

**Syllabus**  
**Course description**

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| <b>Course title</b>      | <b>Seminar 1: "Opportunities and Challenges of Art and Design Production"</b> |
| <b>Course code</b>       | 97138   |
| <b>Scientific sector</b> | --  |
| <b>Degree</b>            | Bachelor in Design and Art (L-4)  |
| <b>Semester</b>          | Summer semester 2022/2023   |
| <b>Year</b>              | 2 <sup>nd</sup> and 3 <sup>rd</sup>   |
| <b>Credits</b>           | 2   |
| <b>Modular</b>           | No  |

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| <b>Total lecturing hours</b>   | 18         |
| <b>Total hours of self-study and/ or other individual educational activities</b> | about 32   |
| <b>Attendance</b>  | compulsory |
| <b>Prerequisites</b>   | none       |
| <b>Maximum number of students per class</b>                                      | 20         |

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| <b>Course description</b> | <p><i>The course belongs to the class "altro" in the curriculum in Design.</i></p> <p>The seminar aims to provide helpful knowledge for the introduction into the job market and specific professional knowledge related to the artists and design production, promotion and exhibition. The six meetings will be monographic, each exploring specific issues, e.g. physical and material issues (durability, conservation, handling, security, shipping); bureaucratic and legal issues (contracts, royalties, VAT, taxes, rights and duties, work ethics); challenges and opportunities (grants, open calls, applications, residencies, competition, social media, visibility and promotion); presentation (presenting yourself and your work in writing or orally, portfolio building); future (continuing your training, collaborating with/for others, starting your own business).</p> <p>In more detail, here are a couple of examples that elaborate on some of the questions we will cover in the monographic meetings. Concerning materials we will go into the following points: what are the durability and safety criteria that are expected from a work of art or design; what should be the standards for handling these works; what happens if a work is damaged; what is a</p> |
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|   | <p>condition report. Regarding security: the emergency exits, the emergency lights, the maximum capacity of a space, the accessibility regulations, the public land use, the economic subsidy (private or public) one can access in the event of an injury occurred while at work, the blurry regulation about explicit contents in the public expressions of human creativity.</p> <p>A further important aspect is the one concerning the possibilities of financing one's own work or research both creatively and materially. At this regard the seminar aims to make the students aware of the various possibilities that there are, outside the university environment, to promote and finance their work that is: open calls, residencies, awards, prizes, workshops, job or internship calls, found raising strategies, local forms of subsidy to the art production (municipal, provincial, state) and so on. Also important is to know how to effectively participate to these applications: how to fill in an application, how to draft a project proposal, how to write a motivation letter, how to describe your work.</p> <p>During the seminar we will examine many case studies, have many live guest and carry out practical exercises with both group and one-to-one review sessions.</p> |
| <p><b>Specific educational objectives</b></p> | <p>The seminar "<b>Opportunities and Challenges of Art and Design Production</b>" will provide useful job-related knowledge consistent with the above course description. Through the meetings students will have acquired:</p> <ul style="list-style-type: none"> <li>• skills necessary to manage a project from the ideation phase to the realisation phase; <ul style="list-style-type: none"> <li>• a bureaucratic knowledge about health and safety regulations, loan forms, fees, authenticities;</li> <li>• a general knowledge on how to effectively participate to applications for awards, grants, residencies, fellowships, etc.;</li> <li>• an overview about the institutional settings (museums, galleries, public institutions, etc.), professional artists and designers have to negotiate their ideas, practices and outcomes with the institution's physical and organisational circumstances;</li> <li>• an overview of the several aspects that need careful consideration in this relationship, and with the essential skills to tackle the production of art or design projects with and within such contexts.</li> </ul> </li> </ul>  |

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| <p><b>Lecturer</b></p> | <p>Dr. Stefano Riba,<br/> e-mail: stefano.riba@unibz.it<br/> lecturer's website:<br/> <a href="https://www.unibz.it/it/faculties/design-art/academic-">https://www.unibz.it/it/faculties/design-art/academic-</a></p> |
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|  | staff/person/38680-stefano-riba   |
| <b>Scientific sector of the lecturer</b> | nd  |
| <b>Teaching language</b>                 | English   |
| <b>Office hours</b>                      | Friday 10-11 am and on appointment  |
| <b>List of topics covered</b>            | Art and design production, art and design management, health and safety rules, artists and designers fees, institutional settings (museums, galleries, independent exhibition spaces, etc.), awards-prizes-residencies-fellowships-grants-sponsorships possibilities and how to apply, fundraising strategies, loan and authenticity forms. |
| <b>Teaching format</b>                   | Frontal lectures, assignments and reviews   |

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| <b>Expected learning outcomes</b> | <p><b>Disciplinary competence</b></p> <p>Have acquired basic and useful job-related knowledge related to:</p> <ul style="list-style-type: none"> <li>- ability to design artistic productions in the context of a national and international artistic scenario;</li> <li>- basic knowledge of institutional relations, especially the art sector;</li> <li>- flexibility with clients and collaborators;</li> <li>- an intuitive and empathetic approach to people;</li> <li>- ability to manage a project (project management);</li> <li>- leadership skills;</li> <li>- capacity for innovation in the framework of a broad understanding of the contemporary cultural arena;</li> <li>- the basic knowledge to practice a critical look at their work and to deal with contemporary challenges;</li> <li>- concept, develop, realize a project in the field of product design, visual communication, and/or visual arts;</li> <li>- present at a professional level their own project in the field of product design, visual communication and/or the arts in the form of an installation, orally and in written form;</li> <li>- developed a creative attitude and learned how to increase and enhance it according to their own inclinations.</li> </ul> |
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| <b>Assessment</b> | Written, with exercises given through the semester and a final written exercise to be delivered for the exam. |
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| <b>Assessment language</b>                                 | The same as the teaching language  |
| <b>Evaluation criteria and criteria for awarding marks</b> | <p>The final assessment is based on the content of all the exercises according to the following criteria:</p> <ul style="list-style-type: none"> <li>- active participation and related discussion around the topics of the seminar and the acquisition of transmitted case studies. The evaluation will also be based on punctuality and worth of the realization of the tasks (theoretical or practical) given throughout the semester.</li> </ul> <p>No final mark only "passed" or "fail".</p> <p>75% of the attendance is compulsory in order to be admitted to the exam.</p> |
| <b>Required readings</b>                                   | <p>Pdfs of the lessons</p> <p>Pdfs with interviews with design and art professionals conducted by the lecturer</p> <p>Mibact (Italian Ministry of Cultural Heritage and Tourism) guidelines</p> <p>AMACI (Italian contemporary art museum association) guidelines</p> <p>ICOM (International council of museums) guidelines</p> <p>Wage for work guidelines</p> <p>AWI Art Workers Italia manifesto and toolbox</p> <p>Excerpts from from <i>Art Production beyond the Art Market?</i>, edited by Karen Van den Berg, Ursula Pasero, 2013, Sterneberg Press</p>                    |
| <b>Supplementary readings</b>                              | Excerpts from <i>Teoria del lavoro reputazionale. Saggio sul capitalismo artistico</i> , Vincenzo Estremo, 2020, Milieu Edizioni   |