ORIGINAL COURSE IMPLEMENTATION DATE: May 2006
REVISED COURSE IMPLEMENTATION DATE: September 2024
COURSE TO BE REVIEWED (six years after UEC approval)**:** November 2029
Course outline form version: 28/10/2022

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

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

Course Code and Number: VA 360	**Number of Credits:** 3 Course credit policy (105)

Course Full Title: Professional Development and Practices
Course Short Title: Prof Development & Practices

Faculty: Faculty of Humanities	**Department (or program if no department):** Visual Arts

Calendar Description:

Students learn about career pathways in visual arts, explore post-graduation career and creative opportunities, and identify how to meet their personal and professional goals related to their art practice. Guest speakers complement in-depth analysis of required components and skills necessary for participation in the contemporary cultural sector. Students develop grant applications, professional application packages, and complete the course with a post-graduation action plan.

Prerequisites (or NONE):	45 university-level credits including 15 credits in VA. Note: As of September 2025, prerequisites will change to VA 260.
Corequisites (if applicable, or NONE):	
Pre/corequisites (if applicable, or NONE):	

Antirequisite Courses *(Cannot be taken for additional credit.)*

Former course code/number:

Cross-listed with:

Equivalent course(s):

(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.)

Typical Structure of Instructional Hours

Lecture/seminar	30
Tutorials/workshops	15
Total hours	**45**

Scheduled Laboratory Hours

Labs to be scheduled independent of lecture hours: ☒ No ☐ Yes

Course Details

Special Topics course: **No**
 (If yes, the course will be offered under different letter designations representing different topics.)

Directed Study course: **No**
 (See policy 207 for more information.)

Grading System: **Letter grades**

Delivery Mode: **May be offered in multiple delivery modes**

Expected frequency: **Annually**

Maximum enrolment (for information only)**: 25**

Prior Learning Assessment and Recognition (PLAR)

PLAR is available for this course.

Transfer Credit *(See **bctransferguide.ca**.)*

Transfer credit already exists: **No**

Submit outline for (re)articulation: **No**
 (If yes, fill in transfer credit form.)

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. Explain ethical, legal and professional frameworks that underpin a personal/professional creative art practice.
2. Employ independent research skills in relation to educational, career, and professional art practice goals.
3. Create professional portfolio documents in support of individual creative practices.
4. Evaluate a range of research funding and financial support options.
5. Discuss ways to support the Indigenization of creative practice sectors and how to promote Indigenous voices and experiences.
6. Articulate how research, organizational, and creative skills can be transferred to related fields and occupations.
7. Exercise self-reflection, contextual analysis, and constructive feedback to evaluate creative portfolios.
8. Articulate why their artistic practice matters – to themselves and to communities, in context of past, present, and future artists.

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

Assignments:	30%	Portfolio:	30%		%
Project:	40%		%		%

Details:

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.)*

Weekly readings, lectures, individual and group in-class work, written assignments, field work, 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	Bhandari, Heather Darcy and Jonathan Melber.	*Art/Work*. Free Press	2009
2.	Online resource	UNDRIP	https://www.un.org/development/desa/indigenouspeoples/wp-content/uploads/sites/19/2018/11/UNDRIP_E_web.pdf	
3.	Online resource	Beyond 94: Truth and Reconciliation in Canada	https://www.cbc.ca/news/indigenous/beyond-94-truth-and-reconciliation-1.4574765	
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:

- Portfolio development and required elements for creative professionals
- Commercial and public exhibiting spaces
- Traditional and experimental organizations, associations, and publications
- Applying to shows, calls, and artist residencies: how to find and read a call, predatory calls, managing expectations, budgeting/grants when you have a show
- Researching funding and financial support: how to form a research plan, why research matters in art and postsecondary institutions, what counts as research, primary and secondary research, creative research, how to read and consume information for research
- Indigenization in the arts in collaboration with TRC Calls to Action and UNDRIP articles
- Professional documents and record-keeping for creative practitioners
- Photo documentation of artwork
- Employment and educational opportunities
- Legal and financial issues for artists
- Building and maintaining community support systems