

<b>Module code</b>	ARH516	<b>Level</b>	5
<b>Module title</b>	The Art Business	<b>Credit value</b>	20
<b>Common/Core/Elective</b>	Core	<b>ECTS Credits</b>	10
		<b>Notional learning hours</b>	200
<b>Courses on which the module is taught</b>	BA Art History	<b>Teaching Period</b>	Spring

### 1. Module description

This module will develop your critical analysis of the world in which art is consumed. It enables you to question the ways in which works are presented and marketed, in areas in which you may base your careers. Topics include art fairs, auction houses, commercial galleries, private and corporate collecting as well as sustainability and retribution. The module combines visits to galleries, collections and auction houses in London and in-class seminars with industry speakers. It provides you with the knowledge and analytical tools to understand the complex interactions between various aspects of the art world in the contemporary context of globalisation, thereby enhancing your understanding and appreciation of other cultures.

### 2. Learning outcomes

*Upon successful completion of this module you will be able to:*

#### **Professional Development (MLO 03)**

Develop opportunities for your professional development through engagement with actors and institutions in the art world

#### **Interdisciplinary Perspectives (MLO 09)**

Investigate and apply perspectives from different disciplines as employed in contemporary practices

#### **Human & Environmental Impact (MLO 010)**

Analyse the impact of human activity relating to issues including sustainability in the art world

### 3. Learning and teaching methods

You will learn via various methods. Resources ranging from academic texts to online videos are introduced to you and discussed in class to support development of your critical and analytical faculties. You will conduct independent research. First-hand experience of art institutions will come through visits to a range of spaces. You will meet and learn from industry experts. All of these methods will support your learning and development as future practitioners.

<b>Learning hours</b>	
<b>Directed learning</b>	<b>48 hours</b>
Workshops/classes	48
<b>Guided/Self-guided learning</b>	<b>152 hours</b>
<b>Total</b>	<b>152</b>

Reasonable adjustments will depend on a Student Support Agreement and will acknowledge accrediting body requirements. In urgent or serious situations, reasonable adjustments might be required before the Student Wellbeing & Disability Team has been able to complete a full assessment. This will usually be where a student has a severe or urgent condition and either communicates this condition to a member of staff or their behaviour is suggestive of an adjustment need. Staff may put temporary reasonable adjustments in place to support the student. These adjustments must then be promptly communicated to the Student Wellbeing & Disability Team by the staff member who made the temporary adjustments. The Student Wellbeing & Disability team will capture and confirm appropriate reasonable adjustments (which may include changing the temporary adjustments, adding in other adjustments and outlining the period of time for which they apply) in a Student Support Agreement ('SSA').

**4. Assessment, formative feedback and relative weightings**

**Assessment 1: Report**

**Weight (%): 50**

**Word Count or Equivalent: 1,500**

The report will compare and contrast displays in two art institutions. You will investigate the ways in which industry professionals and institutions engage with contemporary concerns in their exhibition displays taking into account the impact of art institutions on people and the environment by exploring issues relating to gender, globalization and sustainability.

**Assessment 2: Essay**

**Weight (%): 50**

**Word Count or Equivalent: 2,000**

Your essay will focus on collecting art. Starting from analysis of the ways in which galleries and auction houses promote works of art (both in their institutional spaces and online), your essay will analyse the motivations for and methods employed in collecting art today. In doing so, you will investigate and apply perspectives from different disciplines and address the impact of art institutions on people and on the environment.

Each summative assessment will be preceded by an opportunity of formative assessment accompanied by formative feedback.

Assessment tasks	MLO3	MLO9	MLO10
Report	x		x
Essay		x	x

**5. Indicative resources**

Adam, Georgina (2014), *Big Bucks: The Explosion of the Art Market in the 21st Century* (London: Lund Humphries)

Altshuler, Bruce (ed.) (2007), *Collecting the New: Museums and Contemporary Art* (Princeton, NJ: Princeton University Press)

Dempster, Anna M. (ed.) (2014), *Risk and Uncertainty in the Art World* (London: Bloomsbury)

Gerlis, Melanie (2014), *Art as an Investment?* (London: Lund Humphries)

Gnyp, Marta (2015), *The Shift: Art and the Rise to Power of Contemporary Collectors* (Stockholm: Art and Theory Publishing)

Moeran, Brian and Jesper Strandgaard Pedersen (eds) (2011), *Negotiating Values in the Creative Industries: Fairs, Festivals and Competitive Events* (Cambridge: Cambridge University Press)

Velthuis Olav (2003), 'Symbolic Meanings of Prices: Constructing the Value of Contemporary Art in Amsterdam and New York Galleries', *Theory and Society*, Vol. 32, (2), 181-215

Walker, Georgina (2019), *The Private Collector's Museum: Public Good Versus Private Gain* (London: Routledge)

Links to up-to-date videos, journal articles, websites and other resources are provided during the module.