

## **COURSE SPECIFICATION DOCUMENT**

<b>Academic School / Department:</b>	CASS
<b>Programme:</b>	MA AVC
<b>FHEQ Level:</b>	7
<b>Course Title:</b>	Working in the Art World
<b>Course Code:</b>	AVC 7115
<b>Course Leader:</b>	Dr. Robert J. Wallis
<b>Student Engagement Hours:</b>	200 (standard 4 credit MA course)
Lectures:	39
Seminar / Tutorials:	6
Independent / Guided Learning:	155
<b>Semester:</b>	Fall, Spring
<b>Credits:</b>	20 UK CATS credits 10 ECTS credits 4 US credits

### **Course Description:**

This course engages students with a broad practical and theoretical appreciation of what it takes to work in the 21<sup>st</sup> century art market. Students will engage with current discourse related to curatorial practices, management skills, the international art market, arts policy, as well as the educative, social and regenerative potential of working within the arts. Making use of London as a 'second classroom', the course will involve analyses of and trips to a number of arts organizations; these include not for-profit arts institutions as well as commercial galleries, auction houses, and art fairs. The class will also integrate a number of guest lectures from leaders in the art market today as well as young and inspiring art world professionals. This course may be co-taught with AVC 6200 Working in the Art World.

### **Prerequisites:**

MA AVC student only

### **Aims and Objectives:**

This course aims to equip students with the practical skills and a level of theoretical knowledge necessary for working in a museum or gallery. Classes will cover issues related to curatorial and management skills — planning, organising, staffing, supervision and controlling — necessary to facilitate the production and

presentation of the visual arts to audiences. The course will also give students an

understanding of the structure of arts policy in the UK and the USA, as well as on an international level. The course provides students with an overview of the international art market, including its history and current dynamics (specifically, the emerging markets in China, Russia, India and the Middle East). Students will engage with current discourse on the educative, social and regenerative potential of the arts, and how these potentials are activated in museum programming and public policy. The course will also enhance transferable skills (written and oral) through group discussion, group projects, presentations, and research papers based upon a critical understanding of these concerns

**Programme Outcomes:**

A7, B6, C3, C5, D7, D8

A detailed list of the programme outcomes is found in the Programme Specification. This is maintained by Registry and located at: <https://www.richmond.ac.uk/programme-and-course-specifications/>

**Learning Outcomes:**

By the end of this course, successful students should be able to:

- Demonstrate a systematic and critically engaged approach to the representation of art in museums and galleries
- Demonstrate a critical knowledge of professional practice in the arts and creative cultural industries
- Show excellent writing skills including logical and structured narratives and arguments supported by relevant primary and secondary evidence
- Demonstrate professional presentation skills including verbal visual analysis, communicated clearly to specialist and non-specialist audiences
- Deploy the skills and experience required to work in the arts and creative cultural industries

### **Indicative Content:**

- Curatorial and management skills (practical and theoretical)
- Non-for profit sector; commercial galleries; auction houses; art fairs
- Arts policy in the UK and US
- Art market research (tools and databases)
- Marketing and PR for the arts
- The educative, social and regenerative potential of the arts
- Art institutions and community engagement
- Cultural diversity in the arts
- The international art market and globalisation

### **Assessment:**

This course conforms to the University Assessment Norms approved at Academic Board.

### **Teaching Methodology:**

The course will consist of lectures and discussion led seminars, which will be based on assigned readings. Audio-visual aids and study materials will be used as appropriate. Students will be expected to participate regularly in discussions, as the formulation of their own thoughts and clarification of their assumptions, often in contradiction to other students' thoughts and assumptions, form a crucial part of the learning process. The course establishes a framework for intellectual engagement and as a forum in which students can hone their analytical skills in the context of discussion and debate. Although an emphasis will be placed on autonomous learning and study, tutorial opportunities will also be provided for more refined forms of academic support.

### **Indicative Text(s):**

Baverstock, A. *How to Get a Job in a Museum or Art Gallery* (London, A&C Black, 2010).

Bishop, C. *Radical Museology* (Koenig Books, London, 2014).

Brindle, M. and C. DeVereaux. *The Arts Management Handbook: New Directions for Students and Practitioners* (M.E. Sharpe, 2012).

Sommer, Doris. *The Work of Art in the World: Civic Agency and Public Humanities* (Duke University Press, 2014).

Thornton, Sarah. *Seven Days in the Art World* (Granta Books, 2009).

Tusa, J. *Engaged with the Arts* (London and New York, I.B. Tauris, 2007).

See syllabus for complete reading list

### **Change Log for this CSD:**

