
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 & Paris
Transcript Abbreviation Mus Stds Ldn Par
Course Description This course is a nine-day study abroad trip to London, England and Paris, France, wherein students will be introduced to the organization, structure, and philosophy of American art museums in one French and five 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 and in the Louvre.
- 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

- Arts Management Curriculum Map 2024.pdf
(Other Supporting Documentation. Owner: Pace, Lauren Kate)
- History of Art Concurrence.pdf
(Concurrence. Owner: Pace, Lauren Kate)
- Credit Hour Rationale AAEP Study Abroad.pdf: Credit hour rationale
(Other Supporting Documentation. Owner: Pace, Lauren Kate)
- 5797.04 Syllabus.pdf
(Syllabus. Owner: Pace, Lauren Kate)

Comments

- Please see feedback email sent to department 11-20-2024 RLS *(by Steele, Rachel Lea on 11/20/2024 12:50 PM)*
- - 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
01/03/2025

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
Revision Requested	Steele, Rachel Lea	11/20/2024 12:50 PM	ASCCAO Approval
Submitted	Pace, Lauren Kate	12/09/2024 02:57 PM	Submitted for Approval
Approved	wilson, gloria jannette	12/09/2024 03:04 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	01/03/2025 03:49 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Neff, Jennifer Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	01/03/2025 03:49 PM	ASCCAO Approval

ARTEDUC 5797.04 MUSEUM STUDIES in LONDON & PARIS

Department of Arts Administration, Education & Policy
May 16–25, 2025



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DESCRIPTION & OBJECTIVES

This course is a nine-day study abroad trip to London, England, and Paris, France, wherein students will be introduced to the organization, structure, and philosophy of American art museums in one French and five 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 and in the Louvre.
- Learn how to engage thoughtfully in museum and cultural 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

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

All readings will be provided on CARMEN or as e-books on the Ohio State Universities Libraries site.

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.

- Hicks, D. (2020) *The Brutish Museums: The Benin bronzes, colonial violence, and cultural restitution*. London: Pluto Press.
- Lindauer, L. (2006) The critical museum visitor. In J. Marstine (Ed.), *New Museum Theory and Practice* (pp 203–225). Blackwell Publishers.
- Mead, R. (May 13, 2024). Stones of contention. *The New Yorker*, pp. 42–51.
- 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.

Additional reading for Graduate Students:

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

EXPECTATIONS

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.

ACCESS STATEMENT

The university strives to maintain a healthy and accessible environment to support student learning in and out of the classroom. 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.

If you are ill and need to miss class, including if you are staying home and away from others while experiencing symptoms of a viral infection or fever, please let me know immediately. In cases where illness interacts with an underlying medical condition, please consult with Student Life Disability Services to request reasonable accommodations. You can connect with them at slds@osu.edu; 614-292-3307; or 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 a student's 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 are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling 614-292-5766.

CCS is located on the 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 and 24 hour emergency help is also available 24/7 **by dialing 988 to reach the Suicide and Crisis Lifeline.**

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 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.

AAEP does not support the use of AI to complete assignments. Our policy aligns with the standards that OSU has set for all students, which states: "To maintain a culture of integrity and respect, these generative AI tools should not be used in the completion of course assignments unless an instructor for a given course specifically authorizes their use."

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://cbcs.osu.edu/about-us/land-acknowledgement>

The ongoing impacts of colonialism and imperialism are significant to this course. As we explore the connections of museums, power, culture, and obligation, we must acknowledge that the

removal of objects from their geographical and cultural homes is a form of violence that still reverberates through their communities of origin.

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

SCHEDULE



Scramble for Africa (2003) by Yinka Shonibare, MBE

Week 1: May 7 & 9

Wednesday, May 7

1:00 to 4:00 p.m.

Read

1. Article: “Stones of contention.” *The New Yorker*, pp. 42–51.
2. Book: *The Whole Picture: The Colonial Story of the Art in our Museums & Why We Need to Talk About It*.
Part I, “The Palace” pp. 20–63.
Part II, “The Classroom” pp. 72–129.

Watch

Museums: Last Week Tonight with John Oliver:

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

Wednesday, May 9
1:00 to 4:00 p.m.

Read

1. Book: *The Whole Picture: The Colonial Story of the Art in our Museums & Why We Need to Talk About It*.
Part III, “The Memorial” pp. 140–178
Part IV, “The Playground” and “Conclusion” 188–246; 254.
2. Book Chapter: *The Critical Museum Visitor*.

Student Presentations

1. V&A South Kensington: <https://www.vam.ac.uk/south-kensington>
2. Kensington Palace: <https://www.hrp.org.uk/kensington-palace/>
3. The National Gallery: <https://www.nationalgallery.org.uk/visiting/plan-your-visit>

Week 2: May 12 & 14

Monday, May 12
1:00 to 4:00 p.m.

Read

1. Article: *Liberté, Égalité, Fraternité: A Black Feminist Analysis of Beyoncé Performing “APESHIT” in the Louvre*.
2. Book: *The British Museums: The Benin Bronzes, Colonial violence, and Cultural Restitution*, pp. 1–115.

Wednesday, May 14
1:00 to 4:00 p.m.

1. Book: *The British Museums: The Benin bronzes, Colonial Violence, and Cultural Restitution*, pp. 116–230.
2. Website: Museum of Us: *Decolonizing Initiatives*: <https://museumofus.org/decolonizing-initiatives>

Student Presentations

1. The British Museum: <https://www.nationalgallery.org.uk/visiting/plan-your-visit>
2. Tate Modern: Plan your Visit: <https://www.tate.org.uk/visit/tate-modern>
3. The Louvre: <https://www.louvre.fr/en/visit>

Week 3 & 4: London & Paris!

May 16–26, 2025

May 16: Travel to London

May 17:

4:00 p.m. Coach from Airport to the Royal National Hotel in Central London, get settled in our living quarters, & collect £ 50 Oyster Cards.

6:00 p.m. Dinner Cruise on the Thames/Review schedule for the following day. (One hour of discussion).

May 18:

10:00 a.m. to 1:00 p.m. Victoria and Albert Museum (V&A South Kensington) Cromwell Road London SW7 2RL. Thirty-minute group discussion at introduction and wrap up (one hour total).

2:00 p.m. to 4:00 p.m. Tour of Kensington Palace: Fifteen-minute introduction and wrap-up (30 minutes total).

Dinner on your own

May 19:

10:00 a.m. to 1:00 p.m. The National Gallery, London. Getty Entrance on the East side of Trafalgar Square, London, WC2N 5DN. Thirty-minute group discussion at introduction and wrap up (one hour total). Professional guide will be provided for entire visit.

2:00 p.m. to 4:00 p.m. Public sculpture in Trafalgar Square, including Nelson's column & four lions, St-Martin in the Fields, and South Africa House. Fifteen-minute introduction and (30 minutes total).

May 20:

10:00 a.m. to 1:00 p.m. The British Museum, Great Russell Street, London, WC1B 3DG. Thirty-minute group discussion at introduction and wrap up (one hour total). Professional Guide for up to four hours.

1:30 p.m. to 2:30 p.m. Presentation by Dan Hicks, author of *The British Museum* and Professor of Contemporary Archeology at the University of Oxford and Curator at the Pitt Rivers Museum, University of Oxford. (One hour total)

4:00 p.m. to 6:00 p.m. Houses of Parliament & Big Ben.

May 21:

10:00 a.m. to 4:00 p.m. The Tate Britain, Millbank, London, SW1P 4RG. Thirty-minute group discussion at introduction and wrap up (one hour total). Local professional Guide for up to four hours.

May 22:

10:00 a.m. to 1:00 p.m. The Tate Modern, Bankside, London, SE1 9TG. Thirty-minute group discussion at introduction and wrap-up (one hour total). Professional Guide for up to four hours.

1:30 p.m. to 2:30 p.m. Presentation by Emily Pringle, author of *Rethinking Research in the Art Museum*. (One hour total).

4:00 p.m. to 6:00 p.m. Visit the Shard in London Bridge/View of London from Skydeck.

May 23:

Morning: Check out of hotel and travel to the Louvre from Great Britain

1:00 p.m. to 6:00 p.m. The Louvre, Paris, France (Pyramid Entrance). Thirty-minute group discussion at introduction and wrap-up (one hour total).

May 24:

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

May 25: Travel to Paris CDG Airport

Week 5: May 30

1:00 to 5:00 p.m.

Friday, May 30 (via Zoom)

Trip Reflection Presentations

ASSIGNMENTS

Class attendance and participation	35%	35
Museum Presentation	20%	20
<i>Critical Museum Visitor</i> Final Project	30%	30
Reflection	15%	15
TOTAL	100%	100

ATTENDANCE & PARTICIPATION

Attendance (virtual or in person) in class; participation in museums and activities in London and France. **35 points total.**

Attendance for this study abroad class specifically refers to the hours of in-class time, whether it in person or virtual.

Participation in this context includes being on time and present for all our museum and site visits while in London and France, being reachable by text during daytime hours, following Ohio State policy and procedures throughout the trip, and extending courtesy and care to the others on our journey.

PRESENTATION

Presentation (in class): Overview of assigned museum: You will randomly be assigned to present of six museum that we will be visiting in the UK or France and may have 3–4 other collaborators. Please be prepared to present in class on the day your institution is listed on the syllabus. This may mean contacting collaborators and writing prior to our first class meeting. **20 points total.**

PRESENTERS	
Introduction: Basic information Conclusion: Review	/4
Building/Architecture: Neighborhood, architect and style, significance	/3
Organizational Structure and staff: Titles, organization, and information about staff and how they work together.	/3
Collections and highlights: How does the institution	/5
Education and public practice Philosophy	/5
TOTAL	X/20

FINAL PROJECT Museum Critique

You will be assigned the task of collecting and presenting information on one of the museums or historical sites we visit during our time in London or France using Lindauer's *Critical Museum Visitor* analysis (see rubric). **Submit via CARMEN by Friday, May 30. 30 points total.**

Undergraduate students: 15 pages.

Graduate students: Must include an additional section that uses Emily Pringle's *Rethinking Research in the Art Museum* as it applies to this critique and your research interests: 20 pages.

STUDENT:	POINTS
<p>Before the Visit notes</p> <ul style="list-style-type: none"> • Consciously describe your hopes, expectations, and assumptions, generally and specifically. • Pre-visit observations. 	/5
<p>Visit</p> <ul style="list-style-type: none"> • Display style characterization. • Exhibition: design elements such as wall color, lighting, font style, physical barriers, spatial relationships between objects? • How does the display style inscribe an ideal visitor who might be ideologically and culturally at home in the exhibition? 	/5
<p>Written texts</p> <ul style="list-style-type: none"> • Is style didactic or dialogic? • Whom does it speak for? • Do the big ideas implicitly sustain political inequities? • Do they include multiple voices, a range of perspectives, point/counterpoint, or encourage thought? 	/5
<p>Other resources: Beyond the display</p> <ul style="list-style-type: none"> • Brochures, gallery guides, museums website, mission, etc. 	/5

<ul style="list-style-type: none"> • Whom does the museum seem to identify as their primary constituents? • Are other exhibitions the same? 	
Critique <ul style="list-style-type: none"> • Recast your questions into assertions. • What salient issues did you identify? How do your questions relate to one another? • Generate a thesis statement for your critique. • How might the museum act or imagine otherwise? 	/5
Mechanics Introduction, Conclusion, Grammar, Spelling.	/5
TOTAL	/30

POST-TRIP REFLECTION

Prepare an oral presentation of not more than five minutes documenting what this trip meant to you personally and academically. Hand in an outline of your reflection on CARMEN Canvas so that I have them as a form of documentation.

You will present this via Zoom on at our final class meeting on **May 29, 2025. 15 points.**

STUDENT	
Personal reflection	0/5
Academic reflection	0/5
What aspect of the trip you found most meaningful	0/5
TOTAL	X/15

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

Credit Hour Rationale

ARTEDUC 5797.03
Museum Studies in London

Date	Formalized instruction		Structured Educational Experiences	
	Time	Hours	Time	Hours
Week 1	1:00 – 4:00 x 2	6		
Week 2	1:00 – 4:00 x 2	6		
Week 5	1:00 – 5:00	4		
(subtotals)		16		
Week 3&4				
May 17	Arrival			
	Dinner Cruise 6:00–7:00 p.m.	1	7–9	2
May 18	V&A 10:00–10:30 and 12:30 to 1:00 p.m.	1	10:30–12:30 p.m.	2
	Kensington Palace		2.00–4:00 p.m.	2
May 19	National Gallery 10:00–10:30 and 12:30 to 1:00 p.m.	1.0	10:30–12:30 p.m.	2
	Public Sculpture		4:00–6:00 p.m.	2
May 20	British Museum 10:00–10:30 and 12:30 to 1:00 p.m.	1	10:30–12:30 p.m.	2
	Dan Hicks presentation 1:30 to 2:30	1		
	Parliament & Big Ben		4:00–6:00 p.m.	2
May 21	Tate Britian	1	12:30–3:30	3

	10:00–10:30 and 3:30 to 4:00 p.m.			
May 22	Tate Modern 10:00–10:30 and 12:30 to 1:00 p.m.	1	10:30–12:30 p.m.	2
	Emily Pringle presentation 1:30 to 2:30	1		
	The Shard		4:00 to 6:00 p.m.	2
May 23	Louvre 1:00 to 1:30 p.m. and 5:30 to 6:00 p.m.	1	1:30–5:30	4
May 24	Free day in Paris	0		
May 25	Travel home	0		
(subtotals)		9		25
Totals		25		25

Allocation

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				

From: [Whittington, Karl](#)
To: [Pace, Lauren](#); [Patterson, Jody](#)
Cc: [Stephens, Gabrielle](#)
Subject: Re: Concurrence Request for 5797.04: Museum Studies in London and Paris
Date: Friday, December 6, 2024 2:48:27 PM
Attachments: [image001.png](#)

Hi Lauren,

I discussed this with our undergraduate studies director, and we both agreed that we are happy to give concurrence from History of Art for this course.

Best,

Karl

Dr. Karl Whittington (he/him)
Professor and Department Chair
Department of History of Art
201B Pomerene Hall
The Ohio State University
whittington.78@osu.edu
<https://history-of-art.osu.edu/people/whittington.78>

From: Pace, Lauren <pace.162@osu.edu>
Date: Friday, December 6, 2024 at 7:40 AM
To: Whittington, Karl <whittington.78@osu.edu>, Patterson, Jody <patterson.1187@osu.edu>
Cc: Stephens, Gabrielle <stephens.182@osu.edu>
Subject: Concurrence Request for 5797.04: Museum Studies in London and Paris

Dear Dr. Whittington and Dr. Patterson,

Dr. Dana Carlisle Kletchka has created a study abroad course, ARTEDUC 5797.04: Museum Studies in London and Paris, for which AAEP is seeking concurrence from the Department of History of Art.

The course number on the syllabus is being updated by Dana to reflect 5797.04.

Please let me know if there are any questions/concerns.

Lauren



Lauren Pace, MA

Academic Program Specialist & Lecturer
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