

**COURSE DATA****Data Subject**

<b>Code</b>	33895
<b>Name</b>	Museum Studies and Museography
<b>Cycle</b>	Grade
<b>ECTS Credits</b>	6.0
<b>Academic year</b>	2021 - 2022

**Study (s)**

<b>Degree</b>	<b>Center</b>	<b>Acad. year</b>	<b>Period</b>
1006 - Degree in History of Art	Faculty of Geography and History	3	Second term

**Subject-matter**

<b>Degree</b>	<b>Subject-matter</b>	<b>Character</b>
1006 - Degree in History of Art	5 - Historical and artistic heritage	Obligatory

**Coordination**

<b>Name</b>	<b>Department</b>
BESO ROS, ADRIAN	230 - Art History
MONTERO TORTAJADA, MARIA DE LA ENCARN	230 - Art History

**SUMMARY**

This course aims to address the current state of museology: museums history, collections and their future; museology, with a focus on the main guidelines for its management, through different departments and based on the territorial specificity; and exhibitions, through their wide variety of types and stages of development of the exhibition process, in which the art historian may have a key role. The different architectural proposals in Spanish territory will also be analyzed, with special emphasis on those models that have been surfacing in the last decade and are a unique panorama of museology in Spain. Finally, we will address the uniqueness of the different facilities that have become indispensable from the perspective of use and enjoyment of the museums and exhibitions.



## PREVIOUS KNOWLEDGE

### Relationship to other subjects of the same degree

There are no specified enrollment restrictions with other subjects of the curriculum.

### Other requirements

Basic Art History skills.

## OUTCOMES

### 1006 - Degree in History of Art

- Be able to apply the basic knowledge acquired by means of applying critical reasoning to the analysis and assessment of alternatives.
- Be able to apply basic knowledge to future professional situations through appropriate organisation and planning of the contents of art history.
- Be able to present management and dissemination projects in all fields of art history, both orally and in writing.
- Be able to convey information, both orally and in writing, to both specialised and non-specialised audiences.
- Be able to solve the problems that may arise in professional practice as an art historian or heritage manager.
- Be able to work in teams and to integrate into multidisciplinary teams with professionals from other areas of knowledge.
- Make direct contact with artistic works through visits to historical monuments, museums and exhibitions that show this type of work to the public.
- Be able to design an integral project for the management of artistic property, from its knowledge to its social exploitation.
- Develop skills for independent learning and for interpersonal relations.
- Be acquainted with historical-artistic heritage.
- Be acquainted with museology and museography.
- Be able to apply the basic knowledge of museology and museography for the management of museum institutions.
- Show motivation for quality through a personal ethical commitment to the professional environment.



## LEARNING OUTCOMES

Students must acquire sufficient knowledge to pass the course, with reference to concepts such as museum, museology and museum studies. Art collecting. From the creation of the great museums to the new museology. Institutional and legal aspects of museums. Types of museums. Organization and management of museums. The museum records. Modes of analysis of artistic works. Museums and heritage conservation and restoration. The museum and its social dimension. Exhibition criteria.

## DESCRIPTION OF CONTENTS

### 1. INTRODUCTION TO MUSEOLOGY AND MUSEOGRAPHY

Differences between the science of museology and museography, and the various theories that have tried to update the museum theory and practice in line with today's society.

### 2. THE MUSEUM COLLECTION

The purpose of this thematic unit is to introduce students to the formation of the main collections and the phenomenon of the birth of museums and art exhibitions. Likewise, it tries different ways to formalize the sale, donation, or deposit of private collections in public institutions.

### 3. MUSEUM MANAGEMENT.

Knowledge of museum structures and their main ways of departmental and functional organization. Introduction to students about the most current trends in contemporary museology.

### 4. EXHIBITIONS

Study of the different types and phases and structure of the exhibition project. Analysis of the basics for the development of the exhibition project: design, schedule, production, development, installation and display through specific examples.

### 5. COMMUNICATION, DISSEMINATION AND TEACHING

One of the main functions of the present museum collections requires to spread them among the general public. It aims to bring the student to the basic communication tools of the art object.

**WORKLOAD**

ACTIVITY	Hours	% To be attended
Theory classes	45,00	100
Classroom practices	15,00	100
Attendance at events and external activities	10,00	0
Development of group work	20,00	0
Study and independent work	20,00	0
Readings supplementary material	20,00	0
Preparation of evaluation activities	10,00	0
Preparing lectures	10,00	0
<b>TOTAL</b>	<b>150,00</b>	

**TEACHING METHODOLOGY**

It is proposed to apply a theoretical / practical methodology where the student can discern and work museology and exhibition design from direct knowledge and practical experience. Besides having historical knowledge is required to discuss the genesis of museology and its evolution and future projection. The subject is approached from the standpoint of reflection, knowledge and discussion.

A. Three hours of class per week.

1. Theoretical classes taught by teachers (30 hours / year). These classes will last for two hours a week in which teachers expose students with the essential aspects of the subject, they try to systematize the contents and provide literature for test preparation.
2. Practical classes (15 hours / year). Practical exercises for an hour a week within established classes.

B. attending seminars or complementary activities.

1. Mandatory attendance of students in an activity organized by teachers of the subject, including trips outside the classroom or attending conferences and / or case seminars. To be valued activity, you must submit a report on the activity.

C. Attendance at tutorials unscheduled.

1. Students may attend the opening hours teacher has established that, in order to consult on any matter or question about the subject.

D. Assistance programmed tutorials.

1. Students must attend scheduled by teachers in order to establish the objectives necessary for the realization of group work in scheduled outside of school hours tutoring sessions.



## EVALUATION

The following items will be assessed:

1. Monitoring the preparation of lectures and practical classes. This control takes place through the exercises and texts written comments in practical classes in which student participation in the debate established as well as written exercises to be delivered to teachers will be evaluated.
2. Attendance at seminars or complementary activities, requiring to submit a report for final evaluation.
3. The final exam will consist of carrying out group work (minimum 3 and maximum 5 people) consisting of the development of a exhibition project, which will account for 40% of the final grade. An additional written, theory test will account for the 20% of the final grade.

The exact percentage of the final grade is as follows:

Exhibition project 60% \*

Readings and complementary activities 20-30%

Practice work 10-20%

Total: 100%.

\* For the final evaluation, the student must reach a minimum grade of 4 in the exhibition project to make the grade point average. Projects that have not been authorized nor tutored previously will not be graded. In the second round it will be possible to deliver an individual paper with the consent of the professor.

## REFERENCES

### Basic

- L. ALONSO; I. GARCÍA (2005), Diseño de exposiciones. Concepto, instalación y montaje, Alianza Editorial, Madrid.
- L. ALONSO FERNÁNDEZ, (1989), Museos de arte contemporáneo. Los trabajos de Sísifo, Letra Internacional, nº15/16, pp. 67-72, Madrid
- L. ALONSO FERNÁNDEZ, (1993), Museología. Introducción a la teoría y práctica del museo, Itsmo, Fundamentos Maior, Madrid.
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- A. GARCÍA BLANCO (1999), La exposición. Un medio de Comunicación. Akal, Madrid
- R. GREENBERG, B.W. FERGUSON, S. NAIRNE (1996), Thinking about exhibitions, Londres.
- F. HERNÁNDEZ HERNÁNDEZ, (1994), Manual de Museología, Síntesis, Madrid.
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- J.M., MONTANER y J. OLIVERAS, (1986), Los museos de la última generación, G. Gili, Barcelona, 1986.
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- A. PIVA, (1983), La costruzione del Museo Contemporáneo, Jaca Book Spa, Milán.
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- J. SANTACANA MESTRE y N. SERRAT ANTOLI (Coord) (2005), Museografía didáctica, Ariel, Barcelona
- Francis H. TAYLOR (1948), The taste of Angels, London.
- Francis H. TAYLOR (1960), Artistas, príncipes y mercaderes. Historia de coleccionismo desde Ramses a Napoleón, Barcelona.
- Rod TAYLOR (1986), Educating for Art. Critical response and development, Londres.
- G. THOMPSON, (1998) El museo y su entorno, Akal, Madrid.
- VV.AA. (1984), Llibre blanc dels Museus de Catalunya , Barcelona.
- VV.AA. (1970) Manual for Museums, Unesco, Suiza.
- F.J. ZUBIAUR CARREÑO, (2004), Curso de museología, Trea, Gijón.

## **ADDENDUM COVID-19**

**This addendum will only be activated if the health situation requires so and with the prior agreement of the Governing Council**

### **SEMI-PRESENTIAL TEACHING**

#### **1. Contents**

The contents initially included in the teaching guide are maintained.

#### **2. Workload and time schedule**

The activities and their hours of dedication in ECTS credits marked in the original course guide will be kept. In order to guarantee distance and safety measures, theoretical classes will have an attendance of 50%, with the rotation by alternate weeks of the students divided into two subgroups alphabetically. Supplementary activities (weekly hour P: total 15 h.) won't have class attendance and will be preferentially online. Teaching planning will be specified at the beginning of the term.



### **3. Teaching Methodology**

Theory classes with attendance of 50% with the rotation by alternate weeks of the students divided into two subgroups which, according to the teacher's planning and technical availability, may be followed on the other 50% by synchronous videoconference through the Blackboard Collaborate platform or may be complemented with different types of materials and activities through the Virtual classroom.

Tutorials will be done online (through the UV corporate mail) or face-to-face by prior appointment with the teacher.

If the sanitary situation changes and no access to the University facilities is possible, teaching and tutorials will be carried out completely online. In this case, the adaptations will be communicated to the students through the Virtual classroom.

### **4. Evaluation**

The evaluation criteria established in the Course Guide are kept.

If the University facilities were closed on the dates set in the official calendar for the final exam, the face-to-face exam will be replaced by an online test.

### **5. Bibliographic references**

The recommended bibliography in the Course Guide is kept. If the sanitary situation changes and the access to the recommended bibliography is not possible, it will be replaced by materials accessible online.