Shaping Sponsorship Strategies Presentation. IEG Sponsorship, n.d. Web. 6 Jun 2011. <a href="http://www.sponsorship.com/sector/Social-Media/Social-Media-Presentation.aspx">http://www.sponsorship.com/sector/Social-Media/Social-Media-Presentation.aspx</a></i></p> <p><i>Peck , Jason. "How Social Media Platforms and Tools Can Benefit Properties and Sponsors." Jason F. Peck. Take A Peck, October 31, 2010 . Web. 6 Jun 2011. &lt;<a href="http://www.jasonfpeck.com/2010/10/31/how-social-media-platforms-and-tools-can-benefit-properties-and-sponsors/">http://www.jasonfpeck.com/2010/10/31/how-social-media-platforms-and-tools-can-benefit-properties-and-sponsors/</a>&gt;.</i></p> <p><i>Webinar: Sweet Spot: The Intersection of Sponsorship and Social Media." <a href="http://www.sponsorship.com/Events-Training/IEG-Webinar-Series/Content/Schedule/Sweet-Spot--The-Intersection-of-Sponsorship-and-So.aspx">http://www.sponsorship.com/Events-Training/IEG-Webinar-Series/Content/Schedule/Sweet-Spot--The-Intersection-of-Sponsorship-and-So.aspx</a>. Web. 6 Jun 2011.</i></p> <p><i>Campbell , Rob. "Maximizing the Value of Social Media Sponsorship." IEG's Sponsorship Blogs. IEG Sponsorship, 2/24/2010</i></p> |

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|   | 1:53:42 PM. Web. 6 Jun 2011. < <a href="http://www.sponsorship.com/About-IEG/Sponsorship-Blog/Rob-Campbell/February-2010/Maximizing-the-Value-of-Social-Media-Sponsorship.aspx">http://www.sponsorship.com/About-IEG/Sponsorship-Blog/Rob-Campbell/February-2010/Maximizing-the-Value-of-Social-Media-Sponsorship.aspx</a> >. |
| <b>(3) Learning PRODUCT(s)</b>              | <i>Product include: interview transcript with John Battelle (or other recognized social media expert) on social media, case studio of past work with social media with Growing Power, and creation of social media marketing plan.</i>  |
| <b>(4) Assessor</b><br><i>(anticipated)</i> |   |
| <b>(5) Schedule</b><br><i>(anticipated)</i> | <i>TBD</i>  |

**• Professional Competence AP-560 •**

**Ability to interpret CHALLENGES FROM LARGER CONTEXTS  
facing the Focus Area.**

*“can describe and analyze a challenge (or set of challenges) from the larger context impacting the focus area and explain its implications for professional practice.”*

**DESCRIPTION of AP-560 (2 cr hrs):** This area addresses the ability to see the profession (including its issues and problems) within a context that includes at least one of the following aspects: the temporal (historical development and future directions of the profession); the social/cultural (relationship of the profession to its societal context); and, the international (the state of the profession globally). Successful demonstration of competence in this area includes:

- (a) Identification of a significant challenge facing practitioners in the profession; and,
- (b) Analysis of selected challenge within a framework that emphasizes one or more of the aspects listed above (temporal, social/cultural, or international).

| <b>PLAN for AP-560</b>            |  |
|-----------------------------------|--|
| <b>(1) Competence Statement</b>   | <i>Can describe and analyze weak economy as a challenge (or set of challenges) from the larger context impacting my focus area and explain its implications for professional practice.</i>   |
| <b>(2) Learning ACTIVITIES</b>    | <p><i>Read relevant literature:</i></p> <p><i>Bower, G(2009). How to jump-start your sponsorship strategy in tough times . (1st ed. ed.). Piliadelphia: Bower &amp; Co, Consulting LLDC.Retrieved from www.gailbower.com</i></p> <p><i>Collett, P, &amp; Fenton, W(2011). The sponsorship handbook essential tools, tips, and techniques for sponsors and sponsorship seekers. (1st ed. ed.). San Fransico, CA: Jossey-Bass Retrieved from www.jossey-brass.com</i></p> <p><i>Articles about sponsorships in bad economy</i></p> |
| <b>(3) Learning PRODUCT(s)</b>    | <i>Products include research report, annotated bibliography, complete exercises in How to Jump-start your sponsorship strategy in tough times</i>  |
| <b>(4) Assessor (anticipated)</b> |  |
| <b>(5) Schedule (anticipated)</b> | <i>TBD</i>   |

## • Professional Competence AP-570 •

### Ability to analyze ETHICAL ISSUES involved within the Focus Area.

*“can describe and analyze an ethical issue or dilemma (or set of issues/dilemmas) relevant to the focus area—using various philosophical/ethical frameworks—and explain its implications for professional practice.”*

**DESCRIPTION of AP-570 (2 cr hrs):** This area addresses the relationship between beliefs and assumptions regarding humanity, good/evil, right/wrong, etc., and behavioral outcomes (including conflicts). Successful demonstration of competence in this area includes:

- (a) Identification of a significant problem, dilemma, or circumstance in the focus area requiring ethical decision-making;
- (b) Ability to both analyze such using various philosophical/ethical frameworks or constructs and propose an appropriate response/solution.

| <b>PLAN for AP-570</b>          |  |
|---------------------------------|--|
| <b>(1) Competence Statement</b> | <i>Can describe and analyze partnerships between Nonprofits and Commercial Partners with conflicting values as an ethical issue or dilemma (or set of issues/dilemmas) relevant to my focus area—using various philosophical/ethical frameworks—and explain its implications for professional practice.”</i>   |
| <b>(2) Learning ACTIVITIES</b>  | <p><i>Read relevant literature</i></p> <p>N.A., . <i>Ethics and Sponsorship</i> n. page. Web. 6 Jun 2011. &lt;<a href="http://www.corporatecritic.org/EthicsandSponsorship/index.htm">http://www.corporatecritic.org/EthicsandSponsorship/index.htm</a>&gt;.</p> <p><i>"Now You Can Be Interesting AND Keep Your Soul." IEG's Sponsorship Blogs. IEG Sponsorship, 10/7/2009 1:33:21 PM. Web. 6 Jun 2011. &lt;<a href="http://www.sponsorship.com/About-IEG/Sponsorship-Blog/Diane-Knoepke/October-2009/Now-You-Can-Be-Interesting-AND-Keep-Your-Soul.aspx">http://www.sponsorship.com/About-IEG/Sponsorship-Blog/Diane-Knoepke/October-2009/Now-You-Can-Be-Interesting-AND-Keep-Your-Soul.aspx</a>&gt;.</i></p> <p><i>White, D. (2010). The nonprofit challenge: integrating ethics into the purpose and promise of our nation's charities. Palgrave Macmillan.</i></p> <p><i>Lacznia, Gene R. Ethical Marketing. 1st ed. Prentice hall, 2004. 288. Print.</i></p> <p><i>Wymer, Walter W. , and Sridhar Samu. Nonprofit and Business Sector Collaboration A Social Enterprise Cause-related Marketing, Sponsorships, and Other corporate-nonprofit dealings. 1st ed. Routledge, 2003. 210. Print.</i></p> <p>N.A., . <i>"Corporate/Nonprofit Partnerships: A Unique View From The U.S. Fund For UNICEF." IEG Sponsorship Report (2011): n. page. Web. 6 Jun 2011. &lt;<a href="http://www.sponsorship.com/iegsr/2011/05/30/Corporate-Nonprofit-Partnerships--A-Unique-View-Fr.aspx">http://www.sponsorship.com/iegsr/2011/05/30/Corporate-Nonprofit-Partnerships--A-Unique-View-Fr.aspx</a>&gt;.</i></p> |
| <b>(3) Learning PRODUCT(s)</b>  | <i>Product includes research report and annotated bibliography.</i>  |
| <b>(4) Assessor</b>             |  |

|   |            |
|---|------------|
| <i>(anticipated)</i>                        | <i>TBD</i> |
| <b>(5) Schedule</b><br><i>(anticipated)</i> | <i>TBD</i> |

## • Professional Competence AP-574 •

### Ability to engage REFLECTION ON/IN PRACTICE in the Focus Area

*“can describe and analyze an approach to reflection and apply such to a particular personal situation involving one’s professional practice in the focus area.”*

**DESCRIPTION of AP-574 (2 cr hrs):** This area addresses the interplay between and among thinking, doing and reflecting in the often-ambiguous and complex contexts of daily practice. Whereas action provides for the practice of ideas, reflection allows for the creation of new ways of mentally organizing ideas in order to find additional possibilities (e.g., new ideas, new perspectives, new choices, new understanding of continuing choices, etc.) to inform future action. Successful demonstration of competence in this area includes:

- (a) Identification of a particular approach to reflection (e.g., experiential learning, transformative learning, emancipatory learning, mindfulness, meditation, contemplation, journaling, after action review, etc.); and,
- (b) Ability to analyze one’s own experience through said reflective approach.

| <b>PLAN for AP-574</b>          |  |
|---------------------------------|--|
| <b>(1) Competence Statement</b> | <i>Can describe and analyze sponsorship evaluation (After Action Report) as an approach to reflection and apply such to a particular situation in my professional practice in the focus area</i>   |
| <b>(2) Learning ACTIVITIES</b>  | <p><i>Read relevant literature:</i></p> <p><i>Kapraun, Carrie. "Sponsorship Valuation and Fair Market Value, Evaluation and ROI Demystified." IEG's Sponsorship Blogs. IEG Sponsorship, 6/15/2009 2:41:25 PM. Web. 6 Jun 2011. &lt;<a href="http://www.sponsorship.com/About-IEG/Sponsorship-Blog/Carrie-Urban-Kapraun/June-2009/Sponsorship-Valuation-and-Fair-Market-Value,-Evalu.aspx">http://www.sponsorship.com/About-IEG/Sponsorship-Blog/Carrie-Urban-Kapraun/June-2009/Sponsorship-Valuation-and-Fair-Market-Value,-Evalu.aspx</a>&gt;.</i></p> <p><i>Masterman, Guy. Sponsorship: For a Return on Investment. 1st ed. Butterworth-Heinemann, 2007. 280. Print.</i></p> <p><i>"Sponsorship Investment Expense Essay." Essay Coursework. Essay Coursework, n.d. Web. 7 Jun 2011. &lt;<a href="http://www.essaycoursework.com/modelanswer/business/essays/sponsorship-investment-expense.php">http://www.essaycoursework.com/modelanswer/business/essays/sponsorship-investment-expense.php</a>&gt;.</i></p> <p><i>"Measuring Arts Sponsorship." Sponsor Map. Sponsor Map, 2009. Web. 7 Jun 2011. &lt;<a href="http://www.sponsormap.com/measuring-arts-sponsorship/">http://www.sponsormap.com/measuring-arts-sponsorship/</a>&gt;.</i></p> <p><i>"SponsorMap as a Add-on for a Brand Tracker." SponsorMap as a Add-on for a Brand Tracker. Sponsor Map, 2010. Web. 7 Jun 2011. &lt;<a href="http://www.sponsormap.com/sponsormap-as-a-add-on-for-a-brand-tracker/">http://www.sponsormap.com/sponsormap-as-a-add-on-for-a-brand-tracker/</a>&gt;.</i></p> <p><i>"Corporate Hospitality ROI Measurement." Corporate Hospitality ROI Measurement. Sponsor Map, 2009. Web. 7 Jun 2011. &lt;<a href="http://www.sponsormap.com/corporate-hospitality-roi-measurment/">http://www.sponsormap.com/corporate-hospitality-roi-measurment/</a>&gt;.</i></p> |

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|   | <p>"Understanding Sponsorship and Its Measurement Implication." <i>Understanding Sponsorship and Its Measurement Implication</i> (2008): n. page. Web. 7 Jun 2011. &lt;<a href="http://www.sponsormap.com/wp-content/uploads/2008/10/Understanding-sponsorship.pdf">http://www.sponsormap.com/wp-content/uploads/2008/10/Understanding-sponsorship.pdf</a>&gt;.</p> <p>Webinar - "FMCG Brand Engagement Sponsorship ROI." <i>FMCG Brand Engagement Sponsorship ROI. Sponsor Map, 2011. Web. 7 Jun 2011.</i> &lt;<a href="http://www.sponsormap.com/fmcg-brand-engagement-sponsorship-roi/">http://www.sponsormap.com/fmcg-brand-engagement-sponsorship-roi/</a>&gt;.</p> <p>Webinar - <i>Measuring Sponsorship ROI in the Automotive Industry</i> - <a href="http://www.sponsormap.com/measuring-sponsorship-roi-automotive-industry-webinar/">http://www.sponsormap.com/measuring-sponsorship-roi-automotive-industry-webinar/</a></p> <p>SULLIVA, SULLIVA2. "A LEADER'S GUIDE TO AFTER-ACTION REVIEW." <i>A LEADER'S GUIDE TO AFTER-ACTION REVIEW</i> (1993): n. page. Web. 7 Jun 2011. &lt;<a href="http://www.au.af.mil/au/awc/awcgate/army/tc_25-20/tc25-20.pdf">http://www.au.af.mil/au/awc/awcgate/army/tc_25-20/tc25-20.pdf</a>&gt;.</p> |
| <b>(3) Learning PRODUCT(s)</b>              | <i>Product includes video documentary of sponsored event and process and example evaluation survey</i>   |
| <b>(4) Assessor</b><br><i>(anticipated)</i> |  |
| <b>(5) Schedule</b><br><i>(anticipated)</i> | TBD  |

Name: XXXXXXXXXX

DePaul #: XXXXXXXXXX

Cluster #: XX

Date: XXXXXXXXXX

**• Professional Competence AP-585 •**  
**(Supplemental Competence I)**

**DESCRIPTION of AP-585 (2 cr hrs):**

- When ready, replace this italicized materials with your response.
- Review the previous eight areas (theories, research methods, specialized skills, etc.) and choose an area in which to develop a **SECOND** Competence Statement.
- Follow the directives from that area and insert the entry for the **SECOND** Competence Statement (including its Learning Activities, Learning Product, Assessor and Schedule) on this page.

| <b>PLAN for AP-585</b>            |  |
|-----------------------------------|--|
| <b>(1) Competence Statement</b>   | <i>Can describe and analyze event marketing and public relations as two significant ideas in my focus area and explain their implications for professional practice</i>  |
| <b>(2) Learning ACTIVITIES</b>    | <i>Read relevant literature about event marketing and public relations.</i><br><i>Hoyle, L(2002). Event marketing how to successfully proote events, festivals, conventions, and expositions. (1st ed. ed., Vol. 2). New Jersey: Retrieved from <a href="http://www.wiley.com">http://www.wiley.com</a></i><br><i>Bowdin, G. , Allen, J, &amp; O'Toole, W. (2006). Events managment. (2nd ed. ed.). Butterworth-Heiemann: Massachusetts. Retrieved from <a href="http://www.reed-elsevier.com">http://www.reed-elsevier.com</a></i><br><i>Sherman, G, &amp; Perlman, S(2010). Fashion public relations. (1st ed. ed.). New York City, NY: Fairchild Books.</i> |
| <b>(3) Learning PRODUCT(s)</b>    | <i>Product includes marketing plan of event, journal of experiences and outcomes, press release, articles, and photography of event.</i>   |
| <b>(4) Assessor (anticipated)</b> |  |
| <b>(5) Schedule (anticipated)</b> | <i>TBD</i>   |

## ► **PART VI: Plans for Culmination**

**Directions:** In Part VI, the student is to identify which of the two Culmination Options he/she is currently considering and, regarding such, with what possible focus per option chosen. To be sure, Part VI's plans are held as *tentative—pending further evolution and refinement as study in the Focus Area progresses*. As possible, the student is encouraged to identify his/her Culmination Option as early as possible in order to integrate all aspects of the Program together and, most directly, use the earlier parts of the program to build toward the latter. (For a fuller description of Culmination Options, see HANDBOOK SECTION V.)

**At this point, I'm leaning toward...** *(Please check one and elaborate.)*

\_\_\_\_\_ **Option A—Four Supplemental Competencies (2 cr hrs each)**

**[AP-586, AP-587, AP-588, AP-589]**

Additional areas I am currently considering to pursue through the four supplemental competencies include:

*-When ready, replace this italicized material with your response. List areas that may eventually be developed and proposed as additional Supplemental Competencies.*

-  
-  
-  
-

  X   **Option B—Integrating Project Proposal & Final Product (8 cr hrs)**

**[AP-591 (2 cr hrs) & AP-592 (6 cr hrs)]**

The topic/area I am currently considering for exploration via an Integrating Project is:

My integrating product will be an application of all my competencies applied to getting sponsorships for a co-working/ arts space called Third Space Now and The Mycelia Project, an after-school educational program. My product will include a business plan for Third Space now, sponsorship proposals, and documentary of the complete process.

Third Space Now is a co-working space that was created to meet the needs of the current economic and with scarce natural resources, intense use of existing space is vital. Technology is breaking down barriers and accelerating the ability to work mobile, collaborate, adapt and share; and this is the future of work. Third Space Now will provide a comfortable and relaxed work space for all, mainly to the creative professional and entrepreneurial development: people seeking to increase and improve their business or simply to get away from the everyday schedule and stumble on professionals willing to share knowledge and experience.

The Mycelia Project is an innovative and educational collaboration that seeks to unite various communities through hands-on, experiential projects

that promote learning focused on food, soil, water, and energy sustainability. Our major focus is connecting K-12 students from diverse neighborhoods to support growing (through aquaponics systems and gardens) & learning (by developing teacher expertise through training and customized STEM-based curriculum units

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**Uncertain**

*-When ready, replace this italicized material with your response. Briefly explain the nature of your uncertainty.*

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## ► **PART VII: Professional Advisor & Working Relationship**

Directions: In Part VII, the student addresses the matter of his/her Professional Advisor (PA). (For a fuller description of the role of the PA, see HANDBOOK SECTION II. Specifically, Part VII is to include a brief description of the following:

- A. What led the student to nominate the particular PA. (See HANDBOOK SECTION II for PA qualifications.)
- B. What the student hopes for regarding the nature of the relationship with the PA;
- C. What the student believes he/she (the student) brings to that relationship; and,
- D. An initial plan for interaction between the student and the PA (e.g., frequency, method, etc.)

[NOTE: Early in the process, these four areas will be addressed in terms of PLANS in general. Once the PA is approved, the content of these areas should be updated more specifically in relation to the particular PA.]

### **A. Rationale/criteria for nominating specific PA:**

↳ **What led you to nominate the particular PA you nominated? (e.g., qualities? commitments? education? field of practice? position in field? etc.)**

What led you to nominate the particular PA you nominated? (e.g., qualities? Commitments? Education? Field of practice? Position in field? Etc.)

My focus, Increasing/Attaining Corporate Sponsorships for Arts and Arts Education, led me to want someone as my professional advisor with a background in the sponsorship field, and with experience in attaining sponsorships for art organizations. I originally hoped for someone that worked at IEG Sponsorship. I reached out to Jim at IEG and he responded that he has worked with DePaul as a Professional Advisor for other students in the past but didn't have the time currently to be my PA.

When I looked for other potential nominees I searched within the list of authors from above in part three of my Graduate Learning Plan. I searched to see if any of the authors were living in Chicago or nearby. Patricia, an author who lives and works in the Chicago area and has a company located on Michigan Ave. I read her books with the sentiment that I was on the right track with my work with creating Artistic Jeanius, and was being confirmed with the research and ideas that she expressed. I was a witness to and was experiencing some of her ideas throughout the book, for example her thoughts on what a creative personality was considered to be, her thoughts on collaborative work, and her thoughts on youth culture. At the time of my reading of her book, I was 25; and Patricia was essentially writing about me and my generation.

Patricia's understanding and beliefs of art and culture within a business context, her knowledge of sponsorships, in addition, to living and working in the Chicagoland area makes me believe that there is no one better to be my Professional Advisor. Patricia is a leader and is recognized as creating a first-of-its-kind sponsorship marketing division for the American Library Association. She provides workshops entitled Sponsorship Bootcamp that is aimed towards sponsorship seekers that want to take their programs to the next level. Patricia is also a frequent contributor to Advertising Age and The Huffington Post. Most

importantly Patricia has pioneered the point of view that the convergence of art, technology and entertainment is remaking the American consumer. Therefore, Patricia meets my requirements for someone with both experience with art, culture, and sponsorships.

**B. What I *bring to the* “Student—PA” relationship:**

↳What do you believe you bring to the “working/learning relationship” with your Professional Advisor?

As the student in the “student- PA” relationship I intend to bring a positive experience and the greatest amount of respect for my PA’s time and efforts. I plan to bring a willingness and determination for learning everything it takes for me to be recognized as a leader in my focus area and field. I bring a high level of devotion towards completion of my MAAPS. I also bring my charm, dedication, and integrity to the “working/learning relationship”

**C. What I hope to *build into* the “Student—PA” relationship:**

↳Describe the “working/learning relationship” you hope to build with your Professional Advisor.

I aim and hope to reflect upon and use all the advice given to me from my PA in a way that will create the desired outcomes that I have for the program. I also want to meet new challenges that raise both my PA and me to higher levels within our field. I wish for the relationship to grow into a friendship lasting beyond the two year program and into a friendship that is a win-win. I also hope that my PA can see me as a student that she can also learn from. I also would like to become a source of information and advice for my PA.

**D. Initial Plan for “Interaction Process” between Student & PA:**

↳Describe the interaction process that you and your PA have agreed upon (frequency of contact, method of contact, etc.).

Patricia and I have agreed on meeting the required time and meetings for PA. Hopefully, more as time allows and the relationship builds. I want to respect her time; and I know that Patricia is busy and we have agreed that emails are best form of communication, followed by phone calls, and then face to face meetings.