

# Syllabus

for course at advanced level

**Art management and law I: organizations, economy and law**

**Art management och juridik I: organisationer, ekonomi och juridik**

**7.5 Higher Education Credits  
7.5 ECTS credits**

**Course code:** KV5223  
**Valid from:** Autumn 2009  
**Date of approval:** 2008-12-12  
**Department:** Department of History of Art  
**Subject:** History and Theory of Art

## Decision

This syllabus has been approved by the board of the Department of History of Art 2008-12-12.

## Prerequisites and special admittance requirements

University education on a basic level of at least 180 higher education credits, corresponding to the equivalent of a Bachelor's degree, or relevant work experience, as well as skills in English documented by an international proficiency test, advanced level (TOEFL, IELTS or Cambridge First Certificate) unless English is native language. Furthermore, the student has to be accepted and enrolled in Curating Art. International Master's Programme in curating Art, including Management and Law, 120 Higher Education Credits in its entirety.

## Course structure

Examination code	Name	Higher Education Credits
1100	Art management and law I	7.5

## Course content

The course module introduces the student to notions central to the field of art management, i.e. management in the field of visual arts and exhibitions, and to relevant legal notions and norms. Issues relating both to freelancing curators as well as institutionally affiliated curators and producers are discussed. Questions relating to management, marketing, budgeting funding, organisation, insurance, contract law and intellectual property are recurring to the teaching and learning activities of the module. Research in the field is also central for the understanding, discussion, and evaluation of central concepts and strategies.

## Learning outcomes

Having completed the course the student has demonstrated an ability to

- account for, compare, and evaluate central management, marketing, and budgeting and funding concepts in research literature and their relevance for work in a visual arts and exhibitions context
- account for, compare, and evaluate central concepts relating to certain areas of law that have bearing on the visual arts and exhibition production contexts and their relevance for work in this field

## Education

Lectures, seminars, and the production of a student's paper which discusses theoretical concepts and their relation to practices and strategies in the field.

### **Forms of examination**

a) The following methods of examination are used: A report on lessons learnt from literature, related to a case that students are asked to suggest solutions to. In order to pass the course module, the student must also participate in a recurring and obligatory seminar series.

b) Grades are given according to a criterion referenced seven-point scale:

A = Excellent

B = Very Good

C = Good

D = Satisfactory

E = Adequate

Fx = Insufficient

F = Fail

c) The grading criteria for this course are to be distributed at the beginning of the course.

d) A grade of at least E on all modules is required in order to obtain a grade for the whole course

e) A student who has received the grade of Fx or F twice on a given test and by the same examiner can, on application, be granted a new examiner, unless there are specific reasons against it. The application should be addressed to the board of the department.

### **Interim**

When the course is no longer offered or its contents have been essentially revised, the student has the right to be examined according to this course syllabus once per semester for a three-semester period. However, the restrictions above under 21 e still hold.

For information about transitional rules for courses in the older pre-Bologna system the student counsellor or director of studies at the Department of Art History should be contacted.

### **Required reading**

Guillet de Monthoux, Pierre: *The Art Firm*. Stanford, California: Stanford University Press, 2006

Lindqvist, Katja: *Exhibition enterprising. Six cases of realisation from idea to institution*.

Diss. Stockholm University School of Business, 2003

Lindqvist, Katja: "Governance of public arts and organisations in Europe," paper for the Third EISAM workshop of Managing Cultural Organizations, Bologna, 11-12 September 2008

Lindqvist, Katja: "Eros and Apollo. The curator as pas-de-deux leader," in *Aesthetic leadership: managing fields of flow in art and business*, eds Pierre Guillet de Monthoux, Claes Gustafsson and Sven-Erik Sjöstrand.

Basingstoke: Palgrave Macmillan, 2007a

Lindqvist, Katja: "Blood transfusions and constant critique. The artist as entrepreneur in the experience economy," in *Entrepreneurship and the Experience Economy*, eds Daniel Hjorth and Monika Kostera.

Copenhagen: Copenhagen Business School Press, 2007b

Lindqvist, Katja: "Public governance of arts organisations in Sweden: strategic implications," in *International Journal of Cultural Policy*. 13:3 2007c

Zan, Luca: *Managing rhetoric and arts organizations*. Basingstoke: Palgrave Macmillan 2006

Additional course literature may be listed at the start of the module.

Compendium with texts by S. Stokes, WIPO (World Intellectual Property Organization), Ministry of Justice, Sweden, and M. Shapiro.