

| Degree | Type | Year |
|---------------------|------|------|
| 2500239 Art History | OT | 3 |
| 2500239 Art History | OT | 4 |

Contact

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Teachers

A Determinar Pds

Teaching groups languages

You can view this information at the [end](#) of this document.

Prerequisites

There are no prerequisites for this course.

Objectives and Contextualisation

Subject designed to give knowledge and tools to students towards the management of cultural heritage in general and artistic in particular.

Learning objectives of the subject:

1. Categorize and know the functions developed by each of the professionals involved in the management of artistic heritage.
2. Facilitate elements that lead to reflection on models of management of artistic heritage in the current social context.
3. Posing ways to solve possible problems that may arise in the development of professional activity, within the scope of the management of artistic heritage: curators, technicians, managers and mediators.
4. Introduce basic notions of advertising and communication.

Learning outcomes

1. Analyze basic concepts of museology and museography
2. Analyze the creators of an artistic phenomenon in a specific cultural context.
3. Analyze current or past debates on management, conservation, restoration and documentation systems of artistic heritage.
4. Analyze the receptors of an artistic phenomenon in a specific cultural context.
5. Analyze artistic ideas about an artistic phenomenon in a specific cultural context.
6. Apply iconographic knowledge to the reading of the artistic image
7. Apply the international, state and regional legal provisions and principles related to the management of artistic heritage.
8. Search, select and manage information autonomously both in structured sources (databases, bibliographies, specialized journals) and in information distributed on the network
9. Comment orally an artistic image using the appropriate terminology
10. Contrast the different legal frameworks applicable to a practical case of management, documentation and conservation of artistic heritage.
11. Apply iconographic knowledge to the reading of the artistic image
12. Apply the international, state and regional legal provisions and principles related to the management of artistic heritage.
13. Search, select and manage information autonomously both in structured sources (databases, bibliographies, specialized journals) and in information distributed on the network
14. Comment orally an artistic image using the appropriate terminology
15. Contrast the different legal frameworks applicable to a practical case of management, documentation and conservation of artistic heritage.
16. Coordinate work teams, developing conflict resolution and decision making skills
17. Design and implement education programs in different areas of art history.
18. Design temporary and permanent exhibition programs including the programming of pedagogical activities for school and family audiences
19. Design a museographic program.
20. Design, produce, disseminate and commercialize a cultural product.
21. Prepare catalog cards and inventory of architectural or artistic heritage.
22. Encourage creativity and encourage innovative ideas.
23. To expose the proper concepts of the history of art.
24. Identify the main and secondary ideas and express them with linguistic correctness
25. Participate in debates on historical facts respecting the opinions of other participants.
26. Plan and apply museum projects and programs, using the knowledge acquired about museology.
27. Produce a project for management and conservation of artistic heritage
28. Write artistic expertization reports.
29. Write memories of restoration of architectural and artistic heritage.
30. Know how to effectively expose the knowledge, orally and in writing.
31. Use the knowledge acquired in the development of files, reports and opinions related to the conservation, documentation and dissemination of artistic heritage (cataloging and inventory, memories of restoration, artistic expertise).

Competences

Art History

- Demonstrating they have basic knowledge of museology and museography, as well as the current problems about conservation and restoration of artistic heritage.
- Designing, producing and spreading management projects of artistic heritage.
- Organising educational projects in various levels of the learning of Art History, applying the instrumental knowledge related to the discipline.
- Organising the curator of exhibitions of permanent and temporal nature.
- Students must be capable of applying their knowledge to their work or vocation in a professional way and they should have building arguments and problem resolution skills within their area of study.
- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.

- Students must develop the necessary learning skills in order to undertake further training with a high degree of autonomy.
- Students must have and understand knowledge of an area of study built on the basis of general secondary education, and while it relies on some advanced textbooks it also includes some aspects coming from the forefront of its field of study.

Learning Outcomes

1. Analysing basic concepts of museology and museography.
2. Analysing ideas about an artistic phenomenon in a given cultural context.
3. Analysing the creators of an artistic phenomenon in a specific cultural context.
4. Analysing the current or past debates about management, conservation, restoration and documentation systems of the artistic heritage.
5. Analysing the recipients of an artistic phenomenon in a specific cultural context.
6. Applying the arrangements and international, state and autonomic principles related to the management of the artistic heritage.
7. Applying the iconographic knowledge to the reading of artistic imagery.
8. Autonomously searching, selecting and processing information both from structured sources (databases, bibliographies, specialized magazines) and from across the network.
9. Communicating orally an artistic imagery using the appropriate terminology.
10. Contrasting the various legal frameworks of the artistic heritage.
11. Contrasting the various legal frameworks that can be applied to a practical case of management, documentation and conservation of the artistic heritage.
12. Coordinating working teams, developing conflict resolution and decision making abilities.
13. Designing a museographic programme.
14. Designing and applying education programmes in the different fields of Art History.
15. Designing programmes of temporal and permanent exhibitions, including the programming of activities of educational nature for school and family audiences.
16. Designing, producing, disseminating and commercializing a cultural product.
17. Drawing up reports of artistic specialisation.
18. Drawing up restoration reports of the architectonic and artistic heritage.
19. Engaging in debates about historical facts respecting the other participants' opinions.
20. Explaining the specific notions of the History of Art.
21. Planning and applying museographic projects and programmes, using the acquired knowledge about museology.
22. Producing a project of management and conservation of the artistic imagery.
23. Producing catalogue sheets and inventory of the architectonic or artistic heritage.
24. Using the acquired knowledge in the elaboration of files, reports and rulings related to the conservation, documentation, and dissemination of the artistic heritage (cataloguing, inventory, restoration reports, artistic specialisation).

Content

1. Introduction. Definition of concepts. Reflections on the management of artistic heritage in the current social context of the 21st century. A new social and critical look at heritage management.
2. Management of the historical-artistic heritage. Instruments for the protection of cultural property: inventories and catalogs. Legal competences of the different public administrations (regulations and administrative process). Policies and models of cultural heritage management. Professional profiles in the management of artistic heritage. Product creation, communication, marketing and advertising. Exploitation of rights and markets.
3. Project management in artistic heritage. Design, implementation and evaluation
4. Financing models. Subsidies. Micropatronage. Program-contracts

Activities and Methodology

| Title | Hours | ECTS | Learning Outcomes |
|------------------------------------|-------|------|--|
| Type: Directed | | | |
| Autonomous student work | 35 | 1.4 | 4, 6, 11, 14, 15, 16, 17, 21, 22 |
| Master classes, tutoring and study | 40 | 1.6 | 1, 4, 6, 8, 10, 11, 12, 13, 16, 21, 22, 24 |
| Type: Supervised | | | |
| Commentary on articles and texts | 15 | 0.6 | 11, 12, 21, 24 |
| Type: Autonomous | | | |
| Course work | 60 | 2.4 | 8, 12, 17, 18 |

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

Assessment

Continous Assessment Activities

| Title | Weighting | Hours | ECTS | Learning Outcomes |
|----------------------------------|-----------|-------|------|---|
| Commentary on articles and texts | 20% | 0 | 0 | 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24 |
| Course work | 30% | 0 | 0 | 2, 3, 5, 12, 13, 19, 20, 21, 22 |
| Exam | 50% | 0 | 0 | 1, 2, 3, 4, 5, 8, 9, 10, 11, 12, 13, 15, 16, 18, 19, 21, 22, 23, 24 |

In the event of a student committing any irregularity that may lead to a significant variation in the grade awarded to an assessment activity, the student will be given a zero for this activity, regardless of any disciplinary process that may take place. In the event of several irregularities in assessment activities of the same subject, the student will be given a zero as the final grade for this subject.

In order to take part in the recovery, students must have been previously assessed in a set of activities whose weight is equivalent to a minimum of 2/3 of the total grade. Those who have not taken the exams or handed in the work cannot pass the course.

Students will obtain a Not assessed/Not submitted course grade unless they have submitted more than 1/3 of the assessment items.

This subject does not incorporate single assessment.

Bibliography

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Devos, Franky (2006). *Jóvenes pero alcanzables: Técnicas de marketing para acercar la cultura a los jóvenes*. Editorial: Fundación Autor - Sociedad General de Autores y Editores.

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Ignacio Henares Cuéllar, I. (ed.) (2010) *La protección del patrimonio histórico en la España democrática*. Granada, Fundación Cajamadrid y UGR.

Martos Molina, Marta (2016), *Herramientas para la gestión turística del patrimonio cultural*, Ed. Trea, 2016.

Marzo, Jorge Luis (2013). *L'era de la degradació de l'art. Poder i política cultural a Catalunya*. Editorial El Tangram.

Palomares Sánchez, Bárvara (2011). " Patrimonio cultural en España: Historia de un modelo de gestión y nuevos modelos de negocio". Portal Iberoamericano de Gestión Cultural.

Prats, Ll. (2004) *El patrimonio como construcción social*. En *Antropología y patrimonio*. Barcelona, Ariel.

Querol, M^a A. (2010), *Manual de Gestión del Patrimonio Cultural*. Madrid: Akal

Roselló Cerezuela, D. (2007). *Diseño y evaluación de proyectos culturales*. Barcelona. Editorial Ariel. Colección Patrimonio.

Software

Is in the content section

Language list

| Name | Group | Language | Semester | Turn |
|------------------------|-------|----------|-----------------|---------------|
| (PCAM) Field practices | 1 | Catalan | second semester | morning-mixed |
| (TE) Theory | 1 | Catalan | second semester | morning-mixed |