
Term Information

Effective Term Summer 2025

General Information

Course Bulletin Listing/Subject Area Art Education
Fiscal Unit/Academic Org Arts Admin, Education & Policy - D0225
College/Academic Group Arts and Sciences
Level/Career Graduate, Undergraduate
Course Number/Catalog 5797.04
Course Title Museum Studies in London
Transcript Abbreviation Mus. Stds. in Ldn.
Course Description This course is a nine-day study abroad trip to London, England, wherein students will be introduced to the organization, structure, and philosophy of American art museums and then six to seven British institutions, all of which represent various perspectives on the history of contemporary museological practice.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 12 Week, 8 Week, 7 Week, 6 Week, 4 Week
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable No
Course Components Field Experience
Grade Roster Component Field Experience
Credit Available by Exam No
Admission Condition Course No
Off Campus Sometimes
Campus of Offering Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites
Exclusions
Electronically Enforced No

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 13.1302
Subsidy Level Doctoral Course
Intended Rank Junior, Senior, Masters, Doctoral

Requirement/Elective Designation

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

- Develop a working knowledge of contemporary museological practices and perspectives.
- Understand the Euro-colonial and imperial contexts from which much Western art museum professional work emerged in administration, curation, education, and exhibition design.
- Reckon with the impacts of this object-based legacy on contemporary museological discourse and agendas in the United States.
- Engage in critical dialogue with educators and scholars about the ownership, acquisition, curation, interpretation, scholarship, narratives, and impacts of museum collections, particularly those located in London, England.
- Learn how to engage thoughtfully in art museum experiences at various institutions.

Content Topic List

- Art museums
 - Euro-colonial
 - Contemporary museological discourse
 - Ownership, acquisition, curation, interpretation, scholarship, narratives, and impacts of museum collections
- No

Sought Concurrence

Attachments

- LONDON study abroad Kletchka.AAEP (005).pdf
(Syllabus. Owner: Pace, Lauren Kate)
- Arts Management Curriculum Map 2024.pdf
(Other Supporting Documentation. Owner: Pace, Lauren Kate)
- Credit Hour Rationale 5797.04.pdf: Credit hour rationale
(Other Supporting Documentation. Owner: Pace, Lauren Kate)

Comments

- - If this course will be able to count in your major as a core course or an elective, please upload updated curriculum map.
- Please provide credit hour rationale. Instructions are here
<https://ascas.osu.edu/submission/development/submission-policies/credit-allocation-guidelines-education-abroad-programs>
Here is a sample proposal
https://ascnet.osu.edu/storage/request_documents/5381/German%203798.02%20Revision%2002-25-2023.pdf
Contact me if further guidance needed. *(by Vankeerbergen, Bernadette Chantal on 09/14/2024 03:25 PM)*

COURSE REQUEST
5797.04 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
10/17/2024

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Pace, Lauren Kate	08/28/2024 01:13 PM	Submitted for Approval
Approved	wilson, gloria jannette	09/11/2024 03:08 PM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	09/14/2024 03:25 PM	College Approval
Submitted	Pace, Lauren Kate	10/11/2024 07:45 AM	Submitted for Approval
Approved	wilson, gloria jannette	10/13/2024 11:09 AM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	10/17/2024 01:37 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Neff, Jennifer Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	10/17/2024 01:37 PM	ASCCAO Approval

ARTEDUC 5797.04
MUSEUM STUDIES in LONDON
Department of Arts Administration, Education & Policy
May 16-25, 2025

Five Art Museums in London, England
(and one in Paris)



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DESCRIPTION & OBJECTIVES

This course is a nine-day study abroad trip to London, England, wherein students will be introduced to the organization, structure, and philosophy of American art museums and then six to seven British institutions, all of which represent various perspectives on the history of contemporary museological practice. In particular, they reveal a variety of manifestations of the Euro-colonial impulse to build empire through acquisition and plunder as well as enacting a variety of contemporary strategies to engage with the public. Although undergraduate and graduate students will experience differentiated instruction, all participants will be assigned readings, a presentation, and a final project, in addition to special tours and speakers during the trip.

Objectives

- Develop a working knowledge of contemporary museological practices and perspectives.
- Understand the Euro-colonial and imperial contexts from which much Western art museum professional work emerged in administration, curation, education, and exhibition design.
- Reckon with the impacts of this object-based legacy on contemporary museological discourse and agendas in the United States.
- Engage in critical dialogue with educators and scholars about the ownership, acquisition, curation, interpretation, scholarship, narratives, and impacts of museum collections, particularly those located in London, England.
- Learn how to engage thoughtfully in art museum experiences at various institutions.

Art Museums

1. Victoria and Albert Museum
2. National Gallery
3. The British Museum
4. Tate Britain
5. Tate Modern
6. The Louvre (France)

All of these institutions are free of charge with some exceptions for special exhibitions. Labor strikes are common in European museums; I reserve the right to switch out one museum for another at short notice.

REQUIRED TEXTS & READINGS

Acuff, J. B. & Kletchka, D. C. (2020). Libert , Egalit , Fraternit : A Black Feminist Analysis of Beyonc  Performing "APESHIT" in the Louvre. *The International Journal of the Inclusive Museum* 13(1), 13-36.

Conn, From South Kensington to the Louvre: Art Museums and the Creation of Fine Art. *Museums and Intellectual Life, 1826-1926.*

Proctor, A. (2020). *The Whole Picture: The Colonial Story of the Art in our Museums & Why We Need to Talk About It*. Great Britain: Cassell.

REQUIRED TEXTS for GRADUATE STUDENTS

Pringle, E. (2020). *Rethinking research in the art museum*. London: Routledge.

Hicks, D. (2020) *The British Museums: The Benin bronzes, colonial violence, and cultural restitution*. London: Pluto Press.

COMMUNICATIONS

All class documents, including readings, forms, links to articles, schedules, and calendars will reside on CARMEN.

All students must agree to sign up, sign in, and use the Slack application for immediate communications on your mobile device. Dr. Kletchka will use this for messaging, important links, and to share schedules and locations.

You may be asked to download applications, maps, and information about each museum to your mobile device or follow social media accounts for various institutions.

ASSIGNMENTS

Assignments

Class attendance and participation	40%	40
Museum Presentation	15%	15
<i>Critical Museum Visitor</i>	20%	20
Final Project	25%	25
TOTAL	100%	100

Attendance & Participation: Attendance (virtual or in person) in class; participation in museums and activities in London and France. **40 points.**

Presentation (in class): Overview of assigned museum: Collections, building, organizational structure, education and programmatic offerings, philosophy toward community engagement. **15 points.**

Paper: *Critical Museum Visitor* analysis of one museum on our study abroad. Undergraduate: 15 pages; Graduate 20 pages. **20 points.**

Final Project: Graduate students: *Decolonizing Initiatives*. Synthesize your readings and museum experiences with Pringle’s discussions about museum research and how this trip informs your scholarly trajectory. Undergraduate students: Synthesize your readings and museum experiences and write a reflection about what you learned and how it might inform your personal and professional trajectory. **25 points.**

ASSIGNMENTS & GRADING

See also course assignments and grading rubrics.

Grading Scale

LETTER	PERCENTAGE
A	93-100
A-	90-92.9
B+	87-89.9
B	83-86.9
B-	80-82.9
C+	77-79.9
C	73-76.9
C-	70-72.9
D+	67-69.9
D	60-66.9
E	0-59

EXPECTATIONS

Readings provide the framework of the course and serve as preparation for topics examined in class. Please read each chapter/article/source carefully and be prepared to participate in class discussion and projects. Bring a paper or digital version of each reading to class so that you may refer to specific passages.

The use of technology, including laptops and tablets, is part of standard classroom practice and I encourage you to use them to the fullest extent that they assist with your notetaking, readings, and information seeking. Please respect other members of your learning cohort by using your messaging and texting functions before or after class—not during. If you get an emergency notification, please silently slip out of the classroom and return as quickly as possible.

**The Department of Art Administration, Education & Policy
Statement on Teaching**

In line with [OSU’s Shared Values](#), the [Department of Art Administration, Education & Policy](#) (AAEP) understands that diversity, equity, inclusion, and accessibility are essential foundations of humanity and our excellence as a university community. A core goal of AAEP is to empower

students to function as critically engaged citizens with and through the arts, in ways that improve the well-being of our local, state, national, and global communities. We also strive to foster social change and uphold equal rights through innovative teaching and learning in the arts and the creative economy. The Department has an important role to play in finding concrete ways to intervene and help to create the conditions for acts of social justice that confront varying oppressive systems. We commit to creating a brave and welcoming environment for all students, faculty, and staff. We dedicate ourselves to opening up sustained dialogue about social injustices, inequity, and power, which expands student perspectives, develops empathy and critical thinking, and supports resilience. We expect students to thoughtfully and respectfully engage in the course materials and ideas presented therein.

***NOTE:** We will have a We Chat group for our class called **AAEP 5797** to foster timely communications.

ACCESS STATEMENT

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion.

Office of Student Life Disability Services

<http://slds.osu.edu/>

098 Baker Hall

113 W. 12th Avenue

614-292-3307

slds@osu.edu

MENTAL HEALTH and STRESS

As a student, you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce your ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know is suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus:

Student Life's Counseling and Consultation Service (CCS)

ccs.osu.edu
[614-292-5766](tel:614-292-5766).

4th Floor of the Younkin Success Center and
10th Floor of Lincoln Tower

You can reach an on call counselor when CCS is closed at [614-292-5766](tel:614-292-5766) and 24 hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-800-273-TALK or at suicidepreventionlifeline.org

SEXUAL MISCONDUCT/RELATIONSHIP VIOLENCE

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at titleix@osu.edu.

A note from the professor: I am a mandated reporter at Ohio State. I have a duty and an obligation to report sexual misconduct, including assault, rape, abuse, harassment, or violence that I witness or that is divulged to me. If you have any questions about what this means, please let me know.

ACADEMIC INTEGRITY

Academic honesty is fundamental to the activities and principles of a university. All members of the academic community must be confident that each person's work has been responsibly and honorably acquired, developed, and presented. Any effort to gain an advantage not given to all students is dishonest whether or not the effort is successful. The academic community regards academic dishonesty as an extremely serious matter, with serious consequences that range from probation to expulsion. When in doubt about plagiarism, paraphrasing, quoting or collaboration, consult the instructor.

The Ohio State University Statement on Academic Misconduct

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5- 487). For additional information, see the Code of Student Conduct. Academic misconduct, including plagiarism, is not tolerated. See the Code of Student Conduct at OSU at http://studentaffairs.osu.edu/resource_csc.asp.

Plagiarism is the representation of another's works or ideas as one's own: It includes the unacknowledged word for word use and/or paraphrasing of another person's work, and/or the

inappropriate unacknowledged use of another person's ideas. All cases of suspected plagiarism, in accordance with university rules, will be reported to the Committee on Academic Misconduct.

The use of any device to record or film class content, lectures, or discussions is **strictly prohibited** without the advance written permission of the professor and the agreement of all other students in the class.

LAND ACKNOWLEDGEMENT

We would like to acknowledge the land that The Ohio State University occupies is the ancestral and contemporary territory of the Shawnee, Potawatomi, Delaware, Miami, Peoria, Seneca, Wyandotte, Ojibwe and many other Indigenous peoples. Specifically, the university resides on land ceded in the 1795 Treaty of Greenville and the forced removal of tribes through the Indian Removal Act of 1830. As a land grant institution, we want to honor the resiliency of these tribal nations and recognize the historical contexts that has and continues to affect the Indigenous peoples of this land. <https://cbsc.osu.edu/about-us/land-acknowledgement>

ETHOS OF CARE

Taking care of ourselves and one another in an academic environment is a radical act. I hope you are open to encountering the course content, nurturing your intellectual development, and working with others in the class while prioritizing *care*. We can collectively create an ethos of care in this class through certain practices, such as:

1. Asking for what you need to learn and thrive in the class, whether it is from me or other students. It may be as simple as requesting someone to raise the volume of their voice, double checking the guidelines for an assignment, or discussing specific practices that help you learn.
2. Approaching the class with flexibility. We have a syllabus that is full of ambition and my hopes for you to learn specific things while drawing interpretations and contextualizing events, people, policies, and learners in the arts. We will check in regularly and make sure the ambitions are still feasible and that the content is useful to you and your academic ambitions and research trajectory.
3. Coming as you are. We all have different experiences in terms of our lives and identity that are pertinent to the way we learn and relate to one another. We can engage with course content in ways that are collective and collaborative and enrich our understandings of art and museum education and arts policy, even as we are vastly different.
4. Recognizing the complexity of our current circumstances. We are all under duress—living through a pandemic, political instability, academic frustration, family stress, and more is very difficult. Let's not pretend that the very things we discuss in the course aren't the very things we live with, in our bodies and our worlds. Let's take care of each other in class through kindness and support. Ask for what you need.

Adopted from Laura Mauldin, @mauldin_laura on Twitter

NOTE: In order to best serve the needs of students who are enrolled in the class, this syllabus, the course content, and the class meetings are subject to change.

SCHEDULE



Scramble for Africa (2003) by Yinka Shonibare, MBE

Week 1: May 6–9

“Part I, The Palace” in *The Whole Picture*, pp. 20–63.

From South Kensington to the Louvre: Art Museums and the Creation of Fine Art

V&A South Kensington: Home and Plan your visit: <https://www.vam.ac.uk/south-kensington>

Kensington Palace: <https://www.hrp.org.uk/kensington-palace/>

“Part II, The Classroom” in *The Whole Picture*, pp. 72–129.

The National Gallery Plan your Visit: <https://www.nationalgallery.org.uk/visiting/plan-your-visit>

Watch: *Museums: Last Week Tonight with John Oliver*:

https://www.youtube.com/watch?v=eJPLiT1kCSM&ab_channel=LastWeekTonight

“Part III, The Memorial” in *The Whole Picture*, pp. 140–178.

The British Museum: How to Plan your visit: <https://www.nationalgallery.org.uk/visiting/plan-your-visit>

“Part IV, The Playground” and “Conclusion” in *The Whole Picture*, pp. 188–246; 254.

Tate Britain:

Week 2: May 12–16

“Preface” and Chapters 1–5 in *The British Museums*, pp. xxii–48.

Tate Modern: Plan your Visit: <https://www.tate.org.uk/visit/tate-modern>

Chapters 6–11 in *The Brutish Museums*, pp. 57–134.

Liberté, Egalité, Fraternité: A Black Feminist Analysis of Beyoncé Performing “APESHIT” in the Louvre.

The Louvre: Visit—Everything you need to know before visiting the museum:

<https://www.louvre.fr/en/visit>

Chapters 12–16 in *The Brutish Museums*, pp. 135–193.

Museum of Us: Decolonizing Initiatives: <https://museumofus.org/decolonizing-initiatives>

Chapters 17–Appendix 5 in *The Brutish Museums*, pp. 209–252

The Critical Museum Visitor by Margaret Lindauer/Pre-visit worksheet by Dr. Kletchka

Week 4: London!

May 16–26, 2025

May 16: Travel to London

May 17: Arrive, get settled in our living quarters, and eat nearby.

- London Eye, Big Bus, & Thames River Cruise (stops at Big Ben, Buckingham Palace, the London Eye, Westminster Abbey, Tower Bridge, and St Paul's Cathedral)
- Review schedule for the following day.

May 18:

- Victoria and Albert Museum (V&A South Kensington) Cromwell Road London SW7 2RL. *Uncomfortable Art* tour with Alice Proctor, author of *The Whole Picture*.
- Tour of Kensington Palace

May 19:

- The National Gallery, London. Getty Entrance on the East side of Trafalgar Square, London, WC2N 5DN.
- Public sculpture in Trafalgar Square, including Nelson's column & four lions, St-Martin in the Fields, and South Africa House.

May 20:

- The British Museum, Great Russell Street, London, WC1B 3DG. Presentation by Dan Hicks, author, *The Brutish Museum* and Professor of Contemporary Archeology at the University of Oxford and Curator at the Pitt Rivers Museum, University of Oxford.
- Houses of Parliament & Big Ben

May 21:

- The Tate Britain, Millbank, London, SW1P 4RG

May 22:

- The Tate Modern, Bankside, London, SE1 9TG. Presentation by Emily Pringle, author of *Rethinking Research in the Art Museum* and Mark Miller, Director, Tate Learning.
- Visit The Shard in London Bridge/View of London from skydeck

May 23:

- The Louvre, Paris, France (Pyramid Entrance).

May 24:

- Free day to visit museums or cultural organizations of your choosing.

May 26: Travel to Columbus

May 28: Meet online for class discussion and wrap-up.

Credit Hour Rationale

ARTEDUC 5797.04
Museum Studies in London

Allocation

Date	Formalized instruction		Structured Educational Experiences	
	Time	Hours	Time	Hours
Week 1	1:00 - 4:00	3	independent	3.5
Week 2	1:00 - 4:00	3		
Week 3	1:00 - 4:00	3		
Week 4-5				
Week 6	1:00-4:00	3		
(subtotals)		12		3.5
May 17	Arrival 4:00-6:00	2		
May 18	10:00-11:30	1.5	11:30-12:30 1:00-4:00	1 3
May 19	10:00-11:30	1.5	11:30-4:00	3.5
May 20	10:00-11:30	1.5	11:30-4:00	3.5
May 21	10:00-12:30	2.5	12:30-3:00	3.5
May 22	10:00-12:30	2.5	12:30-3:00	3.5
May 23	10:00-11:30	1.5	11:30-3:00	3.5
May 24	Free day in Paris	0		
May 25	Travel home	0		
(subtotals)		13		21.5
totals		25		25

The proposed syllabus contains approximately 25 hours of formalized instruction, in addition to approximately 25 hours of structured educational experiences. Per the Arts & Sciences Curriculum guidelines equating 12 ½ hours of formalized instruction and/or 25 hours of structured educational experiences per credit hour (or 37 ½ hours of formalized instruction per 3 credit hour course), the Department of Arts Administration, Education and Policy requests that ARTEDUC 5797.03 be valued at 3 total credit hours.

Traditional OSU courses require 12.5 hours of formalized (i.e., classroom) instruction per 1 credit hour. Similarly, formalized, instructor-led coursework in-country is credited as all other formal

classroom experiences, with a requirement of 12.5 hours of instructional time per credit. Other required or structured educational experiences not conducted by an approved instructor, will be regarded as analogous to the hybrid studio/lab course model described in the paragraph above, which requires 25 hours per credit.

To determine credit hours for an education abroad program, the students' experiences should be regarded as falling into one of the following general categories, with the attendant credit-hour guides:

1. **Formalized instruction.** This includes traditional classroom time (either at a foreign institution or in OSU faculty-led class sessions); formalized lecture/discussion sessions "in situ," led by a faculty member or resident academic authority. These should be considered regular class-time, i.e., requiring 12.5 contact hours per credit. (37.5 total)
2. **Other required or structured educational experiences, not conducted by an approved instructor.** These include visits to cultural locations (museums, monuments, historical or cultural sites) that do not include formal lecture components by the designated instructor; visits with local authorities/experts; independent but assigned observations of local cultural phenomena, etc. These should be considered out-of-class work to be assessed using the standard of 25 hours per credit.
3. **Informal "free time" in-country,** including travel time, meals, socializing, independent touring. While these experiential activities are an integral part of the education abroad experience, they do not count toward credit-earning hours.

ARTS MANAGEMENT CURRICULUM MAP

ARTS MANAGEMENT	Program Learning Goals			
	Goal #1	Goal #2	Goal #3	Goal #4
Required Courses (offered by the unit)	Students identify the issues, problems and policy interventions impacting contemporary arts and cultural sector	Students analyze the purpose, function, and professional decision making in the arts and cultural organizations	Students understand the professional role and responsibilities of the artist and the cultural worker in society	Students practice the principles of entrepreneurship as applied to the arts
Required CORE Courses (offered inside of the unit)				
2100 Intro to AM	Beginning			
3680 or 3681		Intermediate		
5683 Capstone				Advanced
Applied Learning/ Research 4191/4998				Intermediate/Advanced
ADVANCED LEVEL (Select 18 credits)				
5670: Public Policy and the Arts	Advanced			
5671: Organizational Leadership in the Nonprofit Arts		Advanced		
5672: Managing Cultural Policy Change	Advanced			
5674: The Creative Sector and Creative Cities			Advanced	
5675: International Cultural Relations	Advanced			
5682: Nonprofit Arts Institution Governance and Board Leadership		Advanced		
5683: Developing Arts Careers: Positioning Passion				Advanced
5684: Arts Participation, Cultural Literacy, and Audience Development		Advanced		
5685: Arts/Cultural Organizations: Resource Management & Revenue Streams		Advanced		

ARTS MANAGEMENT CURRICULUM MAP

5686: Cultural Program Design, Implementation, and Evaluation**			Advanced	
5687: The Social World of the Arts**			Advanced	
5688: Marketing, Communications & Social Media in Non-profits**				Advanced
5797.04: Museum Studies in London	Advanced			
Categories of Courses (may be offered inside or outside of unit)				
3690: Arts Entrepreneurship			Intermediate	
5470.01 Contemporary Art Learning		Intermediate		
5795: 21 st Century Museum Issues*			Advanced	
5795: Occupations*			Advanced	
5795: Grantsmanship*				Advanced
Pre-Req-Business (12 credits)				
ECON 2001		Beginning		
BUSMHR 2500		Beginning		
MATH 1130 (or higher)	Beginning			
CS&E 1111	Beginning			
BUSINESS CORE COURSES (9 credits)				
ACCTMIS 2000		Intermediate		
BUSFIN 3120		Intermediate		
BUSMHR 3510			Intermediate	
General Education courses				
*special topics courses				
** embedded literacies				