



El Camino College

COURSE OUTLINE OF RECORD - Official

I. GENERAL COURSE INFORMATION

Subject and Number: Art 194
Descriptive Title: Gallery Management and Artist Career Issues
Course Disciplines: Art
Division: Fine Arts
Catalog Description: This course is a study of the theory, techniques, evaluation, and analysis of gallery operations, the production of art exhibits, and the discussion of issues related to the development of artists' careers.

Conditions of Enrollment: Recommended Preparation
eligibility for English 84

Course Length: ☒ Full Term ☐ Other (Specify number of weeks):
Hours Lecture: 3.00 hours per week ☐ TBA
Hours Laboratory: 4.00 hours per week ☒ TBA
Course Units: 4.00

Grading Method: Letter
Credit Status: Associate Degree Credit

Transfer CSU: ☒ Effective Date: April 4, 1988
Transfer UC: ☐ No

General Education:

El Camino College: _____

CSU GE: _____

IGETC: _____

II. OUTCOMES AND OBJECTIVES

A. COURSE STUDENT LEARNING OUTCOMES (The course student learning outcomes are listed below, along with a representative assessment method for each. Student learning outcomes are not subject to review, revision or approval by the College Curriculum Committee)

1. Given a specific time period, curate, plan, and present a group art exhibition at a community venue and include the selection of a title or theme and the design and creation of announcements or press packets. Demonstrate effective design and

layout principles, space manipulation, lighting, and color relationships related to the installation.

The above SLOs were the most recent available SLOs at the time of course review. For the most current SLO statements, visit the El Camino College SLO webpage at <http://www.elcamino.edu/academics/slo/>.

B. Course Student Learning Objectives (The major learning objective for students enrolled in this course are listed below, along with a representative assessment method for each)

1. Define and analyze the basic principles of gallery management including budget, economics, insurance, shipping and handling, and personnel.

Essay exams

2. Plan an exhibition or project that may include: choosing a title, designing announcements, creating press packets, and assembling art works.

Class Performance

3. Demonstrate design and layout principles, space manipulation, and lighting and color relationships related to the installation of gallery exhibitions.

Performance exams

4. Demonstrate the correct use of tools and equipment for installing gallery exhibitions.

Class Performance

5. Evaluate an exhibition's installation in terms of layout, lighting, wall labels, wall color, and the title wall design and wall color.

Other (specify)

Written Critique

6. Evaluate an exhibition's curatorial thesis in terms of types, numbers, sequences, and content of art works.

Other (specify)

Written Critique

7. Analyze and discuss artists' career issues including scheduling and time management, agent and career promotion, studio facilities, and legal and economic issues.

Essay exams

8. Examine components of art gallery management such as consignment, commission, and insurance agreements, arrangements for framing, delivery, pricing, publicity, receptions, and sales.

Essay exams

III. OUTLINE OF SUBJECT MATTER (Topics are detailed enough to enable a qualified instructor to determine the major areas that should be covered as well as ensure consistency from instructor to instructor and semester to semester.)

Lecture or Lab	Approximate Hours	Topic Number	Major Topic
Lecture	3	I	Course overview and introduction Class room procedures Syllabus and grading Roles of gallery personnel

Lecture	7	II	Behind-the-Scenes Gallery Tours Staff roles and responsibilities Storage facilities and supplies Mechanical systems and equipment Gallery procedures
Lecture	14	III	Business Operation of Galleries and Museums Economics and accounting Staff roles and responsibilities Education and curatorial functions Insurance and conservation Shipping and handling Documenting and archiving art works
Lab	72	IV	Organizing and Producing Exhibitions Types of venues Concept, theme, and genre Curatorial role Wall and space design Installation and lighting Handling and preparation of art work Publicity and press packets Artist/gallery relationship Insurance and liability Documentation, contracts, and legal issues
Lecture	30	V	Artist Career Issues Production and exhibition of art work Studio facilities and working conditions Scheduling and time management Agents and career promotion Gallery and museum issues Legal and economic issues Censorship and public art Artist as critic and public speaker
Total Lecture Hours		54	
Total Laboratory Hours		72	
Total Hours		126	

IV. PRIMARY METHOD OF EVALUATION AND SAMPLE ASSIGNMENTS

A. PRIMARY METHOD OF EVALUATION:

Skills demonstrations

B. TYPICAL ASSIGNMENT USING PRIMARY METHOD OF EVALUATION:

Hang a painting on a wall so that the center of the painting is fifty-four inches above the floor and centered on the wall. Demonstrate proper methods of handling works of art, safe use of tools and equipment. Select and use the appropriate hardware needed for this task.

C. COLLEGE-LEVEL CRITICAL THINKING ASSIGNMENTS:

1. Given a specific time period, curate, plan, and present a group art exhibition at a community venue and include the selection of a title or theme and the design and creation of announcements or press packets. Demonstrate effective design and layout principles, space utilization, lighting, and color relationships.
2. Assess the condition of any two art objects on display in a local gallery or museum. In a written report apply the evaluation criteria as outlined by Richard Rusk in his 1978 Museum News article, "Describing the Condition of Art Objects" to your analysis.

D. OTHER TYPICAL ASSESSMENT AND EVALUATION METHODS:

Essay exams

Other exams

Quizzes

Written homework

Laboratory reports

Class Performance

Other (specify):

Resumes, artist or curatorial statements, exhibition report

Design and install an art exhibition

V. INSTRUCTIONAL METHODS

Demonstration

Discussion

Laboratory

Lecture

Other (please specify)

Critiques

Note: In compliance with Board Policies 1600 and 3410, Title 5 California Code of Regulations, the Rehabilitation Act of 1973, and Sections 504 and 508 of the Americans with Disabilities Act, instruction delivery shall provide access, full inclusion, and effective communication for students with disabilities.

VI. WORK OUTSIDE OF CLASS

Study

Answer questions

Skill practice

Required reading

Problem solving activities

Written work

Observation of or participation in an activity related to course content

Estimated Independent Study Hours per Week: 6

VII. TEXTS AND MATERIALS

A. UP-TO-DATE REPRESENTATIVE TEXTBOOKS

B. ALTERNATIVE TEXTBOOKS

C. REQUIRED SUPPLEMENTARY READINGS

1. Margaret R. Lazzari. Press Release and Press Kit from The Practical Handbook for the Emerging Artist, Harcourt College Publishers, 2002. (Discipline Standard)

2. Richard D. Buck. Describing the Condition of Art Objects, Museum News, 1978. (Discipline Standard)

3. Eric B. Rowlinson. Rules for Handling Works of Art, Adelaide, 1973. (Discipline Standard)

D. OTHER REQUIRED MATERIALS

VIII. CONDITIONS OF ENROLLMENT

A. Requisites (Course and Non-Course Prerequisites and Corequisites)

Requisites	Category and Justification
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B. Requisite Skills

Requisite Skills

C. Recommended Preparations (Course and Non-Course)

Recommended Preparation	Category and Justification
Non-Course Recommended Preparation eligibility for English 84	A student in this course needs to be able to comprehend the textbook in order to be successful. In addition to reading the textbook, the students need to create and design pamphlets and other materials to market the exhibitions that they are designing--a minimum reading level is required for this.

D. Recommended Skills

Recommended Skills	
Read and comprehend college level reading material.	

E. Enrollment Limitations

Enrollment Limitations and Category	Enrollment Limitations Impact
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Course created by David Patterson on 04/04/1988.

BOARD APPROVAL DATE:

LAST BOARD APPROVAL DATE:

Last Reviewed and/or Revised by Willie Brownlee on 07/31/2013