



Section 1. Proposed Course Outline (A general statement of course content that informs class syllabus construction. Once approved, all sections of a given course must include this content, no matter which instructor teaches the course, or the mode of delivery. Divisions must include this new course outline in the Divisional Course Outline binder as required by COPPs.)

Course Number: **ART 102** Full Course Title for print catalog: **Art Survival Skills**

Abbreviated Course Title for Banner: **Art Survival Skills** (30 character limit)

Prerequisites: Three 200-level studio courses, or equivalent. Co-requisites: none

Grade Option: X ☐ Graded (with P/NP option) ☐ Pass/No Pass only

Number/Type Credits	Term Minimum Contact	Term Maximum Contact	11-Week Term Contact
<u>3</u> Lecture	<u>30</u> hours (lecture credits x 10)	<u>36</u> hours (lecture credits x 12)	<u>33</u> hours (lecture credits x 11)
<u> </u> Lec/Lab	<u> </u> hours (lec-lab credits x 20)	<u> </u> hours (lec-lab credits x 24)	<u> </u> hours (lec-lab credits x 22)
<u> </u> Lab	<u> </u> hours (lab credits x 30)	<u> </u> hours (lab credits x 36)	<u> </u> hours (lab credits x 33)
<u>3</u> Total credits (sum)	<u>30</u> Total hours (sum)	<u>36</u> Total hours (sum)	<u>33</u> Total hours (sum)

Course Description (300 character limit): A specialized, in-depth study of the skills needed to survive as an artist in today's society.

Course Outcomes and Proficiencies

What will the student *know* or *be able to do* at the end of the course? What *attitudes* related to the subject will the student hold?

Upon successful completion of this course, the student will:

Have an in-depth understanding of the unique skill-sets required in marketing art and making it profitable.

Ability to create professional presentation materials and documentation of creative work.

Evaluate the various types of sales venues that are specific to art related work and the advantages/disadvantages of each.

Analyze and evaluate the legal and practical requirements for setting up a business specific to the arts.

Evaluate the professional practices and opportunities in art related fields.

Analyze marketing and promotional opportunities available both online and offline

Assessments Planned

What evidence will demonstrate that students have achieved course outcomes? (assessment tools may include departmental tests, written products, portfolios, juried performances, quizzes and exams, or alternative assessments such as qualitative studies, capstone projects, external reviewers, etc.)

How each outcome will be assessed:

Portfolio and written summary of artist interview.

Creation of professionally modeled documentation and presentation materials.

Portfolio and written summary.

Written assignments/quizzes.

Portfolio and written summary of artist interview.

Portfolio, blog, or website specific to professional practices covered in this course.

for artists.	
Careers in art related fields related directly and indirectly to degrees in the fine arts.	Portfolio and written summary of artist interview.

Course Content by Major Topics

What topics will be presented? What are the main activities of the course? What are the central themes?

(See sample at <http://www.lanecc.edu/cops/format3.htm>.)

Topics:

Course Outline by Major Topic

I. Overview—Course description and goals/outcomes/transferable knowledge.

- a. What career opportunities/directions exist for artists and art students and what skill sets are needed in order to succeed?
- b. What is involved and what choices must be made in order to make an income from one's creative work?
- c. What kind of a body of work do you need to have, if any, to think about marketing your work?

II. Documentation of creative work: *The first thing people see*

- a. Photographing work: image quality, presentation, and documentation
- b. Special considerations for 3D work
- c. Special considerations for 2D work
- d. Digital camera use/digital editing of images
- e. Printed images/presentation considerations
- f. Web based images/presentation considerations

III. Presentation materials: *Touch points*

- a. Business cards
- b. Promotional postcards
- c. Brochures
- d. Artist statement
- e. Resume/CV
- f. Portfolio physical & web based
- g. Websites, blogs, social networking
- h. Written work/publications
- i. Designing your own materials or outsourcing
- j. Branding—connecting everything together

IV. Online presence: *Virtual Reality*

- a. Website—what to include
- b. Search optimization
- c. Blogging and blog sites
- d. Social networking—connecting your work to you (Branding)

- e. Frequency of updates
- f. Online newsletters
- g. Podcasts

V. Marketing: *Finding your audience*

- a. Getting to know who your customer is--demographics
- b. Telling stories: Engaging your customer
- c. Finding your customer—where is your customer
- d. Driving the market vs being market driven
- e. Being remarkable
- f. Building a customer base/staying in touch
- g. Networking

VI. Markets: *Where's your audience?*

- a. Galleries: consignment/wholesale/retail/contracts/agreements/inventory
- b. Types of galleries: art shops/gift stores/coops/themed
- c. Approaching galleries
- d. Art fairs
- e. Saturday markets
- f. Direct sales
- g. Studio sales
- h. Internet sales—Etsy
- i. Crating and shipping work
- j. Alternative venues/places to sell your work

VII. Sales environment: *Meeting your customer*

- a. Booth design, considerations, materials, portability, disposable designs
- b. Booth layout/flow
- c. Your booth as an extension of your work
- d. Readymade vs creating your own space
- e. Outdoor vs indoor
- f. Home gallery space

VIII. Pricing: *At what cost?*

- a. Pricing considerations and models
- b. Hourly rate
- c. Going rate
- d. Price range (variability)
- e. Loss leaders
- f. Free: giving your work away

IX. Setting up shop: *business tools*

- a. Creating space, tax deductions for business space

- b. Separating business accounts from personal accounts
- c. Merchant accounts/credit card processing/new tools—square
- d. How is your product bought—merchant accounts/PayPal/cash/in person/online
- e. Finding a creative space and making it efficient
- f. Advantages/disadvantages of working from home or in a separate space
- g. Sharing space/tools
- h. Mailing lists
- i. Professional organizations/conferences/publications

X. Going into Production: *What to make?*

- a. One of a kind/limited production/production/mass production
- b. Outsourcing
- c. Standardization
- d. Variability—Malcolm Gladwell and spaghetti sauce
- e. Customization
- f. Market segments
- g. Driving the market or being market driven
- h. Making product vs making art—find the balance

X. Going into business: *Finding the right fit*

- a. Considerations of going into business
- b. Full-time, part-time, moonlighting, choosing a lifestyle
- c. When to go legit—taxation and income
- d. Advantages of going into business even if you are not making money
- e. Business structures: sole proprietor, LLC
- f. Taxation, schedule C
- g. Bookkeeping and what to keep track of for the IRS
- h. Time commitments towards your business/making time for your business
- i. How to gauge success—the big picture

XI. Public art commissions

- a. 1% for art commissions
- b. Art for public spaces

XII. Alternative economies: *How to buy something without money*

- a. Bartering/trading work for goods or services
- b. Working for free

XII. Innovative marketing examples: *Creative marketing*

- a. Artstream
- b. Handmade for Japan
- c. Matter Factory

XIII. How to keep going: *Fueling your creativity and business*

- a. Residencies
- b. Collaborations
- c. Apprenticeships
- d. Working alone or with others

XIV. Art related careers/considerations

- a. Teaching
- b. Product design
- c. Graphic design
- d. Working for a company
- e. Opening/working for a gallery
- f. Advertising/marketing
- g. Decorating/display
- h. Photographic jobs
- i. Curating
- j. Museum work
- k. Writing for publications/journals

Section 2. Proposal Information

Course Developer:

Dan Schmitt

Date: 5/12

Catalog year to take effect:

2011-2012____

2012-2013_x__

Type of Proposal

☒ New course

☒ Currently 199 or 299

☐ Experimental Course

☐ 199 Special Studies

☐ 299 Trends

☐ Revised course (If increasing credits, use credit change form)

☐ Reactivated course with no change

☐ Reactivated course with changes

Type of Course:

☒ Lower Division Collegiate (transfer)

☐ Professional/Technical (required or elective)

☐ Developmental, numbered below 100

Rationale:

How does this proposal further the goals of the program or department?

This course provides some of the knowledge and skill sets students will need to develop a career or partial income from their creative work.

What assessment evidence supports this proposal?

How do you know there is a demand for this course?

This course was previously taught until 2000. There have been numerous requests from students since then to develop and offer a similar course again.

Section 3. Curriculum Equity (<http://www.lanecc.edu/cops/curric.htm>)

To promote an environment where all learners are encouraged to develop their full potential, this course will support Lane's Curriculum Equity policy in the following way(s):

1. A wide variety of diverse art practices will be discussed in addition to the variety of ways in creating an incoming from a creative practice.
2. A culturally and ethnically diverse group of guest speakers will be used.
3. Women and men from diverse backgrounds and cultures will demonstrate the diversity of art practitioners and lifestyles.
4. Students will become aware of the pluralism of the arts and the cultural diversity of art makers.

Section 4. For revised courses only: PREVIOUS Catalog/Course Information:

Course Number: Course Title in Banner: _____ (30 characters maximum)

Full Course Title in print catalog: Art Survival Skills

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___ Total credits (sum)	___ Total hours (sum)	___ Total hours (sum)	___ Total hours (sum)

Course Description:

What will change? ☐ Course Number ☐ Title ☐ Course Description ☐ Credit hours ☐ Contact hours

Section 5. Support Courses (New Professional/Technical course proposals must complete.)

Professional/Technical courses are tracked within programs for purposes of Carl Perkins funding and budgetary planning. Indicate all degree or certificate programs for which this course will be required.

Program	Division

Section 6. Overlap Courses (New course proposals must complete.)

While overlap of course materials is not necessarily a flaw, duplication of course materials may lead to inefficient use of college resources. If there is overlap, the faculty of overlapping courses must agree on the extent of overlap and attach a rationale explaining its necessity.

Indicate all departments/courses that this course may overlap. Division Dean of existing course enters one of two options at right. Note: N/A is not an option.

Options:

1. No overlap.
2. Approved: overlap is acceptable. Rationale attached.
3. Disapproved: reasons attached.

Division	Course Number / Title	% Overlap	Option	Division Dean of existing course (Signature required for all options)	Date

Section 7. Qualification to fulfill degree requirements (complete all relevant forms, available at <http://www.lanec.edu/currshed/index.html> and send to Mary Brau for the Degree Requirements Review Committee):

☐ Form(s) applying for the following degree requirement status have been attached. (Only check this box when forms have been completed and attached.)

AAOT, ASOT-Bus, OTM:

- ☐ Arts & Letters
- ☐ Social Sciences
- ☐ Science /Computer Science
- ☐ Mathematics

AAOT:

- ☐ Cultural Literacy Option

AAS, 1-year and 2-year certificates:

- ☐ Human Relations

Section 8. Library Impact Statement

Under accreditation standards, Library consultation is essential for new programs, new courses and for substantively revised courses when the revisions entail any change in library use.

What assignments will require the use of library and information resources? 25% to 50%

Each academic area has a Liaison Librarian (<http://www.lanecc.edu/library/services/liaison.htm>). Contact the designated librarian to discuss the library needs of your course. Please allow the librarian at least one week to assess library resources.

To be completed by Liaison Librarian:

- ☐ Library resources are adequate to support this proposal.
☐ Additional resources are needed but can be obtained from current funds.
☐ Significant additional Library funds/resources are required to support this proposal.

Liaison Librarian

Date

Section 9. Divisional Approval (To be completed by Division Chair and Administrative Assistant)

Human, Physical, and Financial Resources:

☐ Additional instructional costs (staff, materials, services or facilities) will be incurred to offer this course. Source of funding:

☒ No additional instructional resources (staff, materials, services or facilities) are needed to offer this course.

Explain:

Required Certifications:

☒ We have developed minimum course certification standards according to the COPPs procedure "Instructor Qualifications: Credit," to be filed with ASA upon course approval.

☒ We have completed faculty certification form(s) for faculty qualified to teach this course, to be filed with ASA and Human Resources upon course approval.

Fees:

☐ We have completed fee rationale and fee request forms to be submitted to ASA upon course approval, in compliance with the COPPs procedure, "Fees: Special"
☒ No special fees will be required for this course.

Divisional Recommendation:

☒ The Division Chair and Administrative Assistant have reviewed this course proposal and kept a copy for divisional files.

☒ Faculty review of this course was completed within the division on 4/6/12 (date).

☒ Pass

☐ Do Not Pass

Administrative Assistant/Coordinator

Date

Academic Dean

Date

Section 10. College Approval

Curriculum Committee Chair

Date

Executive Dean for Academic Affairs

Date

Curriculum Approval Committee hearing:

Date

Vice President for Academic &
Student Affairs

Date