# COURSE OUTLINE

## (1) GENERAL

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|---|---|
| SCHOOL | Humanities and Social Sciences |
| ACADEMIC UNIT | History and Archaeology |
| LEVEL OF STUDIES | Postgraduate |
| COURSE CODE | HAC111 |

| COURSE CODE | HAC111 | | SEMESTER | C |
|---|---|---|---|---|
| COURSE TITLE | Digital Museums and exhibitions in the modern city | | | |

| INDEPENDENT TEACHING ACTIVITIES *If credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the entire course, provide the weekly teaching hours and total credits* | WEEKLY TEACHING HOURS | CREDITS |
|---|---|---|
| Lectures | 2 | 10 |
| | | |
| | | |
| *Add rows as necessary. The teaching structure and methods used are described in detail at (d).* | | |

| | |
|---|---|
| COURSE TYPE *general background, special background, specialised general knowledge, skill development* | specialised general knowledge |
| PREREQUISITE COURSES: | |
| COURSE and EXAMINATIONS LANGUAGE: | Greek |
| IS THE COURSE AVAILABLE TO ERASMUS STUDENTS | no |
| COURSE WEBSITE (URL) | |

## (2) LEARNING OUTCOMES

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**Learning outcomes**

*Description of the course learning outcomes, specific knowledge, skills and abilities at an appropriate level, acquired by the students upon successful completion of the course.*

*See Appendix A*
- *Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area*

- *Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B*

- *Guidelines for writing Learning Outcomes*

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The course aims to introduce the students to the changes coming to the museum space, the exhibition venues and the art market in the modern city, through modern digital approach methods.

Upon successful completion of the course, the student will be able to:
- Have advanced knowledge of the new technology tools available for the needs of modern Museology in a digital environment.
- Judge, understand and discuss the evolving role of the museum in the modern era, having available all the intellectual tools that address the most recent ethical, cultural and political approaches.
- Understand the new sociopolitical framework of modern cities, that requires inclusion, abolition of gender and racial discrimination and will be able to redefine current knowledge and practices.
- Formulate new ideas and processes, both in the context of museum professional practices

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and in research.

- Work in a team and understand the importance of team work for the completion of research and field work, through the synergy of multiple professions and specializations in the museum and exhibition sectors.
- To prepare, in collaboration with their fellow students, a comprehensive action plan for the enhancement of the relationship of the museum with the city and its modern audiences.

### General Competences

*Taking into consideration the general competences that the degree-holder must acquire (as defined in the Diploma Supplement and listed below), at which of the following does the course aim?*

| | |
|---|---|
| *Search, analysis and synthesis of data and information, with the use of the necessary technology* | *Project planning and management* |
| | *Respect for diversity and multiculturalism* |
| *Adapting to new situations* | *Respect for the natural environment* |
| *Decision-making* | *Showing social, professional and ethical responsibility and sensitivity to gender issues* |
| *Working independently* | |
| *Team work* | *Criticism and self-criticism* |
| *Working in an international environment* | *Production of free, creative and inductive thinking* |
| *Working in an interdisciplinary environment* | *......* |
| *Production of new research ideas* | *Others...* |
| | *.......* |

*Search for, analysis and synthesis of data and information, with the use of the necessary technology*
*Adapting to new situations*
*Decision-making*
*Working independently*
*Team work*
*Working in an interdisciplinary environment*
*Production of new research ideas*
*Project planning and management*
*Respect for difference and multiculturalism*
*Respect for the natural environment*
*Showing social, professional and ethical responsibility and sensitivity to gender issues*
*Criticism and self-criticism*
*Production of free, creative and inductive thinking*

## (3) SYLLABUS

The course examines the new digital promotion methods of contemporary museums and exhibitions, as well as the ways that new technologies take notice and make use of existing technical resources in order to approach and attract new audiences in modern cities. Utilizing a multitude of data from museums worldwide, the course studies the transition from a closed to an open museum, that constitutes a paradigm shift in the perception and operation of the museum since the 19th century. Through the study of study cases and publications of relevant professionals, we examine how the works expand the traditional scope and commitment of institutions, through digital designs that redefine the interaction between collections, public knowledge and civil society. The course will among others focus on the concepts of digital archive, accessibility and democratization of access to museum collections, and through case studies it will present digital exhibitions worldwide, weighing their impact on the public.

## (4) TEACHING and LEARNING METHODS - EVALUATION

| | |
|---|---|
| **DELIVERY**<br>*In person, Distance learning, etc.* | In person |
| **USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY**<br>*Use of ICT in teaching, laboratory education, communication with students* | Use of ICT in teaching.<br>Introduction to essential digital tools for the creation of digital exhibitions.<br>Support of the learning process through the e-class electronic platform. |

**TEACHING METHODS**
*Detailed description of the teaching manner and methods.*
*Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, internships, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.*

*Student study hours for each learning activity and hours of non-directed study according to ECTS standards*

| Activity | Semester workload |
|---|---|
| Lectures | 26 |
| Study/Fieldwork | 60 |
| Educational visits | 20 |
| Individual projects | 44 |
| Essay writing | 100 |
| | |
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| | |
| Course total (25 hours of workload per credit) | *250* |

**STUDENT PERFORMANCE EVALUATION**
*Description of the evaluation procedure*

*Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other*

*Specifically-defined evaluation criteria are given, and if and where they are accessible to students.*

*Evaluation language: Greek*

*The evaluation-grading procedure is explained to the students in the beginning of the first lecture of the course. Moreover, it is announced in the course's page in the e-class digital platform before the beginning of the semester and remains available for the duration of the semester.*

*Evaluation Criteria:*
*I. Written final examination (40%) that includes: Essay development questions*
*II. Written assignment and public presentation (60%)*

## (5) RECOMMENDED BIBLIOGRAPHY

o   Akker, Chiel van den and Legêne, Susan, *Museums in a Digital Culture*, Amsterdam University Press, 2016 https://www.jstor.org/stable/j.ctt1s475tm

o   Bennett, Tony, *Museums, Power, Knowledge. Selected Essays,* Taylor & Francis, NY, 2018.

o   Cameron, F. and Kenderdine, S. (eds.), *Theorizing digital cultural heritage: a critical discourse*, Cambridge Mass., MIT Press, 2007.

o   *Culture & numérique : nouveau champ des pouvoirs,* actes du 5e Colloque interdisciplinaire Icône-Image (Musées de Sens, 4 - 5 juillet 2008), Sens, 2009.

o   Decker, J., *Technology and Digital Initiatives: Innovative Approaches for Museums*, Rowman & Littlefield Publishers, 2015.

o   Delarge, Alexandre (dir.), *Le Musée participatif. L'ambition des écomusées,* Paris, La Documentation française, 2018.

o   England, D., Schiphorst, Th., Bryan-Kinns, Nick (eds.), *Curating the Digital. Space for Art and Interaction*, Springer, 2016.

o   Garyfala, Kyriaki, *Digital museums, galleries and online platforms in the current marketplace*, International Hellenic University, 2022.

o Geismar, Haidy, *Museum Object Lessons for the Digital Age*, London, UCL Press, 2018.

o Giannini, T. and Bowen, J. P., "Museums and Digital Culture: From Reality to Digitality in the Age of COVID-19" *Heritage* 5, no. 1: 192-214, 2022. https://doi.org/10.3390/heritage5010011

o Graham, Beryl (ed.), *New collecting: exhibiting and audiences after new media art*, Farnham ; Burlington Vt. : Ashgate, 2014.

o Grau, Oliver, *Museum and Archive on the move. Changing Cultural Institutions in the Digital Era*, Berlin, De Gruyter, 2017.

o Juanals, Brigitte, « L'engagement des musées à l'ère numérique : stratégies de communication, médiation culturelle et enjeux d'intermédiation », in Juanals Brigitte et Minel Jean-Luc, *Enjeux numériques pour les médiations scientifiques et culturelles du passé, Notions et méthodes*, Presses Universitaires de Paris Nanterre, 2017, pp.17-50.

o Lafont, Anne, « L'Art Project de Google », *Critique*, 805 - 806, 2014, p. 552-556.

o Lewi, H., Smith, W. et aal. (eds.), *The Routledge international handbook of new digital practices in galleries, libraries, archives, museums and heritage sites*, London and NY, Routledge international handbooks, 2020.

o Liddell, Frances V, *The Crypto-Museum: Investigating the impact of blockchain and NFTs on digital ownership, authority, and authenticity in museums*, PhD Thesis, University of Manchester, School of Arts, Languages & Cultures, 2022.

o Malinas, Damien (dir.), « Démocratisation culturelle et numérique », *Culture & Musées*, 24, 2014.

o Macdonald, Sh. (ed.), *Μουσείο και Μουσειακές Σπουδές. Ένας πλήρης οδηγός,* Αθήνα, Πολιτιστικό Ίδρυμα Ομίλου Πειραιώς, 2012.

o MacKay Nancy, *Curating Oral Histories*, *From Interview to Archive,* California, Left Coast Press, Inc., 2007.

o Merleau-Ponty Claire et Ezrati Jean-Jacques, « L'exposition, théorie et pratique », L'Harmattan, 2006.

o "Musées et mondes numériques. Museums and digital worlds », dossier thématique, *Culture & Musées,* 35, 2020. https://doi.org/10.4000/culturemusees.4353

o Navarro Nicolas & Renaud Lise, « La médiation numérique au musée en procès ». *Revue française des Sciences de l'information et de la communication*, 16, 2019 : https://journals.openedition.org/rfsic/5592

o Pollock, G. and Zemans, J. (eds.), *Museums after Modernism. Strategies of Engagement*, Blackwell Publishing, 2007.

o Sandri, Éva, *L'Imaginaire des dispositifs numériques pour la médiation au musée d'ethnographie*. Thèse de doctorat, Université d'Avignon Université du Québec à Montréal, 2016. DOI : 10.4000/culturemusees.1279

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o Surlapierre, Nicolas et Perrin, Valérie (dir.), *Brut Now : l'art brut au temps des technologies*, cat. exp. (Musée de Belfort, Espace multimédia Gantner, 29 octobre 2016-16 janvier 2017), Dijon, Les presses du réel, 2016.

o Valera, S. C., Valdés, P. F., & Viñas, S. M., «NFT and digital art: New possibilities for the consumption, dissemination and preservation of contemporary works of art», *Artnodes*, *2021*(28), 1-10. https://raco.cat/index.php/Artnodes/article/view/n28-valdes

o Winkin, Yves, *Ré-inventer les musées ? : [suivi d'un dialogue avec Milad Doueihi sur le musée numérique]*, Paris, MkF éditions, 2020.

**Relevant scientific journals**

- o *Culture & Musées. Muséologie et recherches sur la culture*
  https://journals.openedition.org/culturemusees/

- o *Curator: The Museum Journal, Wiley* http://onlinelibrary.wiley.com/journal/10.1111/(ISSN)2151-6952
- o *Heritage* https://www.mdpi.com/journal/heritage
- o *Journal of Cultural Heritage,* http://www.journals.elsevier.com/journal-of-cultural-heritage/
- o *Museum International -* https://onlinelibrary.wiley.com/journal/14680033
- o *OnCurating* https://on-curating.org/issues.html
- o *Τετράδια Μουσειολογίας -* https://kaleidoscope.gr/el/36-tetradia-mouseiologias