

## Syllabus

Course title: New Museology Language of instruction: English Study year and semester: MA				
Course coordinator(s) / lecturer(s): Kinga Hamvai Contact details: hamvai@mome.hu				
Level and Code: M-SZ-201- ELM-2019202- 05	Position in the Curriculum: MA	Recommended semester: 1-3	Credits: 5	Teaching hours: 4 Student workload: 102
Related codes: B-SZ-301- ELM-2019202- 7, ER-THEO- BA-ELM- 2019202-02	Type: seminar	Is it open to sign-up as an elective? Yes	Specific pre-conditions to sign-up as an elective: -	
Interlinkages: (prerequisites, parallel units) -				
<b>Aims and Principles:</b>  What is a museum? How has the museum model changed since its inception? What are the challenges museums encounter today? What are the most important trends shaping the museum world? How does the museum of the future look like? The course is dealing with current issues and debates of museum studies discourse – including globalization, digitalization, gender issues, post- and neo-colonialist theories, and funding strategies among others – situating museums in a competing values framework. The reading seminar explores new museology and critical museum studies literature, and aims to gain a better understanding of contemporary museum studies scholarship.				
Intended learning outcomes (professional and transitive competencies):  Knowledge:                   critical museum studies literature  Skills:                           close reading, presentation, reasoning  Attitudes/attributes:       open to cross the borders of her/his specialization				
Course content (topics and themes): New museology and critical museum studies reading seminar (contents and literature: see below)				
Specificity of the learning process:  <b>Teaching method:</b> The seminar is based on the new museology and critical museum studies literature and focused on close reading. <del>In each class, after an introduction of the broader topic, participants read together one text that is presented by one student. The responsible student is also required to facilitate a conversation, e.g. asking questions relevant to the reading. This is followed by a close reading session.</del> <b>Each student is assigned the task to interpret, prepare a presentation and raise questions about one reading. Every week, two presentations are sent out to the students, who are required to read the original texts and the presentations of their peers,</b>				

as well as to answer two questions of their choice – as a homework. This homework should be sent within a week, otherwise, the class will be counted as a missed one (students are allowed to miss max. 3 classes during the semester).

## **Schedule**

~~Please note that the schedule is subject to change.~~

~~Week 1: What is a museum? ICOM definition~~

~~Week 2: History of the museum~~

~~Week 3: Changing roles of museums—the definition debate~~

~~Week 4: Postcolonialism 1.: The “National Galleries”~~

~~Week 5: Postcolonialism 2.: Repatriations~~

~~Week 6: Guggenheim innovations or coca colonialism?~~

~~Week 7: Neocolonialism: the K11 Art Mall in China~~

~~Week 8: Museum franchise strategies: the Hermitage~~

~~Week 9: Corporatisation of museums~~

~~Week 10: Current issues: Museums in the post-digital era~~

~~Week 11: Current issues: Sociomuseology~~

~~Week 12: The future of museums~~

**3 February: Introduction: What is a museum? What is museology?**

**10 February: No class**

**17 February: History of the museum**

Stephen E. Weil, “From Being About Something to Being For Somebody: The Ongoing Transformation of the American Museum”, in *Making Museums Matter* (Smithsonian, 2002): 28-52.

**24 February: Changing roles of museums, Tourism**

Gerald Bast: *Changing Societies, Changing Art, Changing Museums?*, in: *The Future of Museums*, 2018, 5-13.

Eleni Mavragani: *Museum Services in the Era of Tourism*, in: *The Future of Museums*, 2018, 37-47.

**2 March: Postcolonialism**

Robert Aldrich (2009) *Colonial museums in a postcolonial Europe, African and Black Diaspora: An International Journal*, 2:2, 137-156.

Neil G.W. Curtis (2006) *Universal museums, museum objects and repatriation: The tangled stories of things*, *Museum Management and Curatorship*, 21:2, 117-127

**9 March: Sociomuseology**

Nora Sternfeld: *Playing by the rules of the game. Participation in the post-representative museum*, Department of Art, Aalto University, Helsinki, 2013

Simon, Nina. 2010. “The Principles of Participation.” In *The Participatory Museum*. Museum 2.0., 1-31.

**16 March: No class**

**23 March: Corporatisation of museums**

Grincheva, N. (2019): Museum diplomacy as a corporate enterprise (detail), in: Global Trends in Museum Diplomacy. Post-Guggenheim Developments, 34-46.

**30 March: The museumification of China**

Grincheva, N. (2019): Museum diplomacy as a corporate enterprise (detail), in: Global Trends in Museum Diplomacy. Post-Guggenheim Developments, 46-67.

Fenghua Zhang & Pascal Courty (2020): The China Museum Boom: soft power and cultural nationalism, International Journal of Cultural Policy

**6 April: Museum franchise strategies**

Grincheva, N. (2019): Museum diplomacy as a global franchise (detail), in: Global Trends in Museum Diplomacy. Post-Guggenheim Developments, 68-86.

Grincheva, N. (2019): Museum diplomacy as a global franchise (detail), in: Global Trends in Museum Diplomacy. Post-Guggenheim Developments, 86- 98.

**20 April: The Architecture is the Museum**

Giebelhausen, Michaela. 2006. "The Architecture Is the Museum." In: New Museum Theory and Practice: An Introduction, ed. J. Marstine. Blackwell, 41-63.

**27 April: Museums in the digital and post-digital era**

Harald Kraemer: "Media Are, First of All, for Fun": The Future of Media Determines the Future of Museums, in: The Future of Museums, 2018, 81-100.

**Tasks and assignments (with student notional workload):**

- Reading for every week and ~~active participation in the class discussion~~ and home works
- Each student will be assigned with one reading and is required to ~~give a 15 minute presentation on his/her interpretation on the topic as well as to facilitate a discussion around it~~ prepare a presentation and raise questions
- Reflection essay by the end of the semester (6000 – 8000 characters, deadline: 4 May 2020)

**Learning environment: (e.g. classroom / workshop / external spot / online platform / apprenticeship etc.)**

~~Classroom~~ Home, platform of discussion: e-mail

Assessment:

Assessment method: (e.g. test / paper / oral exam / presentation / public demonstration etc.)

Assessment criteria:

- attendance + home works (DONE / NOT DONE)
- quality of contributions (insightful questions, opinions) + including quality of home works
- presentation
- written essay

Calculation of grade: (weights of the achievements, assignments; ranges of rates or points):

- Attendance & Active participation in the classes (in-class exercises + home works) (30%)

- Individual presentation and discussion facilitation (40%)
- Reflection essay (30%)

**Recommended readings:**

Desvallées, A., & Mairesse, F. (2010). Key concepts of museology.  
Bast, G., Carayannis, E. G., Campbell, D F. J. (Eds.) (2018). The Future of Museums.  
Grincheva, N. (2019) Global Trends in Museum Diplomacy. Post-Guggenheim Developments.  
Preziosi, D & Farago, C. J. (Eds.) (2004) Grasping the World: The Idea of the Museum.

**Further readings, documents, sources:**

Clifford, James. 1999. "Museums as Contact Zones." In Representing the Nation: A Reader: Histories, Heritage, and Museums, eds. Boswell and Evans. Routledge, 435-459.  
Kreps, Christina. 2003. Curatorship as Social Practice. Curator: The Museum Journal 46(3): 311-323.  
Weil, Steven E. 1999. From Being about Something to Being for Somebody: The Ongoing Transformation of the American Museum. Daedalus 128(3): 229-258.  
Golding, Viv. 2013. "Collaborative Museums: Curators, Communities, Collections." In Museums and Communities: Curators, Collections, and Collaboration, eds V. Golding and W. Modest. Bloomsbury, 12-31.  
Weil, Stephen E. 2002. "The Museum and the Public." In Making Museums Matter. Smithsonian Press, 195-213.  
Simon, Nina. 2010. "The Principles of Participation." In The Participatory Museum. Museum 2.0., 1-31.

**For Hungarian speakers:**

ÉBLI, G. (2016). Múzeumánia.  
GERMAN, K. & RUTTKAY, Zs. (2018). Digitális Múzeum.

Additional information:

Prior learning recognition (based on application):

- *recognition is not applicable*
- *partial recognition may apply*
- *full recognition may apply*

Schedule and venue for personal consultation:

Subject to prior consultation.