

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Note: The University reserves the right to amend course outlines as needed without notice.

Course Code and Number: VA 260		Number of Credits: 3 Course credit policy (105)													
Course Full Title: Professional Skills for Visual Artists Course Short Title: Prof Skills for Visual Artists															
Faculty: Faculty of Humanities		Department (or program if no department): Visual Arts													
Calendar Description: Students learn key professional skills necessary for establishing a cohesive body of artwork, exhibiting their work publicly and building an artist's curriculum vitae, guided by contemporary best practices in the visual arts. Students demonstrate professional skills through a variety of creative research and hands-on activities centered around their own practices. This course culminates in a public group exhibition on campus.															
Prerequisites (or NONE):		VA 100.													
Corequisites (if applicable, or NONE):															
Pre/corequisites (if applicable, or NONE):															
Antirequisite Courses (<i>Cannot be taken for additional credit.</i>) Former course code/number: Cross-listed with: Equivalent course(s): <i>(If offered in the previous five years, antirequisite course(s) will be included in the calendar description as a note that students with credit for the antirequisite course(s) cannot take this course for further credit.)</i>		Course Details Special Topics course: No <i>(If yes, the course will be offered under different letter designations representing different topics.)</i> Directed Study course: No <i>(See policy 207 for more information.)</i> Grading System: Letter grades Delivery Mode: May be offered in multiple delivery modes Expected frequency: Annually Maximum enrolment (for information only): 25													
Typical Structure of Instructional Hours <table border="1"> <tr> <td>Lecture/seminar</td> <td>10</td> </tr> <tr> <td>Tutorials/workshops</td> <td>20</td> </tr> <tr> <td>Supervised studio hours</td> <td>15</td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td>Total hours</td> <td>45</td> </tr> </table>		Lecture/seminar	10	Tutorials/workshops	20	Supervised studio hours	15					Total hours	45	Prior Learning Assessment and Recognition (PLAR) PLAR is available for this course.	
Lecture/seminar	10														
Tutorials/workshops	20														
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Total hours	45														
Scheduled Laboratory Hours Labs to be scheduled independent of lecture hours: <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes		Transfer Credit (See bctransferguide.ca) Transfer credit already exists: No Submit outline for (re)articulation: Yes <i>(If yes, fill in transfer credit form.)</i>													
Department approval		Date of meeting: May 9, 2023													
Faculty Council approval		Date of meeting: June 2, 2023													
Undergraduate Education Committee (UEC) approval		Date of meeting: November 24, 2023													

Learning Outcomes *(These should contribute to students' ability to meet program outcomes and thus Institutional Learning Outcomes.)*

Upon successful completion of this course, students will be able to:

1. Articulate the goals and values of visual arts programming in relation to their personal professional goals.
2. Demonstrate creative research, installation, display, and documentation skills specific to contemporary visual art exhibition practices.
3. Analyze how visual arts exhibitions, core ideas and methodologies inform contemporary visual arts practices.
4. Explain how contemporary exhibition practices are informed by historical contexts, techniques, and approaches, including non-western and Indigenous practices.
5. Discuss ways to support Indigenization of cultural sector events and exhibitions, and how to support Indigenous voices and experiences in visual arts programming.
6. Implement skills and knowledge of creative research, planning, installation, and documentation for a public visual arts exhibition.
7. Collaborate respectfully and creatively with diverse peers and community members.
8. Articulate the personal, social, and professional benefits and challenges of building a professional CV and participating in public visual arts exhibitions.

Recommended Evaluation Methods and Weighting *(Evaluation should align to learning outcomes.)*

Assignments:	40%	Holistic assessment:	20%	%
Project:	40%		%	%

Details:

Holistic assessment is designed as a reflective participation self-assessment.

NOTE: The following sections may vary by instructor. Please see course syllabus available from the instructor.

Typical Instructional Methods *(Guest lecturers, presentations, online instruction, field trips, etc.)*

Readings, lectures, guest lectures, individual and group in-class work, written assignments, field work, field trip, workshops and tutorials

Texts and Resource Materials *(Include online resources and Indigenous knowledge sources. [Open Educational Resources](#) (OER) should be included whenever possible. If more space is required, use the [Supplemental Texts and Resource Materials form](#).)*

Type	Author or description	Title and publication/access details	Year
1. Textbook	Claire Bishop	Artificial Hells: Participatory Art and the Politics of Spectatorship	2012
2. Textbook	Laura Raicovich	Culture Strike: Art and Museums in an Age of Protest	2021
3. Other	Kathleen Ritter, Tania Willard	BEAT NATION: Art, HipHop and Aboriginal Culture (Exhibition Catalogue)	2012
4.	Texts, journals, and visual resources reflect contemporary artists and practices; resources will vary by instructor and year to year.		
5.			

Required Additional Supplies and Materials *(Software, hardware, tools, specialized clothing, etc.)*

Supplies and materials vary by instructor. A list of required materials and equipment will be provided in class.

Course Content and Topics

- Showing and sharing diverse art practices, including Indigenous exhibition practices
- Art exhibition in multiple historical periods and cultures, including the histories of art exhibition in Indigenous cultures, particularly in Indigenous cultures of the Pacific Northwest.
- Anti/De-colonial approaches to exhibiting and exhibition spaces
- Contemporary strategies for artwork exhibition
- Nuts and bolts: functional hardware and installation best practices
- Material safety and conservation
- Situating yourself and your work in an exhibition
- Group, two-person, collaborative and solo exhibitions
- Responding to place and space with installation of artworks
- Considering viewership, inclusion and accessibility when planning exhibitions
- Strategies for complex artworks installation
- Contextualizing artworks in a space: writings and readings