

Course Catalog 2023/24

Title of Program: History of Art and Museum Studies

Program Code	4-MA-HOAM
Level	Graduate
Credits and Duration	120 ECTS credits / 4 semesters
Delivery Language	English

Programme Overview

The Master in History of Art and Museum Studies offers diverse approaches to the theory and history of museums, their missions and functions.

Students will study the evolution of museums and their relevance in education. They will learn about collections management, exhibition planning and design, communication and education, acquisitions, loans and collaborations with galleries and cultural organizations. Students will study the history of museums by exploring their missions and functions on a national and global scale. They will use their analytical proficiency to objectively critique works of art and confidently discuss art movements which will improve visual and critical thinking capabilities. They will learn about the properties of various materials and techniques used by artists throughout history. This degree highlights various art movements from different cultures and encourages students to explore the role of art in relation to other disciplines as well as to examine how art connects cultures, societies and media.

The curriculum is delivered by visiting professors from the Department of History of Art and Archaeology at the Paris-Sorbonne University in France. Additionally, curators, conservators, document makers, registrars and other museum professionals teaching at the École du Louvre are in charge of specific coursework and lectures.

Learning Outcomes / Objectifs de la formation

PLO 1	Critically evaluate evidence in support of an argument or proposition in the area of history of art and museum studies through the application of appropriate tools and methodology in history of art and heritage studies, collections' history, Museum studies, collection, exhibition, and management;
PLO 2	Structure ideas, theories, and information arising from professional and research activities and communicate solutions effectively to peers and the wider community;
PLO 3	Apply professional History of Art and Museum ethics in promoting theories and practice of Museum Management through collaborative activities that demand cross-disciplinary interaction, and demonstrable autonomy in conducting independent research;
PLO4	Manage research, teams, projects, and discipline-specific professional skills in History of art, museum management and cultural programming and mediation

	to challenge traditional ways of approaching collections development and valorization, exhibitions' management, and valorization of collections and cultural as well as educational programmes;
PLO5	Appraise museum collections and exhibitions in general in order to initiate, organize and support a collection from acquisition or creation to diffusion operations (conservation and preservation, programming, managing, exhibiting, studying, valorisation, and communication of museums collection);
PLO6	Contribute to cultural awareness and sensitivity at strategic and leadership levels in their organization through identifying the impact of museum's collections - artworks or artefacts - and more generally heritage preservation, exhibition, and promotion to local and foreign audiences.

Program Structure / Structure de la Formation

The Master in History of Art and Museum Studies requires the successful completion of 120 ECTS comprising:

Master 1 Semester 1			
UE	Course Name	Credits	Date
UE1 - Art history and Archaeology 1	Oriental Archaeology	2	17 – 21 Sep 2023
	Antique Art (Greek or Roman)	2	10 – 14 Sep 2023
	Modern Art (15th-18th c.)	2	3 – 7 Sep 2023
	History of techniques	3	1 – 5 Oct 2023
UE2 - Heritage, Museums and collections	History of Heritage	2	8 – 12 Oct 2023
	Museums history and contemporary issues (until 1750)	2	15 – 19 Oct 2023
	History and Contemporary issues of Collections (after 1750)	2	22 – 26 Oct 2023
	Archaeological sites and museums	3	29 Oct – 2 Nov 2023
UE3 - Art history and Archaeology 2	Islamic art	2	26 – 30 Nov 2023
	Medieval art	2	12 – 16 Nov 2023
	Asian art	2	19 – 23 Nov 2023
	Iconography	3	26 – 30 Nov 2023
UE 4 - Language	French or English for Art Historians	3	Semestriel
Master 1 Semester 2			
UE1 - Art History and Archaeology 3	Egyptian Art	2	14 – 18 Jan 2024
	Western Contemporary Art	2	21 – 25 Jan 2024
	Contemporary art in the Arab world	2	28 Jan – 1 Feb 2024
	Aesthetics and Historiography	3	4 – 8 Feb 2024
UE2 - Museums Administration and Management	Economical and political issues	2	11 – 15 Feb 2024
	Scientific and cultural program of the museum	2	18 – 22 Feb 2024

	Museum acquisition, policy and strategy	2	25 – 29 Feb 2024
	International law applied to museums and artworks	2	3 – 7 Mar 2024
UE3 - Museums missions and issues	Conservation in museum	2	10 – 14 Mar 2024
	The basics of museography	2	17 – 21 Mar 2024
	Documentation	2	14 – 18 Apr 2024
	Audiences and museum	2	21 – 25 Apr 2024
	Tools of cultural mediation and education	2	24 – 28 Apr 2024
UE 4 - Language	French or English for Art Historians	3	Semestriel
Master 2 Semester 3			
UE1 - Museum's collection management	The basics of collection management and registration	2	10 – 14 Sep 2023
	Registration	2	17 – 24 Sep 2023
	Preventive conservation and restoration	2	3 – 7 Sep 2023
	Documentation and new technologies	3	30 Sep – 5 Oct 2023
UE2 - Exhibitions	Temporary exhibitions	2	15 -19 Oct 2023
	Scenography and exhibition design	2	19 – 23 Nov 2023
	Exhibition production	2	26 – 30 Nov 2023
	Contemporary issues	3	5 – 9 Nov 2023
UE3 -Museum programming, communication and diffusion	Temporary programming in museums	2	15 – 19 Oct 2023
	Graphic design and publications	2	22 – 26 Oct 2023
	Communication and museum (actors and networks)	2	29 Oct – 2 Nov 2023
	Digital tools and digital humanities	3	8 – 12 Oct 2023
UE 4 - Language	French or English for Art historians	3	Semestriel
Master 2 Semester 4			
UE 1	Application seminar (Internship in Paris) + Dissertation (Defence in Abu Dhabi)	30	Fev – Avr 2024 3 months

Course Details / Description des cours

Master 1 Semester 1

Course Title & Code	Oriental Archaeology - HIAR-512
Instructor	Christophe Moulherat
Date	17 – 21 Sep 2023
Course Format	1 week mission
Credits	2
Level	Graduate

Semester offered	Semester 1
Contact Hours	19h
Course Description	This course will give students the basics of knowledge about Near Eastern Archaeology, from the Prehistory to the Conquest of Alexander the Great. The course includes a discussion about concepts relative to diffusion of techniques, birth of sedentarity or emergence of first empires and states in Mesopotamia. The course will include specific studies on masterpieces in Near Eastern Archaeology, in order to enter into a museum reading of these artifacts. The analysis of the works takes into consideration the learning of the methodology relating to the description in Art History and Archaeology.
Evaluation	40% CC,60% CF

Course Title & Code	Antique Art (Greek or Roman)
Instructor	Christophe Moulherat
Date	10 – 14 Sep 2023
Course Format	1 week mission
Credits	2
Level	Graduate
Semester offered	Semester 1
Contact Hours	19h
Course Description	During the Bronze Age (3000-1100 BC), three major civilizations developed in the Aegean, respectively, in the Cyclades, Crete, and mainland Greece. In the first instance, the development of the Cycladic civilization (3200 to 2000 BC) can be found back in the Cyclades and mainland Greece. Secondly, the development of the Minoan civilization took place in Crete (from 2700 to 1200 BC). inally, the Mycenaean civilization (1650 – 1100 BC) emerged towards the end of the Bronze Age in Greece and Crete. The course aims to study the Aegean communities of the second millennium, examine their socio-political organization and their rich material culture, and analyze the use of early writing. It will explore different aspects of Mycenaean world at the palaces' time, exploring its power, geography, religion, economy, and clothing culture by cross-examination of written, archaeological and iconographic sources of the middle and final Bronze Age. Finally, the exchanges at the time of the Mycenaean palaces until their collapse around 1200 BC will receive special attention.
Evaluation	40% CC,60% CF

Course Title & Code	Modern Art (15th-18th c.)
Instructor	Olivia Bourrat
Date	3 – 7 Sep 2023
Course Format	1 week mission
Credits	2
Level	Graduate
Semester offered	Semester 1
Contact Hours	19h
Course Description	This course covers the concepts and theories related to the arts of the Early modern times in Europe, arts created between the 15th and the 18th Century.

	The course will be organized in a chronological way in order to help the students understand the different innovations in place during these very rich century for art history. The course will include a session in the permanent galleries of the Louvre Abu Dhabi in order for the students to learn how to observe and analyze an artwork of the period.
Evaluation	40% CC,60% CF

Course Title & Code	History of techniques
Instructor	Eleni Vassilika
Date	1 – 5 Oct 2023
Course Format	1 week mission
Credits	3
Level	Graduate
Semester offered	Semester 1
Contact Hours	19h
Course Description	The course covers the concepts and theories related to the archaeology, art and architecture of the ancient world. The course includes a discussion of museum techniques in installation, display and interpretation. The course will include the study of Bronze Age Egypt, the Aegean, Western Asia followed by the Iron Age in those areas.
Evaluation	40% CC,60% CF

Course Title & Code	History of Heritage
Instructor	TBD
Date	8 – 12 Oct 2023
Course Format	1 week mission
Credits	2
Level	Graduate
Semester offered	Semester 1
Contact Hours	19h
Course Description	The main purpose of the course “Monumental Heritage, Concept, History, Valorizations” is to envisage the role of the art historian in the definition of the monumental heritage. The architectural heritage will be studied in its contemporary dimension there. That is it is not only a question of redrawing the history of the notion of heritage and its extension, but much rather of understanding the process of patrimonialization and of appropriation of the heritage by the very populations as well as its attractive power. For that purpose, several examples of recognition of the architectural heritage will be evoked. The course will include study of specific examples of contemporary re-use of historic buildings. Those examples will be analyzed under the angle of the dialogue between history and contemporaneity.
Evaluation	40% CC,60% CF

Course Title & Code	Museums history and contemporary issues (until 1750)
Instructor	Cécilia Hurley-Griener
Date	15 – 19 Oct 2023

Course Format	1 week mission
Credits	2
Level	Graduate
Semester offered	Semester 1
Contact Hours	19h
Course Description	This course covers the concepts and theories related to the history of museums (including the history of collections). The course includes a history of collecting practices and of museums from antiquity to our time, including a discussion of the questions that contemporary museums face. The course will include study of many institutions throughout history, and examples will be drawn from a wide number of countries.
Evaluation	40% CC,60% CF

Course Title & Code	History and Contemporary issues of Collections (after 1750)
Instructor	Pascal Griener
Date	22 – 26 Oct 2023
Course Format	1 week mission
Credits	2
Level	Graduate
Semester offered	Semester 1
Contact Hours	19h
Course Description	This course will analyze the importance and mechanisms of art collecting through history, from the emergence of the cabinets of curiosities to the contemporary. It will focus on theory of collecting, the history of museums, museography and art display, the history of the art market, as well as on actual aspects of collecting practices. To that end, this course will reflect upon various case studies covering a large historical and geographical spectrum.
Evaluation	40% CC,60% CF

Course Title & Code	History and Contemporary issues of Collections (after 1750)
Instructor	Pascal Griener
Date	22 – 26 Oct 2023
Course Format	1 week mission
Credits	2
Level	Graduate
Semester offered	Semester 1
Contact Hours	19h
Course Description	This course will analyze the importance and mechanisms of art collecting through history, from the emergence of the cabinets of curiosities to the contemporary. It will focus on theory of collecting, the history of museums, museography and art display, the history of the art market, as well as on actual aspects of collecting practices. To that end, this course will reflect upon various case studies covering a large historical and geographical spectrum.
Evaluation	40% CC,60% CF

Course Title & Code	Archaeological sites and museums
Instructor	Peter Magee
Date	29 Oct – 2 Nov 2023
Course Format	1 week mission
Credits	3
Level	Graduate
Semester offered	Semester 1
Contact Hours	19h
Course Description	This course covers the concepts and theories related to archaeological sites and museums in order to examine how and why archaeology is collected and excavated within permanent and temporary museum exhibitions. It includes an introduction to the concept of « archaeological sites museums » along with a presentation of collecting, exhibiting, teaching and communicating processes in relation to enhancement of identities. The course will mainly be based on study cases from Western and Arab countries to compare several museums and understand the relationships between museums, collections and actors in specific historical, cultural and political contexts.
Evaluation	40% CC,60% CF

Course Title & Code	Islamic art
Instructor	Sandra Aube
Date	26 – 30 Nov 2023
Course Format	1 week mission
Credits	2
Level	Graduate
Semester offered	Semester 1
Contact Hours	19h
Course Description	This course covers the concepts and theories related to Islamic Art. It will question what Islamic art is and develop an overview of the historical context and the diversity, wealth and quality of these art productions. The course will include periods ranging from the emergence of Islam to the beginning of the 20th century, and a wide range of Western, Central and Eastern Islamic dynasties.
Evaluation	40% CC,60% CF

Course Title & Code	Medieval art
Instructor	Sylvie Balcon
Date	12 – 16 Nov 2023
Course Format	1 week mission
Credits	2
Level	Graduate
Semester offered	Semester 1
Contact Hours	19h
Course Description	This course is an initiation to medieval Art. It covers the history of western medieval art and architecture from the Vth to the early XVIth. It will include the study of the main artistic trends, early medieval and Romanesque art (Vth-XIIth c.), as well as Gothic Art.
Evaluation	40% CC,60% CF

Course Title & Code	Asian Art
Instructor	Julia Esteve
Date	19 – 23 Nov 2023
Course Format	1 week mission
Credits	2
Level	Graduate
Semester offered	Semester 1
Contact Hours	19h
Course Description	The course is intended to be a broad survey of the history of Indian art and will provide the students with an introduction, an essential chronology and an overview of the cultural context which they will be able to use as a basis to approach the many aspects of South and South-East Asian Art. The course begins with the Protohistoric culture in the Indus Valley. It proceeds to the earliest historic artefacts of the Maurya period (IIIrd c. BC) which corresponds to the advent of Buddhism, and to an analysis of the first Buddhist monuments (stūpa and vihāra). It then gives an insight into the narrative sculpture of Sāncī and Amarāvātī and the Buddhist and Hindu images made under the Kushana dynasty at Mathurā and Gandhāra until the Gupta period (Vth-VIth c. AD). The last section of the course briefly surveys the development of Indian brahmanical sculpture through examples kept in museum collections or in some key archaeological sites, from the first cave- temples in southern India, to some significant places of Northern and Southern India.
Evaluation	40% CC,60% CF

Course Title & Code	Iconography
Instructor	Christophe Moulherat
Date	26 – 30 Nov 2023
Course Format	1 week mission
Credits	2
Level	Graduate
Semester offered	Semester 1
Contact Hours	19h
Course Description	The course includes a discussion of the main forms of artistic production in Britain and North America during the 18th and early 19th centuries, set in their context. The course will include study of paintings, drawings, engravings, and sculpture.
Evaluation	40% CC,60% CF

Master 1 Semester 2

Course Title & Code	Egyptian Art
Instructor	Félix Relats Montserrat
Date	14 – 18 Jan 2024
Course Format	1 week mission
Credits	2
Level	Graduate

Semester offered	Semester 2
Contact Hours	19h
Course Description	TBD
Evaluation	40% CC,60% CF

Course Title & Code	Western Contemporary Art
Instructor	TBD
Date	21 – 25 Jan 2024
Course Format	1 week mission
Credits	2
Level	Graduate
Semester offered	Semester 2
Contact Hours	19h
Course Description	<p>This course covers the general evolution of contemporary art from its origins in the diverse artistic movements of the 19th and 20th century. The course includes detailed discussion of the dominant artists, art works, ideas and practices which have influenced the course of contemporary art. Students will be equipped with the essential tools necessary to:</p> <ul style="list-style-type: none"> • Engage in an effective methodological analysis of a single work of modern or contemporary art. • Assign this work in its precise historical locus using a distinct set of controlling principles. • Identify the contradictions inherent to the development of modern and contemporary art and critically address the broader implications raised. <p>The themes and problematics which this course introduces will establish the foundation for further elaboration in the subsequent module entitled “Visual Studies: Aesthetics and Histiography”.</p>
Evaluation	40% CC,60% CF

Course Title & Code	Contemporary art in the Arab world
Instructor	Mario CHOUEIRY
Date	28 Jan – 1 Feb 2024
Course Format	1 week mission
Credits	2
Level	Graduate
Semester offered	Semester 2
Contact Hours	19h
Course Description	<p>Network and art of the Arab world in 2020 is not anymore a neglected field. Among key questions included in this lecture: How was Arab art formed since more than one century now? What were the driving forces behind the changes in aesthetics from Islamic to Arabic during this period? How aesthetic has shifted from an Islamic ideal to a more secular one? Is universality more key than specificity in the Arab art today, and in its network? There is a debate: those for who Arab modern art do not proceed from Islamic art and those for who it is paramount to outline the historical legacy of Islam as shaping all aspects of Arab societies.</p> <p>We will try to demonstrate that the irruption of the European culture will</p>

introduce a change of value: traditional local art will be irradiated by western art and will be perceived as deriving from another activity than plastic art. This will open a great window of opportunity for the western conceptions in order to fill what was perceived as a vacuum, a blank.

Western art is distinguished from Islamic art in its form but also in its purpose and goal.

While Islamic art deals with everyday objects, western art is a category in itself and need a context (museums, galleries) which were still missing until recently in the Arab world.

In 1908 the Ecole Égyptienne des Beaux-Arts, the first fine arts school in the Arab world, opens in Cairo under the auspices of twenty-six-year-old Prince Youssef Kamal, a wealthy member of the Egyptian royal family. The school was staffed by mainly French and Italian instructors.

In Lebanon before the opening of the first fine art school portraits of men churches was testifying the presence of a naïve figurative school. The first professional painters who painted portraits but also landscapes will learn in Rome and Paris....

It is very important to underline that until the late thirties, the pioneering Arab artists who has been trained through the academic approach were rejecting the western avant gardes (fauvism, cubism, expressionism, conceptual) which will be ironically so key for the future development of art in the Arab world until today.

The phasing out of the academic approach will take place in the late thirties (Surrealist movement in Egypt), and in the forties and fifties artists groups such as The group of contemporary art in Egypt constituted in 1944 and The Baghdad Modern art Group constituted in 1951 will ground Arab art in its own local culture.

With a new Social awareness and an individual artistic behavior, Arab artists start facing intellectual and sociopolitical issues. They will reject academism, and rely on new tools deriving from the western pioneers of modern art, a few decades later.

After world war II, Arab artists will rely on Abstraction or figurative techniques for paintings, drawings or sculptures. They will also rely sometimes on hurufism more rooted in the local tradition.

The Palestinian cause, the wars for independence (Algeria), Arab nationalism, Nasserism, the defeat of 67 against Israel will sustain the figurative movement, partly influenced by the Eastern Europe socialist realism.

We will demonstrate that until nowadays the question of the link with western art remains probably more central than the important relation with local tradition, or any other form.

Nothing demonstrates this better than the current contemporary art scene which language is directly derived from western conceptual art.

Beside History of art, this lecture will focus also on the complex network of the Arab art world:

- The role of the Museums in the middle east
- The role of the local and international Biennales (Venice, Sharjah etc...)
- The role of landmark exhibitions which challenged the importance of the Arab scene
- The role of the artists, the curators, the critics.

	<ul style="list-style-type: none"> The role of the market, the auction houses, the galleries and the collectors. <p>We will discuss also the difficulty of going beyond the idea of peripheral and central art forms within an integrated globalisation.</p> <p>Conclusion: The contemporary art as horizon of the end of history of art?</p>
Evaluation	40% CC,60% CF

Course Title & Code	Aesthetics and Historiography
Instructor	Robert Kilroy
Date	4 – 8 Feb 2024
Course Format	1 week mission
Credits	3
Level	Graduate
Semester offered	Semester 2
Contact Hours	19h
Course Description	<p>This course covers examines the relationship between aesthetics, art history and its historiography. The course is divided into three parts:</p> <ul style="list-style-type: none"> Part one engages students in a study of historiography through reference to selected art historical methodologies; Part two introduces students to the history and theory of aesthetics; Part three investigates the historical and theoretical overlaps between aesthetics and art history. <p>The course involves theoretical analysis and practical application alongside a textual and visual approach to the analysis of primary sources. The course provides students with an understanding of the historical foundations and systematic methodological skills required to address current issues in art historical scholarship.</p>
Evaluation	40% CC,60% CF

Course Title & Code	Economical and political issues
Instructor	Jean-Michel Tobelem
Date	11 – 15 Feb 2024
Course Format	1 week mission
Credits	2
Level	Graduate
Semester offered	Semester 2
Contact Hours	19h
Course Description	<p>What is the unique role that management can play to enhance the efficiency of museums? How to find the right balance between the ends and the means, education and profitability, social inclusion and tourism impact? How to use the management tools to implement the strategy? What are the best practices? The course offers a global view of current museum management issues. It aims at raising questions and encouraging conversation about the transformation of museums rather than providing preexisting answers. It deals with the following interrelated topics, from an international point of view: strategy, organization, marketing, finance, fundraising, commercial activities, pricing, event management, market research / visitors' studies, leadership, promotion, communication, branding, urban tourism, and internationalization.</p>

Evaluation	40% CC,60% CF
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Course Title & Code	Scientific and cultural program of the museum
Instructor	Noëmi Dauce
Date	18 – 22 Feb 2024
Course Format	1 week mission
Credits	2
Level	Graduate
Semester offered	Semester 2
Contact Hours	19h
Course Description	What is the unique role that management can play to enhance the efficiency of museums? How to find the right balance between the ends and the means, education and profitability, social inclusion and tourism impact? How to use the management tools to implement the strategy? What are the best practices? The course offers a global view of current museum management issues. It aims at raising questions and encouraging conversation about the transformation of museums rather than providing preexisting answers. It deals with the following interrelated topics, from an international point of view: strategy, organization, marketing, finance, fundraising, commercial activities, pricing, event management, market research / visitors' studies, leadership, promotion, communication, branding, urban tourism, and internationalization.
Evaluation	40% CC,60% CF

Course Title & Code	Museum acquisition, policy and strategy
Instructor	Olivier GABET
Date	25 – 29 Feb 2024
Course Format	1 week mission
Credits	2
Level	Graduate
Semester offered	Semester 2
Contact Hours	19h
Course Description	<p>This course covers the concepts and theories related to the history of collecting and the art market, and the parallel development of the acquisitions policies and strategy in the museum world, such as:</p> <ul style="list-style-type: none"> • The various kinds of acquisitions: purchase, gift, donation, bequest, etc.; • Setting up an acquisition policy; • Ethics of acquisition: provenance, valuation, relationship with the market, etc.; • Knowledge of the (art) market. <p>The course includes a discussion of all the related matters. It will include study of several cases in Europe, Asia, the United States and specifically of the Louvre Abu Dhabi.</p>
Evaluation	40% CC,60% CF

Course Title & Code	International law applied to museums and artworks
Instructor	Christel De Noblet

Date	3 – 7 Mar 2024
Course Format	1 week mission
Credits	2
Level	Graduate
Semester offered	Semester 2
Contact Hours	19h
Course Description	<p>This course raises the following key question: What threatens Cultural Heritage? and explains the legal solutions available: The Listing of Cultural Heritage, the UNESCO conventions (for the Protection in time of war and the Protection against illicit trade), the Regulations of International transfer of work of art, the notion of museum, the Prevention of the disputes regarding ownership of works of art.</p> <p>The course explains the American, the British, the French, (and some Italian) legal rules, as well as the international legal rules that govern the protection of built heritage and works of art. The spectrum of rules covered is very broad: from the listing of monuments to their protection in time of war, from treaties against illicit trade to the regulation of international transfer of work of art, as well as rules governing arbitration, litigation, contracts of loan or the management of museums...</p>
Evaluation	40% CC,60% CF

Course Title & Code	Conservation in museum
Instructor	Béatrice Sarazin
Date	10 – 14 Mar 2024
Course Format	1 week mission
Credits	2
Level	Graduate
Semester offered	Semester 2
Contact Hours	19h
Course Description	<p>This course covers the concept and the theories of one of the founding missions of museums conservation in a wide meaning. The course aims at supplying fundamental keys about the principles of conservation on heritage works of objects of museums. It is not our intention to address all the fields, techniques or actions to implement. However general principles will be supported by case studies.</p>
Evaluation	40% CC,60% CF

Course Title & Code	The basics of museography
Instructor	Françoise Mardrus
Date	17 – 21 Mar 2024
Course Format	1 week mission
Credits	2
Level	Graduate
Semester offered	Semester 2
Contact Hours	19h
Course Description	<p>The course intends to cover a basic approach of the definition of museography. As it was really used from 20th century as a practical definition for conservation and curatorial treatments of works of art and artefacts stored as</p>

	<p>well exhibited in museums, the course will be organized into five lectures to determine a survey into museum's display. From architectural constraints to layout of collections, museography recovers a wide range of actions led in museum. The terminology will be discussed in the two first lectures with specific examples coming from an historical point of view till an actual interpretation of museums today. As a first step of understanding, they could be emphasized as an introduction to methods of display. The following course reviews the different theories of display in an interactive demonstration with discussions on practical study cases to implement the main focus points. A specific focus will be done about the concept of storytelling in museums' room. What does it mean? What type of materials and mediums are required in the development of such a narrative display? What are the consequences of curatorial constraints on display? What type of audience could be expected with such a narrative display? How museums could communicate about it? Towards that purpose, we study at last how to determine policies of display and the curator's place into the construction of storytelling. At the turning point of the 21st century, museums became part of our lifetime much more than before. Today policies of display offer a very strong investment in our societies.</p>
Evaluation	40% CC,60% CF

Course Title & Code	Documentation
Instructor	Françoise Dalex
Date	14 – 18 Apr 2024
Course Format	1 week mission
Credits	2
Level	Graduate
Semester offered	Semester 2
Contact Hours	19h
Course Description	<p>This course covers the concepts and theories related to documentation in museums. Through this course, students acquire the fundamental concepts to understand the specificities and aims of documentation intended for professionals and audience.</p> <p>A definition of museum documentation introduces basis standards which plays a key role in the management of collections (acquisitions, inventory, description, movement of works) and the different documentary typologies (inventories, works files, exhibitions files, intangible heritage etc.). The course includes a discussion of different supports of documentation (paper, digital, audio tape or CDs...), origins (administrative or scientific documents, documentation produced in the museum and the documentation from outside...) and documentation users in museums. A focus dedicated to thesaurus and authorities allows to discover standards and tools already created by museums and research institutions (the Getty research Institute...). After the basic notions, students study documentary information system, digital policies and new standards initiatives in the digital area: the computerization of collections, databases, digitization projects, digital applications to disseminate collections data and uses of semantic environment and open data... They explore how documentation is exposed by new technologies in an alliance</p>

	between documentation / IT and academic research. A zoom presents the libraries in museums, differentiate archives and documentation, and explains the emerging notion of documentary heritage. The last part is devoted to the valorization of documentation in museums, through exhibitions or digital humanities programs. Management project and priorities for implementation will be presented for all subjects. With examples and exercises, this course will show the interest of defining a documentary policy in a museum and demonstrate how the documentation is essential for the collections management, but also for the policies of audience development, art and cultural education, digital humanities' innovative policy in a XXIst century's museum.
Evaluation	40% CC,60% CF

Course Title & Code	Audiences and museum
Instructor	Nathalie Candito
Date	21 – 25 Apr 2024
Course Format	1 week mission
Credits	2
Level	Graduate
Semester offered	Semester 2
Contact Hours	19h
Course Description	<p>The course introduces the place of audience studies in museum policies giving both theoretical and methodological tools in the field of visitor studies. After a brief history of audiences studies in museums, the course will focus on different categories of visitors the main issues of audience research. Case studies, examples of methods (formative, preliminary or summative evaluation) and survey results illustrate visitor surveys as tools for cultural strategy and forms of participatory museology. And more globally, an approach to evaluation as a form of mediation.</p> <p>Museum evaluation reflects the place given to the public; the tension between the desire for cultural democratisation and the rise of marketing strategies. And the opposition between the museum as a place of delectation and aesthetic experience and the museum as a place and medium for non-formal learning. In this class, participation is encouraged by practical exercises and continuous evaluation.</p>
Evaluation	40% CC,60% CF

Course Title & Code	Tools of cultural mediation and education
Instructor	Frédérique Leseur
Date	24 – 28 Apr 2024
Course Format	1 week mission
Credits	2
Level	Graduate
Semester offered	Semester 2
Contact Hours	19h
Course Description	<p>This module presents successively major principles of museum education, communication and interpretation, tools and education resources digital and on sites in museums, art galleries. In this course will also be discussed Cultural programming methodology of project, and various jobs relative to the</p>

	<p>communication and interpretation in museums. Additionally, the course examines different museums audiences, their needs, perspective teaching techniques appropriate for diverse audiences and outreach. This seminar encourages all students to exchange ideas, personal experiences and actively participate into debates and research.</p> <p>This course will also propose a methodology of project for Cultural programming, a methodology for web communication on museum education, and includes discussion of the following issues:</p> <ul style="list-style-type: none"> • how to develop and enlarge audiences? • how to renew education tools in order to make visitor more active? • How to develop a participatory culture? <p>In this class, participation is encouraged by practical exercises and continuous evaluation.</p>
Evaluation	40% CC,60% CF

Master 2 Semester 3

Course Title & Code	The basics of collection management and registration
Instructor	Hélène Vassal
Date	10 – 14 Sep 2023
Course Format	1 week mission
Credits	2
Level	Graduate
Semester offered	Semester 3
Contact Hours	19h
Course Description	<p>These five training days will help students to understand the key issues in Collection Management, Conservation Care and Registration introducing Collection Mobility Processes (outgoing and incoming loans processes) and Collection Care activities. By using different tools and guidelines, the course will provide guidance on handling, storing, producing exhibitions and display and will describe agreed conservation standards and appropriate conservation techniques.</p>
Evaluation	40% CC,60% CF

Course Title & Code	Registration
Instructor	Sophie Daynes-Diallo
Date	17 – 24 Sep 2023
Course Format	1 week mission
Credits	2
Level	Graduate
Semester offered	Semester 3
Contact Hours	19h
Course Description	<p>This course covers the concepts and theories related to art works' registration, including contemporary art' registration. The course will include study of five chapters:</p> <ul style="list-style-type: none"> • The job of registrar • Handling works of art • Preparing, storing and exhibiting works of art. • Packing and transporting works of art

	• Managing outgoing loans.
Evaluation	40% CC,60% CF

Course Title & Code	Preventive conservation and restoration
Instructor	Florence Bertin
Date	3 – 7 Sep 2023
Course Format	1 week mission
Credits	2
Level	Graduate
Semester offered	Semester 3
Contact Hours	19h
Course Description	This course covers the concepts and theories related to degradation factors for collections. The course will focus on degradation description and how to reduce the degradation factors. The course includes also a discussion on risk management.
Evaluation	40% CC,60% CF

Course Title & Code	Documentation and new technologies
Instructor	Faten Rochdy
Date	30 Sep – 5 Oct 2023
Course Format	1 week mission
Credits	3
Level	Graduate
Semester offered	Semester 3
Contact Hours	19h
Course Description	This course covers the concepts and theories related to how cultural institutions communicate with their different audiences through the use of new technologies. The course includes a discussion of museum collections' history and examines how mentalities and practices have been changing in the advent and because of the digital era. The course will include study of digital resources (museum catalogues online, digital portals of cultural foundations, digital projects). Secondary bibliography will be provided to help students grasp the main points of this ongoing debate.
Evaluation	40% CC,60% CF

Course Title & Code	Temporary exhibitions
Instructor	Marine Kisiel
Date	15 -19 Oct 2023
Course Format	1 week mission
Credits	2
Level	Graduate
Semester offered	Semester 3
Contact Hours	19h
Course Description	This course covers the conception of a temporary exhibition, from first idea to realization, from a curator's point of view. It discusses the conception of an exhibition project, the planning of an exhibition, the managing of the design

	process, and the delivering of the exhibition.
Evaluation	40% CC,60% CF

Course Title & Code	Scenography and exhibition design
Instructor	Giada Ricci
Date	19 – 23 Nov 2023
Course Format	1 week mission
Credits	2
Level	Graduate
Semester offered	Semester 3
Contact Hours	19h
Course Description	This course covers the concepts and theories related to Exhibition Design and Scenography in museums. The course includes a discussion of exhibition Design as Construction of space and Communication of content. Through the case studies and analyses of worldwide museums and exhibitions, the course approaches exhibition design and scenography in museums, as a cultural mediation tool through the display of collections, for interpretation, contextualization and communication of content, aiming to give to museum collections an effective and secure presentation frame, as well as to the museum visitors an enjoyable and inspiring experience.
Evaluation	40% CC,60% CF

Course Title & Code	Exhibition production
Instructor	Katia Cartacheff
Date	26 – 30 Nov 2023
Course Format	1 week mission
Credits	2
Level	Graduate
Semester offered	Semester 3
Contact Hours	19h
Course Description	<p>This course covers the concepts and theories related to the production of the exhibition: from the feasibility study to the inauguration. The course includes a discussion of the issues and vigilance points for each phase.</p> <p>The course will include the study of:</p> <ul style="list-style-type: none"> • the importance of the context (typology of the place of hosting, permanent or temporary exhibition, etc.) • the museographic (feasibility study, pre-programme, programme) and scenographic (pre- project, project) design • the design of the exhibits, supports and the choice of collections (why, how) • the realization (from the first plans to the inauguration) • the travelling exhibitions, • the special projects: children's exhibition, accessibility, etc.
Evaluation	40% CC,60% CF

Course Title & Code	Contemporary issues
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Instructor	Aur�lie Clemente-Ruiz
Date	5 – 9 Nov 2023
Course Format	1 week mission
Credits	3
Level	Graduate
Semester offered	Semester 3
Contact Hours	19h
Course Description	<p>This course covers the concept of temporary exhibitions today and perspectives: how to organize an exhibition in a globalized cultural context and what is the specificity of the Arab world.</p> <p>This course includes a discussion of the role of temporary exhibitions in cultural institutions. It also includes a discussion on new technologies used in a cultural context: how to use VR, immersive images to know better art, heritage and culture? It will also cover the study of temporary exhibition presented in the Louvre Abu Dhabi but also in other international museums.</p> <p>This course will also focus on touring exhibitions: how to deal with it? What is the context of production?</p> <p>Lastly, the course will include a discussion on temporary exhibition in the covid-19 context: how to collaborate between cultural institution? Is there a future for touring exhibition? New ways of presenting cultural projects without physical audience.</p>
Evaluation	40% CC,60% CF

Course Title & Code	Temporary programming in museums
Instructor	Agn�s Parent
Date	15 – 19 Oct 2023
Course Format	1 week mission
Credits	2
Level	Graduate
Semester offered	Semester 3
Contact Hours	19h
Course Description	<p>This course covers the concepts and theories related to the temporary programming in museums. The course includes a discussion of programming issues and challenges. The course will include the study of: - The importance of the context: geographical location, local context, nature of the institution, its size and resources - The objectives pursued and the audiences targeted - The diversity of actions to be programmed and their interactions - How to organise a programming: deadlines, challenges, solutions to unforeseen events - Programming and communication, publishing, collection management, off-site activities, etc.</p>
Evaluation	40% CC,60% CF

Course Title & Code	Graphic design and publications
Instructor	Michael Isler
Date	22 – 26 Oct 2023
Course Format	1 week mission
Credits	2

Level	Graduate
Semester offered	Semester 3
Contact Hours	19h
Course Description	<p>The course covers the concepts and theories related to what is graphic design and how it is very important in the world of art and communication.</p> <p>The course will include a quick view on the history of graphic design, what is graphic design and a graphic designer, what it is to work with a graphic designer, the use of color, grid, composition and how a visual identity is working. We will also learn some basic rules of graphic design through exercises, images and videos.</p>
Evaluation	40% CC,60% CF

Course Title & Code	Communication and museum (actors and networks)
Instructor	Jean-Gabriel Leturcq
Date	29 Oct – 2 Nov 2023
Course Format	1 week mission
Credits	2
Level	Graduate
Semester offered	Semester 3
Contact Hours	19h
Course Description	<p>This course will provide the students with an understanding of how museums and cultural institutions communicate and build their communities. It will unfold three interrelated aspects of museums' external relations:</p> <ul style="list-style-type: none"> • Branding and Communications • Audience Engagement and Learning • Development and partnership <p>After considering the concepts and theories related to communications, marketing and networks, students will explore museums methods to raise audiences and reputation of museums through different communications tools: public relations, advertising campaigns, social medias, events, etc. We will study empirical cases from several international museums in order to define how to manage strategic communications campaigns, from small museums to world-class institutions.</p> <p>Featuring class discussions, lectures, exchanges, multimedia illustrations and case studies, this course will allow the students to explore in a practical way a wide range of approaches in museums communication. Focusing on actors, they will discover various careers and job assignments in the field of museums' external relations.</p>
Evaluation	40% CC,60% CF

Course Title & Code	Digital tools and digital humanities
Instructor	Florence Morat-Sayag
Date	8 – 12 Oct 2023
Course Format	1 week mission
Credits	3
Level	Graduate
Semester offered	Semester 3

Contact Hours	19h
Course Description	This course covers the concepts and theories related Museum digital tools and digital humanities. In this course we will start by defining the main principles of digital humanities in the museum context. We will also discuss the main stages of the digital strategy for museums: contents- digitization- Interpretation-Audience engagement. The digital tools before, during and after the visit will be studied in order to better understand the educational and cultural issues. Finally, audience engagement will be analyzed through social networks. This approach to the museum in the digital age will also be explored and evaluated in a workshop in a museum's galleries.
Evaluation	40% CC,60% CF

Master 2 Semestre 4

Course Title & Code	Application seminar & dissertation
Instructor	UFR Paris and SUAD
Date	Feb – Avr 2024
Course Format	3 months
Credits	30
Level	Graduate
Semester offered	Semester 4
Contact Hours	420h
Course Description	<p>The internship and dissertation will reflect the acquired knowledge in the areas of:</p> <ul style="list-style-type: none"> • The discovery of a professional environment • Acquiring and mastering the necessary material and intellectual tools • Leading to an in-depth knowledge of a museum department or service • Fulfilling the missions that you were entrusted with and attaining the objectives determined by the internship supervisor. • Discovering the French cultural, heritage and museum circles, meeting professional and networking.

Permanent Academic and Administrative Staff

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