COURSE DESCRIPTION
Art museums have been respected and trusted institutions preserving the artistic accomplishments of the human race. This course will investigate the role of the art museum including the organization, collection, documentation and preservation of works of art. It will also examine the role of the museum in educating the public about their artistic heritage. As with any institution change has impacted the role of the art museum in the 21st century. Protection of ownership of ancient and cultural heritage, the introduction of new media, financial stability and diversity are just some of the issues facing art museums today and are topics which will be explored in this course. In addition, students will investigate the role of auction houses, art galleries and private collectors and their impact on the world of art. Although not intended to explore the specific collections of various museums, the course will provide basic guidelines for maximizing a visit to an art museum.

The course is organized into ten modules each addressing specific issues discussed above. This course is offered for undergraduate credit and does not have any pre-requisites.

COURSE OBJECTIVES AND LEARNING OUTCOMES
After completing this course, you will be able to:

- Understand the organization and operation of an art museum.
• Identify some of the issues facing art museums in the 21st century
• Recognize the impact that new media is having on the traditional art museum
• Understand the repercussions and problems associated with repatriation
• Recognize how virtual tours and pop-up museums are changing the way we experience art
• Understand the impact that art museums, galleries and auction houses have on how we value art
• Understand the ramifications of censorship and how it affects the art museum and the artist
• Value the role that the art museum plays in educating the public.

COURSE RESOURCES

No textbook is required for this course.
Readings and videos are provided within the course module content.

The following articles and videos are provided within the course module content:

• A Day In The Life Of A Curator (Video:2.56)
• A World of Art: The Metropolitan Art Museum (Video, 50:36)
• A Brief History of the Art Museum (Web Article)
• 10 Top Jobs in Fine Art Museums (Web Article)
• What Does An Art Director Do? (Web Article)
• How To Visit An Art Museum (Video)
• How To Look At A Work of Art (Video)
• Act/React: Interactive Installation Art (Video, 2.36)
• Art City: Making It In Manhattan (Video, 58.00)
• About the Pop-Up Museum (Web Article)
• The Best Pop-Up Museums and Experiential Art Exhibits to Visit With Kids (Web Article)
• Outsider Art Pioneers Cashing Out (Newspaper Article)
• Difference Between an Art Gallery and a Museum (Web Article)
• When Is A Reward Not A Reward? (Magazine Article)
• The Crossing: Bill Viola (Video 5.43)
• Conservation In An Art Museum (Video 6.37)
• Contemporary Conservation at Smithsonian’s Hirshorn Museum (Video 3:53)
• Crown Fountain at Millennium Park by Crystal Fountains (Video 1:40)
• Jaume Plensa at Millennium Park
• Damien Hirst Butterfly Fiasco: Artist Kills 9,000 in the Name of Art (Web Article)
• New Media In The White Cube (Book Chapter)
• What Are Art Museums Doing To Engage Millennials? (Web Article)
To Reach New Audiences Museums Are Redefining (Web Article)
Art Museums To Engage Audiences With New Technologies With 1.87llllll million from Knight Foundation (Web Article)
Is The Web Browser Replacing The Art Gallery? (Video 3:41)
Why Is It So Difficult To Define New Media Art? (Web Article)
Christie’s and Sotheby’s On the Champagne Trail (Web Article)
Museums2.0:What Happens When Great Art Meets New Media? (Web Article)
Museums Shouldn’t Bow To Censorship Of Any Kind (Web Article)
Repatriating Art (Web Article)
Whose Culture? The Promise of Museums and the Debate Over Antiquities (Book Chapter)
Better Safe Than Sorry (Magazine Article)
Making Museums Matter: The American Legal Response to the Problem of Holocaust Art (Book Chapter)
New Media Preservation (Web Article)
The Value of Art (Book Chapter)
Turning the Internet Into AN Art Gallery (Video 6:14)
Should the Elgin Marbles Be Returned To Greece? (Web Article)
Ferris Bueller’s Day Off: Art Institute of Chicago (1:50) Not Required
Art Theft: Some of the Most Famous Art Heists of the Last 100 Years (Article)
What Will Museums Be Like in the Future? (Article)
What Digitization Will Do for the Future of Museums (Article)
Jean Tinguely “Homage To New York” (Video and Article)

COURSE GRADING SCALE

A =  97-100   A- =94-96   B+ = 88-90
B =  91-93   B- =85-87   C+ = 82-84
C =  79-81   C- =76-78   D+ = 73-75
D =  70-72   F =69 or below INC

Please Note: Grades lower than a C- do not earn credit or competence in the School for Continuing and Professional Studies.

COURSE STRUCTURE
This course consists of ten modules. The estimated time to complete each module is one week.
<table>
<thead>
<tr>
<th>MODULE TITLE</th>
<th>READINGS/RESOURCES</th>
<th>ASSIGNMENTS</th>
</tr>
</thead>
</table>
| MODULE 1  BRIEF HISTORY      | A Brief History of the Art Museum  
Ferris Bueller’s Day Off (Optional  
Video)                                                                             | 1.1 Museum Overview              |
|                              |                                                                                    | 1.2 Discussion Questions         |
| MODULE 2  Keepers of Culture | A Day In The Life Of A Curator (Video)  
Conservation at Smithsonian’s  
Hirshhorn Museum (Video)  
10 Top Jobs in Fine Art Museums  
What Does An Art Director Do?  
Conservation In An Art Museum (Video) | 2.1 Paper on Museum Values/Ethics  |
|                              |                                                                                    | 2.2 Position Summary             |
|                              |                                                                                    | 2.3 Discussion Question          |
| MODULE 3  Visiting the Art Museum | How To Visit An Art Museum (Video)  
How To Look At An Artwork  
A World Of Art: The Metropolitan Art Museum (Video)  
Art City: Making It In Manhattan (Video) | 3.1 Tour the MET & Write About Art  |
|                              |                                                                                    | 3.2 Discussion Question          |
| MODULE 4  The Art Museum: Stepping Outside of the Box | About The Pop Up Museum  
The Best Pop-Up Museum and Experiential Art To Visit With Kids  
Outsider Art Pioneers Cashing Out Difference Between An Art Gallery and an Art Museum  
Is The Web Browser Replacing The Art Gallery? (Video) | 4.1 2 pg. Non-Traditional Museum Paper  |
|                              |                                                                                    | 4.2 2 pg. Outsider Art          |
|                              |                                                                                    | 4.3 Discussion Question          |
| MODULE 5  Rethinking Curating | New Media in the White Cube  
What are Art Museums Doing To Engage Millennials?  
To Reach New Audiences Museums Are Redefining Art Museums To Engage Audiences With New Technologies …  
Turning The Internet Into An Art Gallery (Video)  
Museums 2.0: What Happens When Great Art Meets New Media?  
New Media Preservation | 5.1 Paper/Art Museum Audiences  |
|                              |                                                                                    | 5.2 Discussion Question          |
| MODULE 6  New Media in the Art Museum | Act/React: Interactive Installation Art (Video)  
The Crossing: Bill Viola (Video)  
Jaume Plensa at Millennium Park  
Crown Fountain At Millennium ark | 6/1 2 pg. Paper New Media Response  |
|                              |                                                                                    | 6.2 List/Alternative Space  |
|                              |                                                                                    | 6.3 Discussion Question          |
### MODULE 7
**New Media Artists**
- Why Is It So Difficult To Define New Media?
- Tinguely “Homage to New York” Video

- **7.1 Paper/Homage to N.Y.**
- **7.2 Research Global Art**
- **7.3 Discussion Question**

### MODULE 8
**How We Value Art**
- Christie’s and Sotheby’s On The Champagne Trail
- The Value of Art
- What Will Museums Be Like In The Future?
- What Digitization Will Do For The Future of Museums

- **8.1 Paper/Corporate Collections**
- **8.2 Christy’s & Sotheby’s**
- **8.3 Discussion Question**

### MODULE 9
**Issues Facing Art Museums Today**
- Repatriating Art
- Whose Culture? The Promise of Museums and the Debate Over Antiquities
- Better Safe Than Sorry
- Should the Elgin Marbles Be Returned To Greece
- Making Museums Matter -The American Legal Response to the Problem of the Holocaust
- Damen Hirst Butterfly Fiasco…
- Museums Shouldn’t Bow To Censorship of Any Kind
- Art Theft: Some of the Most Famous Art Heists of the Last 100 Years
- When Is A Reward Not A Reward?

- **9.1 Prioritize Issues**
- **9.2 Repatriation**
- **9.3 Discussion Question**

### MODULE 10
**Art Matters, So Does Your Opinion**
- No Readings/Videos

- **10.1 Paper: Speak Your Mind**
- **10.2 Final Project**
- **10.3 Discussion Question**

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**ASSESSMENT**

**Percentage Distribution of Assessments:**

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>PERCENT OF GRADE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Discussions (2 points Each)</td>
<td><strong>20%</strong></td>
</tr>
</tbody>
</table>
Assignments (Variable) | 60%
---|---
Final Project | 20%
Total | 100%

**GRADING POLICIES AND PRACTICES**

To complete the course, you must complete each of the assignments as described in the course and submit them to your instructor by the assigned deadline. In addition, you must participate in the course discussion forum by responding to all instructor requests and by interacting with fellow classmates as necessary.

Points will be deducted for late work.

**ASSESSMENT**

You are expected to read all information and/or watch videos in a timely manner. This will assure that you will be able to complete your assignments with the necessary research and information required to produce quality work in this class.

Writing assignments are expected to conform to basic college-level standards of mechanics and presentation. Papers should be documented with sources to avoid plagiarism.

If you need help with the mechanics of writing, consider visiting the WRITING CENTER to discuss your assignments for this course or any others. You may schedule appointments (30 or 50 minutes) on an as-needed or weekly basis, scheduling up to 3 hours worth of appointments per week. Online services include Feedback-by-Email and IM conferencing (with or without a webcam). All writing center services are free.

Writing Center tutors are specially selected and trained graduate and undergraduate students who can help you at almost any stage of your writing. They will not do your work for you, but they can help you focus and develop your ideas, review your drafts, and polish your writing. They can answer questions about grammar, mechanics, different kinds of writing styles, and documentation formats. They also can answer questions and provide feedback online, through IM/Webcam chats and Email.

Obviously, the tutors won’t necessarily be familiar with every class or subject, but they are able to provide valuable help from the perspective of an interested and careful reader as well as a serious and experienced write.

Schedule your appointments with enough time to think about and use the feedback you’ll receive. To schedule a Face-to-Face, written Feedback by Email, or online appointment, visit www.depaul.edu/writing.

**DISCUSSION FORUMS**
Discussion Forums are an important component of your online experience. This course contains discussion forums related to the topics you are studying each week. For requirements on your participation in the Discussion Forums, please see “Course Expectations” in the syllabus.

A Course Q & A discussion forum has also been established to manage necessary, ongoing social and administrative activities. This is where the management and administrative tasks of the course are conducted, and where you can ask ‘process’ questions and receive answers throughout the course. Please feel free to answer any question if you feel you know the answer; this sharing of information is valuable to other students.

ASSESSMENT CRITERIA FOR ONLINE DISCUSSION PARTICIPATION

- In the online discussions you clearly and consistently link what you are learning in the course to your real life experiences.
- Specifically, in order to receive credit for your participation in the online discussion parts of the course it is important that:
- You are able to contribute to the online discussions in a collegial fashion. Especially you may begin your contributions with addressing your peer students, may maintain a kind and collegial tone and close with your signature.
- You regularly demonstrate good “listening” skills and active inquiry skills in the online discussions. This means that you pay attention with openness to the commentary of others and you offer constructive and interested commentary, whether in the form of questions or statements.
- You contribute your own original ideas to the online discussion in ways that facilitated learning for other people.

Online Discussion Instructions

- You are expected to actively participate in informal online discussions with your classmates and the instructor when they are required by the syllabus. “Active participation” means that you read and contribute to the online discussions. This discussion is “informal” in the sense that it is meant to encourage interested discussion. It is expected that you follow accepted standards of English spelling, grammar and usage, although you will not be assessed for these particular characteristics when you are on the discussion board. These discussions are a place for you to exchange your reflections with the others in the class about what you are learning.
- The Discussions will be organized into forums around the particular assignment you are studying each week. You may be asked by the instructor to take leadership in a certain group for a certain time of the course. Further instructions you will receive then from the instructor. The majority of the forums will be open only for two weeks.

You should contribute your responses to the particular assignment for that particular discussion heading which will be posted. Directions are provided with each assignment. They must be
followed according to the due dates given. Principles of good practice for participating in online discussions should be adhered to when it comes to responding to the contributions of other people in the class. These ‘principles’ will be provided in the Online Participation Guidelines section in this study guide.

**Online Participation Guidelines**

The following guidelines may encourage you to be active and critical in your participation, only together we will make this course a significant and pleasant learning experience:

- Participation is essential, so please connect to the course every day or at least every second day.
- Post your response to the discussion assessments in the first part of the week, in the second part of the week post comments to the other students.
- Critically give support to your peers, provide your own ideas and experiences, challenge ideas of others or just make a comment that you read the posting.
- The role of the instructor is to make it easy for you to interact, to promote significant discussion, to give feed back on your posting and to offer help where needed.
- This is not an independent study course, but a paced online group learning experience. This study guide indicated 6 to 11 hours per week of your time to be spent on this course of ten weeks.
- Please accept the challenge to work with others, to construct knowledge in negotiation with other. Working individually on the assessments and just posting them might not lead to significant knowledge and skills.

Some difficulties at the beginning of an online course are quite normal; solving them is part of every distance learning experience.

**FINAL PROJECT**

In addition to the weekly assessments, you are expected to complete a final project that is directly related to the learning experience provided by this course.

Final projects must be received by midnight at the end of the 10th week of class. Please note that all papers should have a bibliography and include appropriate visuals. The visuals cannot be counted as part of the initial body of the paper. It is difficult to estimate the number of pages necessary to complete the Final Project.

*Below is a detailed description of the FINAL PROJECT which is worth 20% of or final grade.*

**DEVELOPING A TOUR OF AN ART MUSEUM**
Now that you have a more in-depth understanding of the art museum, prepare to give a virtual tour of an art museum of your choice. Assume the role of a docent (volunteer interpreter) and develop a tour which would include looking at works in no more than two galleries at an art museum. An example might be the Impressionist and Cubist collections at the Art Institute of Chicago. A partial list of museums are included at the end of this assignment. You need not confine your tour to just painting galleries. Feel free to investigate sculpture, fiber, non-western art and decorative arts as well.

Consider several things while developing your tour. First, you don’t want to lead the group all over the museum looking at one piece in this gallery and on piece in that gallery. Instead, you want to present an overview of each of the two galleries you have selected including:

- the background of the art movement represented by works in each of the galleries.
- a few of the leading artists from those movements.
- key works in the collection of that movement which are shown in each gallery
- a brief history of the artist and the works you have selected

Try to include at least **eight works from each of the two galleries you have selected.** Information on the works can be found on the museum’s website or on the internet. All works selected must from that museum.

Now that you have made your selections and planned the tour of the works you want you group to visit, put together narrative for your tour.

Include the following as a **basic plan;**

- Welcome and Introduction (a brief history of the museum should be inserted here)
- Museum Protocol (don’t touch the artwork, no use of flash, etc.)
- Background on the movements that are represented in the gallery’s you guests will be touring.
- Eight selected works from each of the gallery’s with each work having a narrative that is at least 1-2 paragraphs long (information about the work of art including title, name of the artist, date the work was completed, media (What the art work was created with such as oil paint, marble, etc.)a brief biography of the artist who created it and significant information about the work of art itself.
- Prepare closing remarks and suggestions for other galleries to visit.
- Mention other amenities which the museum offers such as a gift/book store, restaurants, etc. or other special exhibits which may be going on.
- Invite your guests to return to the museum with your closing remarks.

Finally, imagine that you are taking this tour. Would you find it engaging? Was it well-organized? Educational? Would you want to come back to the museum as a result of this tour experience?
Submit your narrative in writing using a format similar to notecard which many tour guides use on their tours.

Suggestions for Art Museums to use for this project:

The Art Institute of Chicago
The Cleveland Museum of Art
The Getty Museum in Los Angeles
The High Museum, Atlanta
The National Gallery of Art, Washington
The Detroit Art Institute
The Metropolitan Museum of Art, New York
The Milwaukee Museum of Art
The Museum of Modern Art, New York

If you want to select a museum not on list, please just send me an email for approval. Remember, it must be an art museum

**Assessment Criteria for your Final Project**

It is important that your final paper:

Demonstrate the knowledge you have acquired as a result of this course and your ability to:

- Synthesize that knowledge in your final project.
- Shows significant effort on the part of the student.
- Includes a bibliography of sources investigated outside of the website.
- Has been appropriately documented using the APA Style for in-text references.
- Has been checked for correct spelling.
- Where appropriate, includes visuals including reproductions of the works included in your tour.
- Is reflective of college level writing.
- Is posted to Module 10.2 no later than midnight of the tenth week of the class.

**COLLEGE AND UNIVERSITY POLICIES**

This course includes and adheres to the college and university policies described in the links below:

*Academic Integrity Policy (UGRAD)*

*Incomplete Policy*
Course Withdrawal Timelines and Grade/Fee Consequences
Accommodations Based on the Impact of a Disability
Protection of Human Research Participants

ADDITIONAL COURSE RESOURCES
University Center for Writing-based Learning
SNL Writing Guide
Dean of Students Office

CHANGES TO SYLLABUS
This syllabus is subject to change as necessary. If a change occurs, it will be clearly communicated to students

CREDITS
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