

Contents

| | |
|---|----|
| Qualification goals of the study program | 2 |
| Study program concept | 3 |
| Structure and implementation of the study program | 4 |
| Scientific methods | 6 |
| Examination concept for the Art Market Management degree program | 7 |
| Fundamentals of the Art Market | 10 |
| Focus on the Art Market I: An overview of art periods from antiquity to the 19th century | 10 |
| Focus on the Art Market II: An Overview of Art Periods from the 20th Century to the Present | 12 |
| Fundamentals of the art market | 14 |
| Key players: art dealers, gallery owners, auctioneers, collectors, and artists. | 17 |
| Art Market Studies | 19 |
| Provenance research | 19 |
| Marketing strategies in the art market (galleries, art dealers, auction houses, artists) | 21 |
| Project Management in the Art Market | 24 |
| Auction Management in Germany and Europe | 27 |
| Economics and Law | 30 |
| Fundamentals of Business Administration and Financial Management | 30 |
| Legal framework in the German art market | 33 |
| Practical projects | 35 |
| Project I: Materials Science AM (Authenticity and Materials Testing) | 35 |
| Project II: Art Fairs | 37 |
| Project III: Exhibition Management in the Art Trade | 40 |
| Project IV: Materials Science PK (Preventive Conservation: Object and Environment) | 44 |
| Project V: Auction Management in the Art Trade | 46 |
| Elective subjects (2 modules from the catalog of 4) | 50 |
| Art and Society | 50 |
| Intercultural Communication | 53 |
| Legal framework of the art market in Europe | 56 |
| Future trends in the art market (intangible, diverse, performative, digital art) | 58 |
| Master's degree | 61 |
| Scientific work | 61 |
| Master's thesis with defense | 63 |

Qualification goals of the study program

Graduates: of the application-oriented master's program "Art Market Management" own professional, analytical, methodological, and art historical skills are acquired to enable professional work in the national and international art market. After successfully completing a Bachelor's degree in subjects such as Media Management, Design Management, Communication and Event Management, Art and Visual History, Art and Visual Studies, Cultural History, Fine Arts (Theory and History), Cultural and Film Studies, or Museology, graduates of the Master's program have gained the competencies, expertise, and skills that allow them to work in management and staff positions at all established art markets. Furthermore, successful completion of the master's program with a thesis enables them to engage in in-depth academic research on the art market and to formally pursue a doctorate.

The Graduates: own after dem current Status from Teach and Research in their field of expertise The following specialist knowledge, skills and competencies:

They possess (expertise)

- sound knowledge of the essential connections, interactions, interdependencies and developments of the art market and its most important actors in its historical and global dimension.
- knowledge of all essential areas of responsibility of a: Art dealer, gallery owner, artist, auctioneer, registrar, cataloguer, art consultant, gallery manager and entrepreneur in the creative industries.
- a basic understanding of business administration and law regarding the art market with a focus on Germany.
- Knowledge of the most important art-trade-specific sales methods.
- a basic understanding of financial management in relation to art trade, including the creation of a business plan with the most important elements: mission, vision, fundraising, credit financing and finance.
- basic knowledge of the most important art periods, art genres and the material science of the most frequently traded artworks for the art market.

They will be able to (skills)

- grasp, understand and implement the theoretical and practical foundations of professional project management for commercial exhibitions and auctions.
- evaluate the key figures of the art market and create market analyses.
- analyze the most important key figures for the price evaluation of artworks and to use them for one's own pricing, and plan, control and implement models of discounts, cash discounts and financial offers.
- identify, structure, understand and solve the essential economic and financial challenges relevant to the art market.
- know, understand and apply the most important marketing strategies of galleries, art dealers, auction houses and artists.
- recognize and understand the challenges arising in their working environment from the legal framework in relation to money laundering laws, cultural property protection laws, related and tax law, and to solve related problems.
- against the background of a basic knowledge of materials science in art, to understand the essential processes in art production (bronze casting, stone/wood production, various printing processes, photographs, film/video, NFTs) to be able to conduct buying and selling negotiations in the art trade.

They can (skills)

- implement and apply the knowledge acquired in the four practical projects regarding materiality, marketing strategies, exhibition and auction management into professional practice.
- design, conduct, and control exhibition and auction processes. This includes the planning, conception, budgeting, and evaluation of commercial exhibitions and auctions in the context of their economic success.
- develop, implement, and monitor marketing and sales strategies, including press and public relations work tailored to the art market, as well as customer retention tools.
- consider the ethics, morality and sustainability of art in the current art market.

- research, analyze, and evaluate the provenance of artworks.
- know, understand and consider the essential legal framework, such as the consideration of anti-money laundering and cultural property protection laws, as well as the economic framework, such as knowledge of the basic customs and tax regulations in Germany, when working in the art market.

Study program concept

The application-oriented master's program aims to build upon and expand the knowledge acquired in a first degree at a higher level. A thorough engagement with current scientific methods from various disciplines, such as art history, business administration, law, sociology, provenance research, fine arts, and art and cultural heritage analysis, enables students to independently develop and address complex management issues in the art market. The focus is on ensuring a confident and effective approach to both academic and practical work and decision-making processes. To this end, diverse learning and working methods are employed in the classroom, including working with original artworks, seminars, portfolio assessments, presentations, digital exercises, and interdisciplinary projects and exercises. In addition to a comprehensive overview of the historical art market from antiquity to the present day, with a particular focus on current players, students are introduced to all areas relevant to the art market. This includes the fundamentals of business administration, with a focus on marketing strategies for galleries, art dealers, auction houses, and artists, as well as an overview of financial management in the art market, enabling them to create a business plan for art dealers, who typically operate as SMEs. Students also learn about the most important legal frameworks, such as anti-money laundering laws, cultural property protection laws, and specific commission, tax, and customs regulations. Furthermore, students become familiar with the essential project management skills required for exhibition and auction management. Another area of the program is provenance research, which is becoming increasingly important for commercial, curatorial, social, and digital projects in exhibition and art market management. By learning about and working with the essential tools of art market research, students can apply them to their own professional practice when it comes to future market trends, specific pricing at sales exhibitions, estimated prices for auctions, or valuations for insurance purposes. Students are also sensitized to the ethical, moral, and sustainable aspects of the art market. Against this backdrop, and based on the latest findings in provenance research, the program also examines decolonization trends and the handling of former colonies in the contemporary art scene in Germany and Europe. Students are taught fundamental principles of sociology and intercultural communication, enabling them to communicate professionally on an international level.

art market participants, most of whom are SMEs: materials science with a focus on authenticity and materials testing, art fair management, exhibition management, materials science with a focus on preventive conservation, and auction management. This is offered in cooperation with a partner organization. In their first practical project, students examine original artwork for their authenticity and materiality. In a second project, they analyze the booths of galleries and art dealers at an internationally renowned art fair – these two practical projects take place in Semester Block A. In Semester Block B, as part of their third practical project, they organize their own sales exhibition. In Semester Block C, two more practical projects are undertaken: Firstly, the students again examine artworks from the perspective of preventive conservation in collaboration with a partner institution; secondly, they conduct their own auction of original works.

The practical projects impart the necessary knowledge to operate successfully in the regional, national, and international art market, both as employees and as business owners and managers. Students become familiar with all essential aspects of the market: how sales are conducted, the factors influencing pricing, how the entire market interacts, and the specific financial, social, legal, and cultural characteristics of art marketplaces. The growing online market and the latest art movements - digital or intangible - are also considered. Students learn all facets of the work of an art professional. Students will become familiar with the roles of art dealers, gallery owners, artists, and auctioneers, with a particular focus on management skills and process management. They will analyze and understand the art market, especially through practical case studies, enabling them to develop and discuss their own academic thesis on art market-specific issues in the fourth semester.

Structure and implementation of the study program

The teaching formats for all modules is face-to-face formats. The seminar-style instruction is conducted in person and may be offered in a hybrid format, combining face-to-face and online teaching. The hybrid format is particularly suitable for the modules in the subject area of Fundamentals of the Art Market and for elective courses. It is also an option for the modules in Art Market Studies and Economics and Law. The hybrid format, or online teaching, is less suitable for the five practical projects.

In the **first semester**, two modules from the field of art market fundamentals provide students with basic knowledge about the art market. In the module "Focus on the Art Market: Art Periods from Antiquity to the Present," students learn all the relevant terminology and the key players, as well as their interactions. This two-part module ("Part I: An Overview of Art Periods from Antiquity to the 19th Century" and "Part II: An Overview of Art Periods from the 20th Century to the Present") offers a fundamental insight into the numerous facets of the daily work of an art professional. Art market players (art dealers, gallery owners, artists, auctioneers, collectors, art critics, and curators), as they have largely existed for centuries. Examining the historical context reveals numerous fundamental aspects of the art market, such as the importance of networking, influencing artists, collectors, and museums, and specific, recurring marketing strategies. The other, sometimes highly differentiated, areas of work of art market players are also presented here, and their respective activities are explained within their historical context: Registrar, cataloguer, art consultant, gallery manager, and the Entrepreneur in the art market. Another focus of this module is a comprehensive overview of the various art periods and the art genres prevalent at each time. Numerous case studies illustrate why we primarily see sculptures from antiquity, prints from the 16th century onwards, paintings from the modern era, and numerous diverse art genres such as intangible or digital art in the present day.

The first semester focuses on the first module from the field of art market studies, "Provenance Research," which is of great importance for the entire art market. This module addresses questions primarily concerning the trade in artworks from the Nazi era, the GDR, and former colonies. This module is complemented by two practical projects: In the module "Materials Science AM (Authenticity and Materials Testing)," students collaborate with a partner organization to conduct research on provenance research. Students are introduced to the various materials used in artwork and the common practices of artists. The aim is to raise their awareness of forgeries and material alterations in artworks, enabling them to distinguish originals from forgeries based on their acquired knowledge of provenance research as well as the increasingly used new techniques employed by forgers. In the second practical module, "Art Fairs: Excursion to an Art Fair," students are introduced to this unique art marketplace. An excursion takes students to an international art fair. Depending on the schedule, this excursion will take place at one of the relevant art fairs, such as Art Cologne in Cologne. At the fair, students will experience firsthand how a gallery, art dealer, or art publisher presents and sells its work internationally.

The sixth module is designed as an elective. Students choose one module from four: "Art and Society," "Intercultural Communication," "Legal Framework of the Art Market in Europe," and "Future Trends in the Art Market (Intangible, Diverse, Performative, Digital Art)." The focus here is on imparting the "soft" core competencies of the art market: ethical, moral, social, and intercultural aspects are addressed within the context of a global art market.

The **2nd semester** begins with the module "Fundamentals of the Art Market" from the subject area of Fundamentals of the Art Market. It introduces students to all aspects of the art market by presenting, analyzing, and interpreting key figures for assessing the market for future work. These include the quantity and quality of galleries, auctions, auction houses, artists, and collectors; the sales figures of various genres (such as paintings, works on paper, prints, photographs, film/video, and digital art/NFTs); periods (Old Masters, 19th century, Impressionism, Modernism, Avant-garde art, Post-War art, art since the 1980s, and contemporary art); and countries (USA, China, and Europe). Furthermore, the collector structure (origin, age, collecting goals, and invested capital) and the artworks of the most important artists (countries, age, sales, and genres) are presented, examined, and evaluated in relation to their economic position.

The second module in the Art Market Studies program, "Marketing Strategies in the Art Market (Galleries, Art Dealers, Auction Houses, Artists' Studios)," delves deeper into sales opportunities in the art market and explains them

using practical case studies. The most important strategies are presented here, applicable to almost everyone. The third module of this Art Market Studies program, "Project Management in the Art Market," teaches students the fundamentals of successfully organizing exhibitions and auctions. They become familiar with all the theoretical and practical principles of art market management, understand their significance and complexity, and apply them in practice. They gain the ability to conceptually and substantively develop an art auction or exhibition and to professionally organize its execution.

The first module in the field of Business and Law, "Fundamentals of Business Administration and Financial Management," introduces students to the business and financial aspects of the art market. The focus here is particularly on private-sector SMEs, as most art market participants belong to this group. Aspects such as logistics, records management, corporate taxation, marketing, human resources, and management (HR) are explained in relation to the art market and illustrated with numerous practical case studies. Part of the module also deals with online trading, which is becoming increasingly important for the art market. A second focus within this module is the financial aspects of the art market. This includes essential accounting tools such as invoicing, VAT calculations, and customs duties, as well as enabling students to create a simple business plan for an art dealership or gallery. They become familiar with the planning, conceptualization, and implementation of the work steps that culminate in a complete business plan. Furthermore, part of this module addresses the question of whether art constitutes an asset class today. To this end, the most important online tools are presented and applied to case studies to analyze and present a work of art as an investment.

The second module in the field of economics and law, "Legal Framework in the German Art Market," focuses on German legislation. It centers on issues related to money laundering laws, the law protecting art and cultural property, resale rights, copyright, and property law.

The second semester concludes with the third practical project, "Exhibition Management in the Art Trade," in which students independently design an exhibition featuring works by students from other degree programs at the university. The exhibition should implement all key areas from the theoretical modules: a budget plan with a financial and legal framework, and a marketing concept.

In the **third semester**, the module "Key Players: Art Dealers, Gallerists, Auctioneers, Collectors, and Artists" from the "Fundamentals of the Art Market" area introduces students to the most important players in the art market. The aim is for students to recognize, analyze, and utilize specific patterns in economic relationships through concise case studies. This module focuses on the present and developments of the last five years, including the shifts in the art market from Europe/USA towards Asia (especially China) on the one hand, and the introduction of digital sales tools and digital art into the traditional art market on the other. The module "Auction Management in Germany and Europe" from the "Art Market Studies" area teaches the fundamental aspects that enable students to conduct their own art auction. This module explains the legal framework for consigning artworks as well as the tools used to determine a realistic estimated price. Furthermore, students learn to create a lot of professional descriptions, develop a suitable marketing concept, and prepare a presentation for the artwork to be auctioned. Thanks to the skills acquired in this module, students can carry out the two practical projects at the end of the semester: In the fourth practical project, the topic of "Preventive Conservation: Object and Environment" is taught again in cooperation with the Federal Institute for Materials Research and Testing, using original artworks made of various materials. Students are to be sensitized to the important issues of conservation and sustainability, which are fundamental to the art market. In the most time-intensive and final practical project, "Auction Management in the Art Market," students independently prepare an auction of artworks by other students at the university, which are then auctioned off at the end of the semester. In this practical module, students independently select the artworks, prepare them for the preview, and create a catalog (digital or print) with lot descriptions, estimated prices, and consignment terms. The project culminates in the actual auction of the artworks. Post-auction analysis, evaluation, and reflection are also integral parts of the practical project.

The semester is supplemented by one of four elective modules. Students choose one module from the four options: "Art and Society," "Intercultural Communication," "Legal Framework of the Art Market in Europe," and "Future Trends in the Art Market (Intangible, Diverse, Performative, Digital Art)." This allows them to pursue their own interests in greater depth.

In the **fourth** and final **semester**, students dedicate themselves to their master's thesis, which, culminating in a defense, marks the completion of the master's program in Art Market Management. The master's thesis is worth 25 ECTS credits and requires a workload of 650 hours. The final semester is complemented by a fifth and final module, "Academic Work" which runs concurrently with the thesis preparation to provide effective support throughout the process. Students learn in detail how to develop a research question and approach it methodically. This module also covers the practical tools of the thesis writing: How to create a sensible schedule with corresponding work phases? How to cite sources correctly? How to handle sources? What are the typical conditions for publishing academic work? What does it mean to plan a master's degree as the starting point for a potential future academic career? Can the topic of the master's thesis serve as the basis for further academic work?

Didactics

The master's program in Art Market Management is offered in person. Depending on the requirements of the respective module, digital resources such as video conferences and digital learning materials are available for flexible and individualized learning. Some modules do not utilize digital resources for the following reasons:

1. The practical projects deliberately forgo digital resources, as the aim is to familiarize students with the relevant materials – especially the artworks. The two modules on materials science require direct hands-on experience in the laboratory to become acquainted with the corresponding analytical methods.
2. In the practical project on the art fair, a personal visit to the art fair is essential to directly experience the marketing strategies of a gallery or art dealer at an international fair.
3. In the two practical projects, exhibition and auction management, it is possible to offer a digital component to other market participants in addition to the on-site exhibition or auction. However, this requires that both the exhibition and the auction take place in a physical, tangible space with direct interaction with the other module participants. Digital offerings can complement these two exercises but not replace them.

Scientific methods

The relatively new field of "art market research" focuses on the analysis of the national and international art market in all its facets, specifically the market for artworks. Supply and demand for artworks in galleries, auction houses, as well as at art dealers and directly from artists' studios are examined, along with their marketing strategies, price assessments and valuations for sales exhibitions and auctions, the material properties of the most frequently traded artworks, and the actors involved, the most important social and digital networks, and the public institutions that are relevant to the art market due to their specific role in the value creation process.

Methodologically, art market research is interdisciplinary: art history, sociology, economics, law, information science, and materials science all play a role. The methods used are adopted from these disciplines.

- **Documentary and archival methods** from art history, particularly regarding provenance research and archival work with auction and exhibition catalogs as well as with the archives of art dealers, gallery owners, artists, and collectors (especially in modules AMM 2: Art Market Studies 2.1 Provenance Research and AMM 1: Fundamentals of the Art Market 1.4 Key Players). Databases for provenance research include extensive online resources such as the Getty Provenance Index, the SLUB database nrsraubgut.slub-drseden.de, Lost Art, Proveana, the databases of the DHM, and Postcolonial Provenance Research (PA-ESE) are introduced.
- **Qualitative methods** from economics and ethnography are used to understand the social and cultural mechanisms of the art market, which particularly serves the evaluation of art market actors. Insights into the collaboration and functioning of the art market are gained from **expert interviews** with individual gallery owners, auctioneers, collectors, artists, and curators on the one hand, and from **case studies** and institutional analyses on the other, as well as from **participant observation** (ethnography) at art fairs, exhibitions, and auctions (especially in modules AMM 1: Fundamentals of the Art Market 1.3 Fundamentals of the Art Market and AMM 4: 4.2 Practical Project II: Art Fairs).
- **Qualitative methods** such as **content analysis** are also used in the examination of exhibition and auction

texts, press releases, and reviews to analyze marketing strategies (especially in modules AMM 2: Art Market Studies 2.2 Marketing Strategies in the Art Market, AMM 2: Art Market Studies 2.3 Project Management in the Art Market, and AMM 2: Art Market Studies 2.4 Auction Management in Germany and Europe). Sources used include the auction catalogs of Christie's, Sotheby's, Ketterer, Grisebach, and Lempertz, but online marketplaces such as Artsy and Saatchi are also consulted.

- **Quantitative methods** such as **descriptive statistics** are used when examining the historical development of auction results for artworks in relevant data sources. **Regression analysis**, specifically **hedonic regression** from economics, is also employed in determining the price of artworks and its relevance to this task is examined and evaluated – particularly regarding the calculation of the log price (logarithmic price) (especially in modules AMM 3: Economics and Law 3.1 Fundamentals of Business Administration and Financial Management, AMM 4: 4.3 Practical Project III: Exhibition Management in the Art Trade, and AMM 4: 4.5 Project V: Auction Management in the Art Trade). Auction databases such as Artprice.com, art-net.com, and Invaluable, as well as reports from major auction houses like Christie's and Sotheby's and the Art Basel fair (with UBS), are used as sources for the price analysis.
- Methods from **historical studies** such as **heuristics**, **source criticism** and **interpretation** are used particularly in the modules on the history of the art market (AMM 1: Fundamentals of the Art Market 1.1 Focus on the Art Market I and 1.2 Focus on the Art Market II) when relevant sources are selected, checked and placed in historical context and evaluated.
- **Materials science and forensic methods** are applied in the two practical projects on materials science, as they involve technical image and material analysis when examining the authenticity of artworks on the one hand and the preventive conservation findings on the other. X-ray fluorescence analysis (micro-XRF), infrared spectroscopy (FTIR), and visible-visual spectroscopy are presented as methods (especially in modules AMM 4: Practical Project 4.1 Project I: Materials Science AM and 4.4 Project IV: Materials Science PK).
- **Legal and ethical methods** are applied in the two legal modules as well as the module on provenance research when analyzing ownership regulations, restitution cases and compliance investigations (AMM 3: Economics and Law 3.2 Legal framework in the German art market, AMM 5: Elective C 5.1 Legal framework of the art market in Europe and AMM 2: Art Market Studies 2.1 Provenance research).

Examination concept for the Art Market Management degree program

The use of examinations that combine two examination formats, but whose total scope should not exceed that of a single, comprehensive examination and whose components meaningfully complement each other, is a key feature of the module examinations in this degree program. They form the basis of competency-based assessment.

This competency-oriented assessment can be justified by several key didactic principles:

- **Focus on competency demonstration:** Combined assessments directly address the core of competency-based learning by requiring students to demonstrate their ability to apply knowledge and skills in authentic contexts. This captures what students can do.
- **Promoting self-reflection and self-regulated learning:** The process of selecting artifacts and writing reflective statements encourages students to critically evaluate their own learning. This fosters metacognitive skills and supports self-regulated learning, as students become more aware of their strengths, weaknesses, and learning processes.
- **Alignment with Constructive Assessment:** Combined assessments can be effectively aligned with the principles of constructive alignment. The learning activities within the module should provide students with opportunities to develop the competencies assessed in the portfolio. The portfolio content and assessment criteria are then directly linked to these learning objectives and activities, creating a coherent learning experience.
- **Authenticity and practical relevance:** Combined assessments can include papers that reflect real-world

tasks and problems, thereby increasing the authenticity of the assessment. This helps students recognize the relevance of their learning to future professional practice and boosts their motivation.

- **Reducing exam anxiety and power imbalance:** The combination of various practical and written assessment methods in the combined exam, along with the possibility of a final discussion/defense, promotes the plausibility of the performance and can reduce the high pressure often associated with traditional exams. The discussion can also foster a more dialogical and less hierarchical relationship between examiner and student.
- **Assessment of a broader range of skills:** The combination of various practical and written examination formats in the combined examination and the possibility of a final discussion/defense promotes the plausibility of performance and can reduce the high pressure often associated with traditional examinations.
- **The validity of content-related assessment methods in the age of generative AI:** With traditional assessment methods, such as term papers or media products, examiners will not have sufficient means in the future to differentiate and evaluate the influence or weighting of the use of generative AI tools in assessment performance.

Module examinations combine various competency assessments. They integrate factual and methodological knowledge with practical skills and/or the ability to present one's own work. Examinations that apply this approach are characterized by the following requirements/learning objectives:

| Type of examination | Part 1 of the exam | Part 2 of the exam | Didactic purpose |
|---|---------------------------|------------------------|--|
| In writing, including a report/presentation | in written form | Report or presentation | The written development of a seminar paper assesses the ability to analyze a topic, present solutions based on that analysis, and draw appropriate conclusions. Simultaneously, it evaluates the competence to communicate effectively with the target audience. Presenting one's findings and methodology in a presentation or lecture demonstrates the ability to adapt one's oral communication to the target audience. |
| Written: Seminar paper 10-15 pages, Oral: Presentation with discussion 30 min | | | |
| Project with documentation | practical | in written form | Practical task following project assignment; documentation describes the procedure for implementing the practical task. |
| Written defense | Written (master's thesis) | Oral (defense) | The written development of a topic as a master's thesis comprehensively assesses the competencies of knowledge and academic work. The ability to analyze and, based on this analysis, present solutions and derive appropriate conclusions is simultaneously evaluated. In the defense, the candidate delivers an oral presentation of the written master's thesis within a set time limit, outlining the most important findings related to the problem. In the subsequent discussion, the candidate is |

| Type of examination | Part 1 of the exam | Part 2 of the exam | Didactic purpose |
|---------------------|--------------------|--------------------|--|
| | | | expected to respond objectively and thoughtfully, and to appropriately defend the findings of the master's thesis. |

Subject areas and modules

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| Subject area | Fundamentals of the Art Market | AMM 1 |
| Module | Focus on the Art Market I: An overview of art periods from antiquity to the 19th century | AMM 1.1 |

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| Responsible person | Prof. Dr. Harriet Häußler | |
| Frequency | Once in the academic semester | |
| Usability | Only in this course of study | |
| ECTS credits | 5 | |
| Total workload (h) | 130 | |
| Teaching time (h) | 42 | 7 days each 6 hours |
| Learning time (h) | 88 | |
| semester of study | 1 | |
| Requirements | No | |
| Teaching method | Seminar-style teaching | |
| prerequisite for the Award of Performance points | | |
| Examination format | Written exam (90 min) | |
| Grading scheme | differentiated (at least the note 4.0) | |
| Learning outcomes and competencies | <p>The students possess (specialized knowledge)</p> <ul style="list-style-type: none">▪ a sound knowledge of the historical art market from antiquity to the present day.▪ a basic understanding of the connections, interactions and interdependencies of the art market and its most important players.▪ knowledge of all important art periods based on analyses of forms and motifs from antiquity to the present day.▪ knowledge of the most important art forms: painting, sculpture, drawing, graphics, photography, video/film, NFT and intangible works.▪ knowledge of the materials used in all common works of art, including the new digital, immaterial art forms of the 20th and 21st centuries up to the present day.▪ a profound understanding of the essential connections and developments of | |

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| | <p>the art market in its historical and global dimension.</p> <ul style="list-style-type: none"> ▪ The ability to analyze and evaluate individual job profiles in the art market. ▪ an understanding of the activities of: Art dealer, gallery owner, artist, studio manager, auctioneer, registrar, logistics specialist, cataloguer, receptionist, art consultant, gallery manager, entrepreneur in the creative industries. <p>They are able (skills),</p> <ul style="list-style-type: none"> ▪ to identify, structure and evaluate all relevant actors in the current art market, such as art dealers, gallery owners, auctioneers, collectors, artists, art critics, curators and their fields of interaction. ▪ to determine the most well-known materials used in works of art. <p>They can (skills)</p> <ul style="list-style-type: none"> ▪ bring a holistic and interdisciplinary perspective and way of thinking to the art market. ▪ consider the ethics, morality, and sustainability of art in the contemporary art market, which includes developing ethical awareness and conducting art trade in accordance with moral principles, as well as knowing and accepting the obligations and limitations of such trade. |
| Contents | <ol style="list-style-type: none"> 1 Introduction to the technical terms of the art market 2 The art market in antiquity 3 The first professional art dealer in proto capitalism 4 The Golden Age in the Netherlands 5 The development of the modern art market in the 18th century in England, France and the German-speaking world 6 The art market in the century of the bourgeoisie and museums 7 The first mega-galleries in 19th-century Great Britain 8 The influence of individual art dealers like Paul Durand-Ruel on the emergence of Impressionism 9 The Berlin art market in the 19th century 10 Methods from historical science such as heuristics, source criticism and interpretation for the selection, examination, classification in the historical context and evaluation of relevant sources for the historical art market |
| Recommended reading | <p>Cabanne, Pierre (1961): The story of great collectors – On the love of artworks and the passion to collect them, Bern/Stuttgart.</p> <p>Beßler, Gabriele (2009): Wunderkammern: Weltmodelle von Renaissance bis zur Kunst der Gegenwart, Berlin.</p> <p>Thamer, Hans-Ulrich (2015): Collecting Art, Darmstadt.</p> <p>Häußler, Harri et al. (2023): The Creators of the Art Market, Bielefeld.</p> |

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| Subject area | Fundamentals of the Art Mmarket | AMM 1 |
| Module | Focus on the Art Market II: An Overview of Art Periods from the 20th Century to the Present | AMM 1.2 |

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| Responsible person | Prof. Dr. Harriet Häußler | |
| Frequency | Once during the academic semester | |
| Usability | Only in this course of study | |
| ECTS credits | 5 | |
| Total workload (h) | 130 | |
| Teaching time (h) | 42 | 7 days each 6 hours |
| Learning time (h) | 88 | |
| semester of study | 1 | |
| Requirements | No | |
| Teaching method | Seminar-style teaching | |
| prerequisite for the Award of Performance points | | |
| Examination format | Written exam (90 min) | |
| Grading scheme | differentiated (at least the note 4.0) | |
| Learning outcomes and competencies | <p>The students possess (specialized knowledge)</p> <ul style="list-style-type: none">▪ a sound knowledge of the historical art market from antiquity to the present day.▪ a basic understanding of the connections, interactions and interdependencies of the art market and its most important players.▪ knowledge of all important art periods based on analyses of forms and motifs from antiquity to the present day.▪ knowledge of the most important art forms: painting, sculpture, drawing, graphics, photography, video/film, NFT and intangible works.▪ knowledge of the materials used in all common works of art, including the new digital, immaterial art forms of the 20th and 21st centuries up to the present day.▪ a profound understanding of the essential connections and developments of the art market in its historical and global dimension | |

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| | <ul style="list-style-type: none"> the ability to analyze and evaluate individual job profiles in the art market. an understanding of the activities of: Art dealer, gallery owner, artist, studio manager, auctioneer, registrar, logistics specialist, cataloguer, receptionist, art consultant, gallery manager, entrepreneur in the creative industries. <p>They are able (skills),</p> <ul style="list-style-type: none"> to identify, structure and evaluate all relevant actors in the current art market, such as art dealers, gallery owners, auctioneers, collectors, artists, art critics, curators and their fields of interaction. to determine the most well-known materials used in works of art. <p>They can (skills)</p> <ul style="list-style-type: none"> bring a holistic and interdisciplinary perspective and way of thinking to the art market. consider the ethics, morality, and sustainability of art in the contemporary art market, which includes developing ethical awareness and conducting art trade in accordance with moral principles, as well as knowing and accepting the obligations and limitations of their actions. |
| Contents | <ol style="list-style-type: none"> 1 New York until 1945 with the influence of women 2 Joseph Duveen – the most important art dealer of all time 3 Picasso's art dealers Vollard, Wildenstein, Rosenberg and Kahnweiler 4 Berlin art dealers until 1933 5 The German art market during the Nazi era 6 New York after 1945 7 London art market in the post-war period 8 The upswing in the Rhineland 9 The GDR and the state's procurement of foreign currency 10 The art market in the 21st century: highly specialized, digital, monopolistic, global? 11 Methods from historical science such as heuristics, source criticism and interpretation for the selection, examination, classification in the historical context and evaluation of relevant sources for the historical art market |
| Recommended reading | <p>Cabanne, Pierre (1961): The story of great collectors – On the love of artworks and the passion to collect them, Bern/Stuttgart.</p> <p>Beßler, Gabriele (2009): Wunderkammern: Weltmodelle von Renaissance bis zur Kunst der Gegenwart, Berlin.</p> <p>Thamer, Hans-Ulrich (2015): Collecting Art, Darmstadt.</p> <p>Häußler, Harriet (2023) : The Creators of the Art Market, Bielefeld.</p> |

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| Subject area | Fundamentals of the Art Market | AMM 1 |
| Module | Fundamentals of the art market | AMM 1.3 |

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| Responsible person | Prof. Dr. Harriet Häußler | |
| Frequency | Once during the academic semester | |
| Usability | Only in this course of study | |
| ECTS credits | 5 | |
| Total workload (h) | 130 | |
| Teaching time (h) | 42 | 7 days each 6 hours |
| Learning time (h) | 88 | |
| semester of study | 2 | |
| Requirements | No | |
| Teaching method | Seminar-style teaching | |
| prerequisite for the Award of Performance points | | |
| Examination format | Written exam (90 min) | |
| Grading scheme | differentiated (at least the note 4.0) | |
| Learning outcomes and competencies | <p>The students possess (specialized knowledge)</p> <ul style="list-style-type: none">▪ a basic understanding of the connections, interactions and interdependencies of the art market and its most important players.▪ a profound understanding of the essential connections and developments of the art market in its historical and global dimension.▪ the ability to analyze and evaluate individual job profiles in the art market.▪ an understanding of the activities of Art dealers, gallery owners, artists, studio managers, auctioneers, registrars, logistics specialists, cataloguers, receptionists, art consultants, gallery managers, entrepreneurs in the creative industries. <p>They are able (skills),</p> <ul style="list-style-type: none">▪ to identify, structure and evaluate all relevant actors in the current art market, such as art dealers, gallery owners, auctioneers, collectors, artists, art critics, curators and their fields of interaction.▪ To build, develop and support the careers of artists.▪ to determine the most well-known materials used in works of art. | |

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| | <ul style="list-style-type: none"> ▪ to understand the essential processes involved in art production (bronze casting, stone/wood production, various printing processes, photographs, film/video, NFTs). ▪ to investigate and determine the authenticity of artworks in cases of suspected inauthenticity based on material analyses. ▪ to evaluate the key figures of the art market and to create a market analysis for oneself. ▪ to present works of art professionally, both in terms of their art historical relevance and their market value. ▪ to analyze, evaluate and apply art market-specific sales methods. ▪ to systematically analyze and evaluate business processes in all important areas of the art market. ▪ to develop and independently refine solutions to problems in their field. <p>They can (skills)</p> <ul style="list-style-type: none"> ▪ bring a holistic and interdisciplinary perspective and way of thinking to the art market. ▪ analyze and evaluate key figures for future trends in the art market. ▪ analyze, evaluate, and apply customer loyalty tools, including event management and the corresponding supporting program in the art market, such as talks, panel discussions, symposia, showrooms, viewing rooms, and exhibitions. ▪ consider the ethics, morality, and sustainability of art in the contemporary art market, which includes developing ethical awareness and conducting art trade in accordance with moral principles, as well as knowing and accepting the obligations and limitations of trade. ▪ think about the art trade sustainably and work in a resource-efficient manner. ▪ network the individual players in the art market and promote their respective strengths, also with the aim of providing multifaceted support to the respective art market company. |
| Contents | <ol style="list-style-type: none"> 1 A brief look at the history of the art market 2 Definition and actors of the art market 3 A look at the activities of a gallery owner, art dealer, auctioneer, artist, collector, curator, art critic, museum employee 4 Primary and secondary markets 5 Databases as a research tool 6 Cultural policy and legal context 7 The art market on the internet 8 Digitization in the art market 9 Qualitative methods from economics and ethnography such as expert interviews, case studies/institutional analyses and participant observation at art fairs, exhibitions and auctions |

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| Recommended reading | <p>Thornton, Sarah (2009): Seven Days in the Art World, New York.</p> <p>Hausmann, Andrea (2014): Handbook of the Art Market: Actors, Management and Mediation, Bielefeld.</p> <p>Thurnhofer, Hubert (2014): The Art Market Formula, Norderstedt.</p> <p>Kaiser, Franz Wilhelm/North, Michael (2017): The Birth of the Art Market: Rembrandt, Ruisdael, Van Goyen and the Art of the Golden Age, Munich.</p> <p>Israel, Matthew (2020): A Year in the Art World: An Insider's View, London.</p> <p>Polleit Richert, Ruth (2023): Buying Art: Understanding the Art Market, Building Knowledge and Investing Wisely, Berlin.</p> |
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| Subject area | Fundamentals of the Art Market | AMM 1 |
| Module | Key players: art dealers, gallery owners, auctioneers, collectors, and artists. | AMM 1.4 |

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| Responsible person | Prof. Dr. Harriet Häußler | |
| Frequency | Once during the academic semester | |
| Usability | Only in this course of study | |
| ECTS credits | 5 | |
| Total workload (h) | 130 | |
| Teaching time (h) | 42 | 7 days each 6 hours |
| Learning time (h) | 88 | |
| semester of study | 3 | |
| Requirements | No | |
| Teaching method | Seminar-style teaching | |

prerequisite for the Award of Performance points

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| Examination format | Written: Seminar paper 10-15 pages, Oral: Presentation with discussion 30 min |
| Grading scheme | differentiated (at least the note 4.0) |

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| Learning outcomes and competencies | <p>The students possess (specialized knowledge)</p> <ul style="list-style-type: none"> a sound knowledge of the historical art market from antiquity to the present day. a basic understanding of the connections, interactions and interdependencies of the art market and its most important players. a profound understanding of the essential connections and developments of the art market in its historical and global dimension. the ability to analyze and evaluate individual job profiles in the art market. an understanding of the activities of Art dealers, gallery owners, artists, studio managers, auctioneers, registrars, logistics specialists, cataloguers, receptionists, art consultants, gallery managers, entrepreneurs in the creative industries. <p>They will be able</p> <ul style="list-style-type: none"> to identify, structure and evaluate all relevant actors in the current art market, such as art dealers, gallery owners, auctioneers, collectors, artists, art critics, |
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| | <p>curators and their fields of interaction.</p> <ul style="list-style-type: none"> ▪ to build, develop and support the careers of artists. |
| Contents | <ol style="list-style-type: none"> 1 Overview of the most important art dealers worldwide 2 The most important galleries worldwide 3 The influence of collectors on national and international cultural policy in the 20th and 21st centuries 4 Careers of important artists in the 20th and 21st centuries worldwide 5 Development of auction houses 6 Other important players in the contemporary art market (curators, art critics, studio managers, registrars, logisticians, cataloguers, receptionists, art consultants) 7 Documentary-archival methods (using databases for provenance research such as the Getty Provenance Index, SLUB/Dresden on Nazi-looted art, Lost Art, Proveana, DHM/Berlin, Postcolonial) Provenance Research – PAESE) |
| Recommended reading | <p>Thurn, Hans (1994): The Art Dealer, Munich.</p> <p>Gludowacz, Irene/van Hagen, Susanne/ Chancel, Philippe (2005): Art Collectors and Their Houses, Munich.</p> <p>Boll, Dirk (2009): Art is for sale: A free view of the art market, Zurich.</p> <p>Holzmann, Katrin Louise (2015): Collectors and Museums: Forms of Cooperation for the Integration of Private Contemporary Art Collections into the German Museum Landscape, Heidelberg.</p> <p>Fleck, Robert (2015): The art system in the 21st century: Museums, artists, collectors, galleries, Vienna.</p> <p>Hulst, Titia (ed.) (2017): A History of the Western Art Market: A Sourcebook of Writings on Artists, Dealers, and Markets, Berkeley.</p> <p>century art, Baden-Baden.</p> <p>Turpin, Adriana/Bracken, Susan (2022): Art Markets, Agents and Collectors: Collecting Strategies in Europe and the United States, 1550-1950, London.</p> <p>Bühler, Stephan (2023): Career aspiration: Artist: A user manual, Independently published. Berkeley.</p> <p>Jacobi, Andrea (2023): Making a living from art: Self-marketing for visual artists, Bielefeld.</p> |

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| Subject area | Art Market Studies | AMM 2 |
| Module | Provenance research | AMM 2.1 |

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| Responsible person | Prof. Dr. Harriet Häußler | | |
| Frequency | Once in the academic year | | |
| Usability | Only in this course of study | | |
| ECTS credits | 50 | | |
| Total workload (h) | 130 | | |
| Teaching time (h) | 42 | 7 days each 6 hours | |
| Learning time (h) | 88 | | |
| semester of study | 1 | | |
| Requirements | No | | |
| Teaching method | Seminar-style teaching | | |
| prerequisite for the Award of Performance points | | | |
| Examination format | Written: Seminar paper 10-15 pages, Oral: Presentation with discussion 30 min | | |
| Grading scheme | differentiated (at least the note 4.0) | | |
| Learning outcomes and competencies | <p>The students are able (skills),</p> <ul style="list-style-type: none">▪ to identify, structure and evaluate all relevant actors in the current art market, such as art dealers, gallery owners, auctioneers, collectors, artists, art critics, curators and their fields of interaction.▪ to determine the most well-known materials used in works of art.▪ a sound legal knowledge and understanding of all legal aspects and connections concerning the art market, with a focus on Germany.▪ to recognize and understand the challenges arising in their working environment from the legal framework in relation to money laundering laws, cultural property protection laws, related tax law, and to solve related problems.▪ to develop and independently refine solutions to problems in their field. <p>They can (skills)</p> <ul style="list-style-type: none">▪ bring a holistic and interdisciplinary perspective and way of thinking to the art market.▪ professionally research, analyze, and evaluate the provenance of artworks. | | |

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| | <ul style="list-style-type: none"> ▪ consider the ethics, morality, and sustainability of art in the contemporary art market, which includes developing ethical awareness and conducting art trade in accordance with moral principles, as well as knowing and accepting the obligations and limitations of trade. ▪ think about the art trade sustainably and work in a resource-efficient manner. |
| Contents | <ol style="list-style-type: none"> 1 Definition of provenance research as a science that examines the origin and ownership history of cultural assets. 2 Focus on collection history and attribution, considering art and cultural property protection law. 3 Contextual research across eras, countries, and disciplines on four core debates concerning cultural assets: 1. expropriated or stolen during the Nazi era; 2. forcibly confiscated in the Soviet Occupation Zone (SBZ)/GDR; 3. acquired overseas during colonial rule; and 4. cultural objects/human remains ("sensitive objects") whose origin and public exhibition are problematic. 4 Current debates on restitution 5 Documentary-archival methods (using databases for provenance research such as the Getty Provenance Index, SLUB/Dresden on Nazi-looted art, Lost Art, Proveana, DHM/Berlin, Postcolonial) Provenance Research – PAESE) 6 Legal and ethics-oriented methods, particularly with a focus on ownership determination, restitution cases, and compliance investigations. |
| Recommended reading | <p>Schoeps, Julius et al. (ed.) (2014): A debate without end?: Looted art and restitution in German-speaking countries (Studies in provenance research), Berlin.</p> <p>German Lost Art Foundation (ed.) (2019): Provenance research in German collections: Insights into ten years of procurement funding, Berlin.</p> <p>Brunbauer -Ilic, Anna Maria (2019): Cultural heritage and provenance research in the focus of national and international art law, Vienna.</p> <p>Zuschlag, Christoph (2022): Introduction to Provenance Research: How the Origin of Cultural Assets is Deciphered, Munich.</p> <p>Saß, Ulrike/Weller, Matthias/Zuschlag, Christoph (2022): Provenance and Cultural Heritage Protection: Legal and Art Historical Perspectives (Publications of the Research Center for Provenance Research), Berlin.</p> |

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| Subject area | Art Market Studies | AMM 2 |
| Module | Marketing strategies in the art market (galleries, art dealers, auction houses, artists) | AMM 2 .2 |

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| Responsible person | Prof. Dr. Harriet Häußler | |
| Frequency | Once in the academic year | |
| Usability | Only in this course of study | |
| ECTS credits | 5 | |
| Total workload (h) | 130 | |
| Teaching time (h) | 42 | 7 days each 6 hours |
| Learning time (h) | 88 | |
| semester of study | 2 | |
| Requirements | No | |
| Teaching method | Seminar-style teaching | |
| Requirement for the Award from Performance points | | |
| Examination format | Written: Seminar paper 10-15 pages, Oral: Presentation with discussion 30 min | |
| Grading scheme | differentiated (at least the note 4.0) | |
| Learning outcomes and competencies | <p>The students possess (skills)</p> <ul style="list-style-type: none">▪ a sound knowledge of business administration and understanding of all economic aspects and relationships concerning the art market, with a focus on Germany.▪ a basic understanding of the tasks of all operational functional areas relevant to corporate management in the art market.▪ knowledge of the most important marketing strategies in the art market. <p>They are able (skills),</p> <ul style="list-style-type: none">▪ to build, develop and support the careers of artists.▪ to identify, structure, understand and solve all essential economic and financial challenges relevant to the art market.▪ to plan, manage and implement models of discounts, rebates and financial offers.▪ to evaluate the key figures of the art market and to create their own market | |

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| | <p>analysis.</p> <ul style="list-style-type: none"> ▪ to present works of art professionally, both in terms of their art historical relevance and their market value. ▪ to know, understand and apply the most important marketing strategies of galleries, art dealers, auction houses and artists. ▪ to conduct buying and selling negotiations in the art trade. ▪ to write sales copy. ▪ to analyze, evaluate and apply art market-specific sales methods. ▪ to systematically analyze and evaluate business processes in all important areas of the art market. ▪ to manage merchandising products for galleries, auction houses and art dealers. ▪ to understand the strategy and management of companies in the art market and solve related problems, including developing, analyzing, and applying fundamental management skills. ▪ to develop both leadership skills and teamwork skills. ▪ to develop and independently refine solutions to problems in their field. <p>They can (skills)</p> <ul style="list-style-type: none"> ▪ bring a holistic and interdisciplinary perspective and way of thinking to the art market. ▪ understand, analyze, and develop prices for artworks based on data analysis. ▪ develop, implement, and monitor marketing and sales strategies. This includes the planning, conception, budgeting, and execution of marketing products in the art market. ▪ provide press and public relations work tailored to the art market. ▪ use the most important social media platforms as a marketing tool for the art market. ▪ analyze, evaluate, and apply customer engagement tools, including event management and the corresponding supporting program in the art market, such as talks, panel discussions, symposia, showrooms, viewing rooms, and exhibitions. ▪ use digital products for customer engagement and information. ▪ Develop short-, medium- and long-term business strategies for players in the art market. ▪ place a special focus on the needs and characteristics of SMEs in the art market. ▪ link the digital and conventional art markets where it makes sense to do so, assess the long-term prospects for integrating the two art markets, and adapt its actions accordingly. This also includes planning, designing, budgeting, and evaluating the introduction of digital tools into the art market. |
| Contents | <p>1 Definition of "art marketing"</p> <p>2 Marketing strategies in the art market: planning, calculation and implementation</p> |

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| | <ul style="list-style-type: none"> 3 Market structure and research 4 Objectives and market positioning 5 The role of galleries, auction houses, collectors, artists, and museums in marketing 6 Role of partnerships and alliances 7 Introduction to the pricing policy of artworks 8 Price valuation strategies in galleries 9 Customer analysis, retention, and acquisition 10 Branding in the art market 11 Social media marketing 12 Digital offerings (e-commerce, online art marketplaces, virtual showrooms, viewing rooms) 13 Collaboration with influencers and online communities 14 Qualitative methods such as content analysis are used in the examination of exhibition and auction texts, press releases, and reviews. 15 Quantitative methods such as descriptive statistics and regression analysis/hedonic regression are used to determine the log price. Auction databases such as Artprice.com, Artnet.com, and Invaluable are used as sources, as well as reports from major auction houses like Christie's and Sotheby's, and the Art Basel fair (with UBS). |
| Recommended reading | <p>Wendorf, Alexandra/ Ollendorf, Wiebke (2011): Social Media Marketing for the Art Market, Bad Honnef.</p> <p>Wendorf, Alexandra/ Ollendorf, Wiebke (2011): How artists become known with social networks: Communicating correctly on the internet with Facebook, YouTube, Twitter & Co, Bad Honnef.</p> <p>Horowitz, Noah (2011): Art of the Deal: Contemporary Art in a Global Financial Market, Princeton.</p> <p>Merten, Marion (2012): Art and Marketing: Marketing Strategies in Contemporary Art, Riga.</p> <p>Gashi, Vanessa/Hartmann, Lena/Zobel, Stefanie (2013): Smart Art Marketing: Creative marketing ideas for exhibitions and art projects, Bad Honnef.</p> <p>Adam, Georgina (2018): Dark Side of the Boom: The Excess of the Art market in the Twenty-First Century, London.</p> <p>Biehl, Brigitte (2020): Management in the Creative Industries: Fundamentals and Basic Knowledge, Wiesbaden.</p> <p>Günter, Bernd/Römhild, Julia (2023): Marketing for Art and Culture: Volume 1: Foundations – Strategy, Stuttgart.</p> |

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| Subject area | Art Market Studies | AMM 2 |
| Module | Project Management in the Art Market | AMM 2.3 |

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| Responsible person | tbc | |
| Frequency | Once in the academic year | |
| Usability | Only in this course of study | |
| ECTS credits | 5 | |
| semester of study | 2 | |
| Total workload (h) | 130 | |
| Teaching time (h) | 42 | 7 days each 6 hours |
| Learning time (h) | 88 | |
| Requirements | No | |
| Teaching method | Seminar-style teaching | |
| prerequisite for the Award of Performance points | | |
| Examination format | Written: Seminar paper 10-15 pages, Oral: Presentation with discussion 30 min | |
| Grading scheme | differentiated (at least the note 4.0) | |
| Learning outcomes and competencies | <p>Students have (specialist knowledge) a fundamental understanding of the tasks of all operational areas relevant to corporate management in the art market.</p> <p>They are able (skills),</p> <ul style="list-style-type: none">▪ to identify, structure and evaluate all relevant actors in the current art market, such as art dealers, gallery owners, auctioneers, collectors, artists, art critics, curators and their fields of interaction.▪ to build and support artists' careers.▪ to conduct professional project management for exhibitions.▪ to analyze, evaluate, organize, and reflect on exhibitions.▪ to grasp, understand and implement all theoretical and practical fundamentals of exhibition management.▪ to systematically analyze and evaluate business processes in all important areas of the art market.▪ to develop both leadership skills and teamwork skills.▪ to develop and independently refine solutions to problems in their field. | |

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| | <p>They can (skills)</p> <ul style="list-style-type: none"> ▪ bring a holistic and interdisciplinary perspective and way of thinking to the art market. ▪ understand process management, structure basic work steps and put them into practice. ▪ place a special focus on the needs and characteristics of SMEs in the art market. ▪ use the essential management skills when managing personnel. |
| Contents | <ol style="list-style-type: none"> 1 Introduction to Project Management: Fundamentals of theory and practice, including the precise formulation and presentation of project goals 2 Project management methods: Techniques for project creation, planning, execution and control, with a focus on art projects 3 Project organization and documentation: Knowledge of the organization and management of art projects, as well as skills in documenting and presenting project results. 4 Teamwork and goal alignment: Strategies for aligning team goals with project goals and promoting effective teamwork 5 Risk and resource management: Identification and minimization of project risks as well as realistic planning of timeframes, budgets and resource allocation. 6 Professional documents: A guide to creating high-quality documents and presentations for project proposals and reports 7 Agile Project Management: Introduction to agile methods and special features for project management in the arts 8 Creative Processes and Techniques: Introduction to creative techniques for idea generation and concept development for art projects 9 Digital project management tools: Overview of the use of digital tools such as Asana, Teams, and Google Docs to support project management. 10 Management of exhibitions and art events: Focus on specific challenges and case studies from the practice of managing art events and exhibitions 11 Qualitative methods such as content analysis are used in the examination of exhibition and auction texts, press releases and reviews. |
| Recommended reading | <p>Ehlers, Peter (1997): Integrated Project and Process Management, Aachen.</p> <p>Ruggles, Rudy (1997): Knowledge Management Tools, Oxford.</p> <p>Lientz, Bennet/Rea, Kathryn (2001): Project Management for the 21st Century, London.</p> <p>Klose, Burkhard (2002): Project Management, Frankfurt/Main.</p> <p>Bennet, Nigel (2009): Managing successful projects with PRINCE2, London.</p> <p>Juan, Juana/ Burkei, Eva (2009): Successfully presenting and marketing art on the Internet: A guide for artists, gallery owners and art mediators including links, art portals and checklists, Bad Honnef.</p> <p>Alder, Barbara/den Brok, Barbara (2013): The perfect exhibition: A practical guide to the project management of exhibitions (Publications on cultural and museum management), Bielefeld.</p> |

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| | <p>ARGE Schnittpunkt (2013), Handbook of Exhibition Theory and Practice, Stuttgart.</p> <p>Aumann, Philipp/Duerr, Frank (2014): Making Exhibitions, Stuttgart.</p> <p>Böhme, Katrin/Peter, Ulrike (2014): The exhibition as a brand: Successful project management in marketing and PR in cultural institutions, Heidelberg.</p> <p>Pinto, Jeffrey (2015): Project management: achieving competitive advantage, Upper Saddle River (NJ).</p> <p>Kendrick, Tom (2015): Identifying and Managing Project Risk, 's-Hertogenbosch.</p> <p>Gray, Clifford/Larson, Erik (2017): Project Management. The Managerial Process, New York.</p> <p>Burghardt, Martin (2018): Project Management: A Guide to Planning, Monitoring and Controlling Projects, Hamburg.</p> <p>Lang, Conny/Schöps, Marita (2022): Practical Guide to Project Management: Tips, Tools and Tricks from Practice for Practice, Munich.</p> |
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| Subject area | Art Market Studies | AMM 2 |
| Module | Auction Management in Germany and Europe | AMM 2 .4 |

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| Responsible person | Prof. Dr. Harriet Häußler | |
| Frequency | Once in the academic year | |
| Usability | Only in this course of study | |
| ECTS credits | 5 | |
| Total workload (h) | 130 | |
| Teaching time (h) | 42 | 7 days each 6 hours |
| Learning time (h) | 88 | |
| semester of study | 3 | |
| Requirements | No | |
| Teaching method | Seminar-style teaching | |
| prerequisite for the Award of Performance points | | |
| Examination format | Written: Seminar paper 10-15 pages, Oral: Presentation with discussion 30 min | |
| Grading scheme | differentiated (at least the note 4.0) | |
| Learning outcomes and competencies | <p>Students have (specialist knowledge) a fundamental understanding of the tasks of all operational areas relevant to corporate management in the art market.</p> <p>They are able (skills),</p> <ul style="list-style-type: none">▪ to identify, structure and evaluate all relevant actors in the current art market, such as art dealers, gallery owners, auctioneers, collectors, artists, art critics, curators and their fields of interaction.▪ to carry out complete project management for auctions.▪ to know, understand, and implement the basic principles of auction management in practice.▪ to plan, manage and implement models of discounts, rebates and financial offers.▪ to evaluate the key figures of the art market and to create a market analysis for oneself.▪ to present works of art professionally, both in terms of their art-historical relevance and their market value. | |

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| | <ul style="list-style-type: none"> ▪ to know, understand and apply the most important marketing strategies of galleries, art dealers, auction houses and artists. ▪ to conduct buying and selling negotiations in the art trade. ▪ to write sales copy. ▪ To analyze, evaluate and apply art market-specific sales methods. ▪ to systematically analyze and evaluate business processes in all important areas of the art market. ▪ to manage merchandising products for galleries, auction houses and art dealers. ▪ to understand the strategy and management of art market companies and solve related problems including developing, analyzing, and applying fundamental management skills. ▪ to develop both leadership skills and teamwork skills. ▪ to develop and independently refine solutions to problems in their field. <p>They can (skills)</p> <ul style="list-style-type: none"> ▪ bring a holistic and interdisciplinary perspective and way of thinking to the art market. ▪ implement auction processes. This includes the planning, conception, and execution of an auction. ▪ understand, analyze, and develop prices for artworks based on data analysis. ▪ develop, implement, and monitor marketing and sales strategies. This includes the planning, conception, budgeting, and execution of marketing products in the art market. ▪ provide press and public relations work tailored to the art market. ▪ use the most important social media platforms as a marketing tool for the art market. ▪ develop short-, medium- and long-term business strategies for players in the art market. ▪ link the digital and conventional art markets where it makes sense and assess the long-term perspective of integrating the two art markets, adjusting actions accordingly. This also includes planning, conceptualizing, budgeting, and evaluating the introduction of digital tools into the art market. |
| Contents | <ol style="list-style-type: none"> 1 History of auction houses 2 Project management in the auction industry: Fundamentals in theory and practice 3 Guide to Art Auctions 4 Sotheby's, Christie's, Hôtel Drouot, Lempertz, Ketterer as case studies of successful auction houses 5 Creating a lot of description for an auction 6 Fundamentals of pricing art 7 Prices appraisal strategies at auctions 8 Influence of certain marketing tools on price development 9 Overview of the most important art market databases |

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| | <p>10 Working with the Sotheby's Mei Moses Indices</p> <p>11 Researching estimated prices</p> <p>12 PR and public relations for auctions</p> <p>13 Digitization of the auction trade</p> <p>14 Future trends</p> <p>15 Qualitative methods such as content analysis are used to examine exhibition and auction texts, press releases, and reviews. Auction catalogs from Christie's, Sotheby's, Ketterer, Grisebach, and Lempertz are used as primary sources, as are online marketplaces such as Artsy and Saatchi.</p> <p>16 Quantitative methods such as descriptive statistics and regression analysis/hedonic regression are used to determine the log price. Auction databases such as Artprice.com, Artnet.com, and Invaluable are used as sources, as well as reports from major auction houses like Christie's and Sotheby's, and the Art Basel fair (with UBS).</p> |
| Recommended reading | <p>Watson, Peter (1997): Sotheby's – The End of a Myth, Munich.</p> <p>Lacey, Robert (1998): Sotheby's – The Art of Auctions, Munich.</p> <p>González, Thomas (2000): Art Investment: The Art of Making Money with Art, Wiesbaden.</p> <p>Drinkuth, Friederike Sophie (2003): The modern auction trade: Art history and the business with art, Cologne.</p> <p>Mason, Christopher (2004): The Art of the Steal: Inside the Sotheby's – Christie's Auction House Scandal, New York.</p> <p>Unfricht, Edda (2012): Art and Market: The Role of Auction Houses in the Art Market, Riga.</p> <p>Hook, Philip (2014): Breakfast at Sotheby's: An AZ of the Art World, London.</p> <p>Hindlip, Lord (2016): An Auctioneer's Lot: Triumphs and Disasters at Christie's, London.</p> <p>De Pury, Simon (2017): The Auctioneer: Adventures in the Art Trade, London.</p> <p>Hook, Philip (2017): Rogues' Gallery, A History of Art and its Dealers, London.</p> <p>Fuchsgruber, Lukas (2020): The Spectacle of the Auction: The Founding of the Hôtel Drouot and the Development of the Parisian Art Market in the 19th Century, Berlin.</p> |

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| Subject area | Economics and Law | AMM 3 |
| Module | Fundamentals of Business Administration and Financial Management | AMM 3 .1 |

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| Responsible person | Prof. Dr. Mario Lucas | |
| Frequency | Once in the academic year | |
| Usability | Only in this course of study | |
| ECTS credits | 5 | |
| Total workload (h) | 130 | |
| Teaching time (h) | 42 | 7 days each 6 hours |
| Learning time (h) | 88 | |
| semester of study | 2 | |
| Requirements | No | |
| Teaching method | Seminar-style teaching | |
| prerequisite for the Award of Performance points | | |
| Examination format | Written exam (90 min) | |
| Grading scheme | differentiated (at least the note 4.0) | |
| Learning outcomes and competencies | <p>The students possess (skills)</p> <ul style="list-style-type: none">▪ a sound knowledge of business administration and understanding of all economic aspects and relationships concerning the art market, with a focus on Germany.▪ a basic understanding of the tasks of all operational functional areas relevant to corporate management in the art market.▪ a basic understanding of financial management in relation to the art trade, including the creation of a business plan with the most important elements: mission, vision, fundraising and finance.▪ knowledge of the most important marketing strategies in the art market. <p>They are able (skills),</p> <ul style="list-style-type: none">▪ to identify, structure, understand and solve all essential economic and financial challenges relevant to the art market.▪ to plan, manage and implement models of discounts, rebates and financial | |

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| | <p>offers.</p> <ul style="list-style-type: none"> ▪ to evaluate the key figures of the art market and to create a market analysis for oneself. ▪ to analyze and evaluate key figures for future trends in the art market. ▪ to analyze, evaluate and apply art market-specific sales methods. ▪ to systematically analyze and evaluate business processes in all important areas of the art market. ▪ to manage merchandising products for galleries, auction houses and art dealers. ▪ to use the most important social media platforms as a marketing tool for the art market. ▪ to understand the strategy and management of companies in the art market and solve related problems, including developing, analyzing, and applying fundamental management skills. ▪ to develop both leadership skills and teamwork skills. ▪ to develop short-, medium- and long-term business strategies for players in the art market. ▪ to place a special focus on the needs and characteristics of SMEs in the art market. <p>They can (skills)</p> <ul style="list-style-type: none"> ▪ analyze and evaluate key figures for future trends in the art market. ▪ know and implement the basic customs and tax regulations for Germany and Europe. ▪ place a special focus on the needs and characteristics of SMEs in the art market. ▪ Link the digital and conventional art markets where it makes sense and assesses the long-term perspective of integrating the two art markets, adjusting actions accordingly. This also includes planning, conceptualizing, budgeting, and evaluating the introduction of digital tools into the art market. ▪ use the essential management skills when managing personnel. |
| Contents | <ol style="list-style-type: none"> 1 Fundamentals of Business Administration 2 Building companies 3 Focus on marketing (sales policy, market research, advertising tools) 4 Focus on personnel management (leading, managing, delegating) 5 SMEs and their special characteristics 6 Similarities and differences between the conventional and digital markets 7 Fundamentals of customs and tax regulations in Germany and Europe regarding the art market 8 Introduction to the areas of financing, cost accounting and business plan of classical business administration 9 Overview of financial management with a focus on SMEs 10 Management of capital procurement (equity financing, loan financing, self- |

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| | <p>financing)</p> <p>11 Financial and liquidity planning</p> <p>12 Establishment of art market companies with equity and debt capital</p> <p>13 The Business Plan: Mission, Vision, Fundraising and Finance</p> <p>14 Quantitative methods such as descriptive statistics and regression analysis/hedonic regression are used to determine the log price. Auction databases such as Artprice.com, Artnet.com, and Invaluable are used as sources, as well as reports from major auction houses like Christie's and Sotheby's, and the Art Basel fair (with UBS).</p> |
| Recommended reading | <p>Stiefl, Jürgen (2nd ed., 2008): Financial Management: with special consideration of small and medium-sized enterprises, Oldenbourg.</p> <p>Bartscher, Thomas/Nissen, Regina (2017): Human Resource Management: Foundations, Fields of Action, Practice, London.</p> <p>Fink, Christian/Vogelsang, Eva/Baumann, Matthias (5th ed., 2018): Starting a Business and Business Plan: A Guide for Successful Start-ups, Berlin.</p> <p>Kreikebaum, H./Gilbert, DU/Behnam, M. (2018): Strategic Management, Stuttgart.</p> <p>Kursay -Merkle, Ursula (2018): Agile Project Management in Everyday Work – For Medium and Small Projects, Berlin.</p> <p>Henke, Reginhard /Witte, Peter et al. (Eds.) (2019): Practical Handbook on Storage in Customs and Tax Law: Custody Warehouses, Customs Warehouses, Excise Warehouses, VAT Warehouses, Munich.</p> <p>Busetto , Randolph (2019): Creating a business plan – step by step to a bankable business plan including a financial plan tool, Frankfurt/Main.</p> <p>Nagl, Anna (10th ed., 2020): The Business Plan: Creating Professional Business Plans (with Checklists and Case Studies), Wiesbaden.</p> <p>Graf, Johann (2022): BWL – Kompaktes Grundwissen: Eine leicht verständliche Einführung in die Allgemeine Betriebswirtschaftslehre für Praktiker, Selbstständige, Ingenieure und alle die nicht studied BWL, Frankfurt/Main.</p> <p>Wöhe, Günter/ Döring, Ulrich/Brösel, Gerit (28th edition, 2023): Introduction to General Business Administration, Munich.</p> |

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| Subject area | Economics and Law | AMM 3 |
| Module | Legal framework in the German art market | AMM 3.2 |

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| Responsible person | Prof. Dr. Tony Möller | |
| Frequency | Once in the academic year | |
| Usability | Only in this course of study | |
| ECTS credits | 5 | |
| Total workload (h) | 130 | |
| Teaching time (h) | 42 | 7 days each 6 hours |
| Learning time (h) | 88 | |
| semester of study | 2 | |
| Requirements | No | |
| Teaching method | Seminar-style teaching | |
| prerequisite for the Award of Performance points | | |
| Examination format | Written exam (90 min) | |
| Grading scheme | differentiated (at least the note 4.0) | |
| Learning outcomes and competencies | <p>The students possess (specialized knowledge)</p> <ul style="list-style-type: none">▪ a sound legal knowledge and understanding of all legal aspects and connections concerning the art market, with a focus on Germany.▪ the knowledge to recognize and understand the challenges arising in their working environment from the legal framework in relation to money laundering laws, cultural property protection laws, related and tax law, and to solve related problems. <p>They can (skills)</p> <ul style="list-style-type: none">▪ place a special focus on the needs and characteristics of SMEs in the art market.▪ consider the ethics, morality, and sustainability of art in the contemporary art market, which includes developing ethical awareness and conducting art trade in accordance with moral principles, as well as knowing and accepting the obligations and limitations of their actions.▪ understand and apply the most important aspects of anti-money laundering and cultural property protection laws. | |

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| | <ul style="list-style-type: none"> consider the essential legal framework when working. |
| Contents | <ol style="list-style-type: none"> Freedom of art according to the Basic Law copyright Collecting societies Industrial property rights Legal status of artists and cultural workers Employment law Legal basis for contracts and their content Contract breaches Overview of selected contracts (including performing arts and film) Tax law Artists' Social Security Law Cultural heritage and monument protection law Legal and ethics-oriented methods, particularly with a focus on ownership determination, restitution cases, and compliance investigations. |
| Recommended reading | <p>Glaus, Bruno/Studer, Peter (2003): Art Law: A Guide for Artists, Collectors, Gallerists et al., Thun.</p> <p>Braun, Johann (2009): Art trials from Menzel to Beuys: 18 cases from private law, Munich.</p> <p>Pfennig, Gerhard (4th ed., 2019): Art, Market and Law: Introduction to the Law of Art Creation and the Use of Artworks, Passau.</p> <p>Reich, Steven et al. (ed . (4th ed., 2023): The Law of Artists and Cultural Professionals: Freedom of Art, Copyright, Collecting Societies, Industrial Property Protection, Status of Artists, Cultural Property Protection Act et al., Munich.</p> |

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| Subject area | Practical projects | AMM 4 |
| Module | Project I: Materials Science AM (Authenticity and Materials Testing) | AMM 4.1 |

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| Responsible person | Prof. Dr. Harriet Häußler | |
| Frequency | Once in the academic year | |
| Usability | Only in this course of study | |
| ECTS credits | 5 | |
| Total workload (h) | 130 | |
| Teaching time (h) | 54 | 9 days each 6 hours |
| Learning time (h) | 76 | |
| semester of study | 1 | |
| Requirements | No | |
| Teaching method | Seminar-style teaching, excursions and project work. There are two parts: a preparatory and accompanying theory part, and a practical part in the laboratory, which can also take place at different learning locations. | |
| prerequisite for the Award of Performance points | | |
| Examination format | Practical: Project work; Written: Documentation | |
| Grading scheme | Undifferentiated | |
| Learning outcomes and competencies | <p>The students possess (specialized knowledge)</p> <ul style="list-style-type: none">▪ knowledge of all important art periods based on analyses of forms and motifs from antiquity to the present day, with a focus on painting and graphic arts.▪ in-depth knowledge of the art forms of painting and graphic art.▪ knowledge of the materials used in common two-dimensional artworks, including developments in the 20th and 21st centuries up to the present day. <p>They are able (skills),</p> <ul style="list-style-type: none">▪ to determine the most well-known materials used in paintings and two-dimensional artworks.▪ to understand the essential processes involved in the production of paintings and two-dimensional artworks.▪ To investigate and determine the authenticity of paintings and other two- | |

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| | dimensional works of art in cases of suspicion based on material analysis. |
| Contents | <ol style="list-style-type: none"> 1 Materials science: The most important materials used to make paintings and two-dimensional works of art, their production, properties, composition and use 2 Common artistic practices throughout history in relation to the creation of paintings and two-dimensional artworks 3 Methods of examining paintings and two-dimensional works of art 4 Structure of paintings 5 Gilding techniques in painting 6 Trends in the development of two-dimensional artworks in contemporary art 7 Specific pests in paintings and two-dimensional artworks 8 Restoration of paintings and two-dimensional works of art 9 Professional storage of paintings and two-dimensional artworks in the context of preventive conservation 10 Material and forensic methods in technical image and material analysis such as X-ray fluorescence analysis (micro-XRF), infrared spectroscopy (FTIR) and VIS spectroscopy |
| Recommended reading | <p>Kühn, Hermann (1974): Conservation and care of works of art and antiques. With material science and introduction to artistic techniques, Volume 1, Berlin.</p> <p>Kühn, Hermann (1974): Conservation and care of works of art and antiques, wall paintings, sculptures and buildings made of stone, ceramics, stained glass, hollow glass, Volume 2, Berlin.</p> <p>Maurischat, Sabine (2020): Conservation and care of cultural heritage: A practical guide (Publications on cultural and museum management); Bielefeld.</p> <p>Meyer, Fabienne/Wulff, Sibylle/ Leykamm, Martina (2023): How to save art? On secrets, dangers and restoration work, Düsseldorf.</p> <p>Vollenhofer, Silke (2023): Fundamentals of Materials Science: Dyes, Plastics, Textiles, Metals, Basel.</p> |

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| Subject area | Practical projects | AMM 4 |
| Module | Project II: Art Fairs | AMM 4.2 |

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| Responsible person | Prof. Dr. Harriet Häußler | |
| Frequency | Once in the academic year | |
| Usability | Only in this course of study | |
| ECTS credits | 5 | |
| Total workload (h) | 130 | |
| Teaching time (h) | 54 | 9 days each 6 hours |
| Learning time (h) | 76 | |
| semester of study | 1 | |
| Requirements | No | |
| Teaching method | Project work including an excursion to a relevant art fair. | |
| prerequisite for the Award of Performance points | | |
| Examination format | Practical: Project work; Written: Documentation | |
| Grading scheme | undifferentiated | |
| Learning outcomes and competencies | <p>The students possess (specialized knowledge) knowledge of the most important marketing strategies in the art market.</p> <p>They are able (skills),</p> <ul style="list-style-type: none">▪ to build, develop and support artists' careers, especially with a focus on presentation at an art fair.▪ to conduct professional project management for art fairs.▪ to analyze, evaluate, organize and reflect on art fairs.▪ to grasp, understand and implement all theoretical and practical fundamentals of trade fair management.▪ to analyze the most important key figures for the price evaluation of artworks and to use them for one's own pricing, especially regarding the selling prices at art fairs.▪ to evaluate the key figures of the art market and to create a market analysis for oneself.▪ to professionally present works of art both in terms of their art historical | |

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| | <p>relevance and their market value, with a particular focus on presentation at art fairs.</p> <ul style="list-style-type: none"> ▪ to write sales copy, especially for offers at art fairs. ▪ to analyze, evaluate and apply art trade-specific sales methods at art fairs. <p>They can (skills)</p> <ul style="list-style-type: none"> ▪ evaluate a sales exhibition at a trade fair. This includes analyzing and assessing the marketing and sales strategies of an exhibition stand at an art fair and evaluating the economic success of participating in the fair. ▪ provide press and public relations work tailored to the art fair. ▪ evaluate the most important social media platforms as a marketing tool for art fairs. ▪ analyze and understand the marketing of digital artworks at art fairs. ▪ analyze, evaluate, and apply customer engagement tools at art fairs, including event management and the corresponding supporting program such as talks, panel discussions, fair catalogs, and symposia at art fairs. ▪ use digital products at art fairs for customer retention and information. ▪ develop short-, medium- and long-term business strategies for gallery owners and art dealers at art fairs. ▪ implement and apply the knowledge acquired in the Modules regarding exhibition management in professional practice. ▪ develop innovative solutions for the trade fair industry. |
| Contents | <ol style="list-style-type: none"> 1 History of art fairs 2 Beginnings of Art Cologne 3 The beginnings of Art Basel 4 Developments in art fairs in the 21st century 5 Outlook on future trade fair trends 6 Planning, execution and analysis of trade fair participation in the art market 7 Qualitative methods from economics and ethnography such as expert interviews, case studies/institutional analyses and participant observation at art fairs |
| Recommended reading | <p>Friedman, Susan (1998): Trade Fairs and Exhibitions: Budgeting, Organizing, Profiting, Berlin.</p> <p>Holzweissig , Heike (ed.) (2002): The art fair as a marketing instrument: Qualification workshop May 2002 (Strategies in the art market), Bremerhaven.</p> <p>Kemle , Nicolai (2006): Art Fairs: Admission Restrictions and Antitrust Law, Writings on Cultural Property Protection, Berlin.</p> <p>Maas, Ingo/ Kehsler, Astrid (2009): Organizing Art Exhibitions. The Comprehensive Guide from AZ, Including Exhibition Schedule and Checklists, Bad Honnef.</p> <p>Maas, Ingo/ Kehsler, Astrid (2009): Organizing art exhibitions: The comprehensive guide by AZ, Bad Honnef.</p> <p>Werner, Henry (2010): The most important art fairs in the world, Dänischhagen.</p> <p>Rombach, Corina (2014): Art Basel – Origin and success factors of an art fair,</p> |

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| | <p>Saarbrücken.</p> <p>Jones, Caroline (2017): The Global Work of Art: World's Fairs, Biennials, and the Aesthetics of Experience, Chicago.</p> <p>Gerlis, Melanie (2022): The Art Fair Story: A Rollercoaster Ride, London.</p> |
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| Subject area | Practical projects | AMM 4 |
| Module | Project III: Exhibition Management in the Art Trade | AMM 4.3 |

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| Responsible person | Prof. Dr. Harriet Häußler | |
| Frequency | Once in the academic year | |
| Usability | Only in this course of study | |
| ECTS credits | 5 | |
| Total workload (h) | 130 | |
| Teaching time (h) | 54 | 9 days each 6 hours |
| Learning time (h) | 76 | |
| semester of study | 2 | |
| Requirements | No | |
| Teaching method | Seminar-style teaching, project work | |

prerequisite for the Award of Performance points

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| Examination format | Practical: Project work; Written: Documentation | |
| Grading scheme | Undifferentiated | |
| Learning outcomes and competencies | <p>The students possess (specialized knowledge)</p> <ul style="list-style-type: none"> an understanding of the activities of a: Art dealer, gallery owner, artist, studio manager, auctioneer, registrar, logistics specialist, cataloguer, receptionist, art consultant, gallery manager, entrepreneur in the creative industries. knowledge of the most important marketing strategies of the art market with a focus on exhibitions and galleries. <p>They are able (skills),</p> <ul style="list-style-type: none"> to carry out complete project management for sales exhibitions. to know, understand, and put into practice the basics of gallery management. to identify, structure, understand and solve all essential economic and financial tasks relevant to the art market in relation to sales exhibitions. to analyze the most important key figures for the price evaluation of artworks and to use them for one's own pricing, especially regarding selling prices in galleries and the art market. to evaluate the key figures of the art market and to create a market analysis for | |

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| | <p>oneself.</p> <ul style="list-style-type: none"> to professionally present works of art both in terms of their art historical relevance and their market value, especially with a focus on presentation in galleries. to write sales texts, especially for offers in galleries and art dealerships. to analyze, evaluate and apply art market-specific sales methods. to systematically analyze and evaluate business processes in all important areas of the art market. to understand the strategy and management of companies in the art market and solve related problems, including developing, analyzing, and applying fundamental management skills. to develop both leadership skills and teamwork skills. <p>They can (skills)</p> <ul style="list-style-type: none"> implement exhibition processes. This includes the planning, conception, budgeting, execution and evaluation of sales exhibitions against the backdrop of the economic success of an exhibition in galleries and the art market. develop, implement, and monitor marketing and sales strategies. This includes the planning, conception, budgeting, and execution of marketing products in galleries and the art trade. provide press and public relations work tailored to the art market for sales exhibitions. use the most important social media platforms as a marketing tool for the art market in sales exhibitions in galleries and art dealerships. analyze, understand and apply the digital art market and new technologies as well as trade in NFTs, especially regarding the sale of art NFTs in galleries and art dealers. analyze, evaluate, and apply customer engagement tools, including event management and the corresponding supporting program in galleries and art dealerships, such as talks, panel discussions, symposiums, showrooms, viewing rooms, and exhibitions. use digital products for customer retention and information in galleries and art dealerships. develop short-, medium- and long-term business strategies for players in galleries and the art trade. place a special focus on the needs and characteristics of SMEs in the gallery sector and art trade. link the digital art market with the conventional art market where it makes sense to do so and evaluate the long-term prospects of integrating the two art markets and adapt actions accordingly. This includes planning, conceptualizing, budgeting, and evaluating the introduction of digital tools into galleries and the art trade. apply the essential management skills for the workplace of a gallery and art dealership in human resources management. implement and apply the knowledge acquired in the Modules regarding |
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| | <p>exhibition management in professional practice.</p> <ul style="list-style-type: none"> ▪ develop innovative solutions for the gallery sector and the art trade. |
| Contents | <ol style="list-style-type: none"> 1 Objective: To put knowledge about exhibition management into practice 2 Developing an idea ("story") – initial exhibition idea and concept 3 Creating a schedule 4 Find a presentation venue 5 Selection of artworks 6 Establishing the individual work steps and distributing tasks to the team members 7 Developing a PR and Public Relations Plan 8 Writing a budget 9 Clarification of all questions regarding insurance, contracts, financing 10 Exhibition setup 11 PR work including creating texts 12 Create sales list 13 Organization of support during the exhibition 14 Dismantling the exhibition with delivery of the sold works to the buyers and the return of the unsold works to the artists. 15 Reflection on the exhibition, including creating feedback, press review (if possible), sales list, and payment to artists. 16 Qualitative methods from economics and ethnography such as expert interviews, case studies/institutional analyses and participant observation at exhibitions 17 Quantitative methods such as descriptive statistics and regression analysis/he-donic regression are used to determine the log price. Auction databases such as Artprice.com, Artnet.com, and Invaluable are used as sources, as well as reports from major auction houses like Christie's and Sotheby's, and the Art Basel fair (with UBS). |
| Recommended reading | <p>Maas, Ingo/ Kehsler, Astrid (2009): Organizing Art Exhibitions. The Comprehensive Guide from AZ, Including Exhibition Schedule and Checklists, Bad Honnef.</p> <p>Juan, Juana/ Burkei, Eva (2009): Successfully presenting and marketing art on the Internet: A guide for artists, gallery owners and art mediators including links, art portals and checklists, Bad Honnef.</p> <p>Alder, Barbara/den Brok, Barbara (2013): The perfect exhibition: A practical guide to the project management of exhibitions (Publications on cultural and museum management), Bielefeld.</p> <p>ARGE Schnittpunkt (2013), Handbook of Exhibition Theory and Practice, Stuttgart.</p> <p>Aumann, Philipp/Duerr, Frank (2014): Making Exhibitions, Stuttgart.</p> <p>Böhme, Katrin/Peter, Ulrike (2014): The exhibition as a brand: Successful project management in marketing and PR in cultural institutions, Heidelberg.</p> <p>Kramper, Andrea (2017): Storytelling for Museums: Challenges and Opportunities (Publications on Cultural and Museum Management), Bielefeld.</p> <p>Winkelman, Edward (2017): Selling Contemporary Art: How to Navigate the Evolving</p> |

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| | <p>Market, New York.</p> <p>Fink et al. (2018): Starting a business and business plan: A guide for successful start-ups, Berlin.</p> <p>Nagl (2018): The Business plan: Business plans professional create With Checklists and case studies, Wiesbaden.</p> <p>Lang, Conny/Schöps, Marita (2022): Practical Guide to Project Management: Tips, Tools and Tricks from Practice for Practice, Munich.</p> |
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| Subject area | Practical projects | AMM 4 |
| Module | Project IV: Materials Science PK (Preventive Conservation: Object and Environment) | AMM 4.4 |

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| Responsible person | Prof. Dr. Harriet Häußler | |
| Frequency | Once in the academic year | |
| Usability | Only in this course of study | |
| ECTS credits | 5 | |
| Total workload (h) | 130 | |
| Teaching time (h) | 54 | 9 days each 6 hours |
| Learning time (h) | 76 | |
| semester of study | 3 | |
| Requirements | No | |
| Teaching method | Seminar-style teaching, excursions and project work. There are two parts: a preparatory and accompanying theory part, and a practical part in the laboratory, which can also take place at different learning locations. | |
| prerequisite for the Award of Performance points | | |
| Examination format | Practical: Project work; Written: Documentation | |
| Grading scheme | undifferentiated | |
| Learning outcomes and competencies | <p>The students possess (specialized knowledge)</p> <ul style="list-style-type: none">▪ knowledge of all important art periods based on analyses of forms and motifs from antiquity to the present day, with a focus on sculpture.▪ in-depth knowledge of the art forms of sculpture and other three-dimensional works.▪ knowledge of the materials used in common three-dimensional artworks, including developments in the 20th and 21st centuries up to the present day. <p>They are able (skills),</p> <ul style="list-style-type: none">▪ to determine the most well-known materials used in sculptures and three-dimensional works of art.▪ to understand the essential processes involved in the production of sculptures and three-dimensional artworks. | |

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| | <ul style="list-style-type: none"> ▪ to investigate and determine the authenticity of sculptures and other three-dimensional works of art in cases of suspicion based on material analysis. |
| Contents | <ol style="list-style-type: none"> 1 Materials science: The most important materials used to make sculptures and three-dimensional works of art, their production, properties, composition and use 2 Common artistic practices throughout history in relation to the creation of sculptures and three-dimensional artworks 3 Methods of examining sculptures and three-dimensional artworks 4 Construction of sculptures 5 Gilding techniques 6 Trends in the development of three-dimensional artworks in contemporary art 7 Specific pests in sculptures and three-dimensional artworks 8 Restoration of sculptures and three-dimensional works of art 9 Professional storage of sculptures and three-dimensional artworks with a focus on preventive conservation. 10 Material and forensic methods in technical image and material analysis such as X-ray fluorescence analysis (micro-XRF), infrared spectroscopy (FTIR) and VIS spectroscopy |
| Recommended reading | <p>Kühn, Hermann (1974): Conservation and care of works of art and antiques. With material science and introduction to artistic techniques, Volume 1, Berlin.</p> <p>Kühn, Hermann (1974): Conservation and care of works of art and antiques, wall paintings, sculptures and buildings made of stone, ceramics, stained glass, hollow glass, Volume 2, Berlin.</p> <p>Maurischat, Sabine (2020): Conservation and care of cultural heritage: A practical guide (Publications on cultural and museum management); Bielefeld.</p> <p>Meyer, Fabienne/Wulff, Sibylle/ Leykamm , Martina (2023): How to save art? On secrets, dangers and restoration work, Düsseldorf.</p> <p>Vollenhofer, Silke (2023): Fundamentals of Materials Science: Dyes, Plastics, Textiles, Metals, Basel.</p> |

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| Subject area | Practical projects | AMM 4 |
| Module | Project V: Auction Management in the Art Trade | AMM 4.5 |

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| Responsible person | Prof. Dr. Harriet Häußler | |
| Frequency | Once in the academic year | |
| Usability | Only in this course of study | |
| ECTS credits | 10 | |
| Total workload (h) | 260 | |
| Teaching time (h) | 108 | 18 days at 6 Hours |
| Learning time (h) | 152 | |
| semester of study | 3 | |
| Requirements | No | |
| Teaching method | Seminar-style teaching, project work | |
| prerequisite for the Award of Performance points | | |
| Examination format | Practical: Project work; Written: Documentation | |
| Grading scheme | Undifferentiated | |
| Learning outcomes and competencies | <p>The students possess (specialized knowledge)</p> <ul style="list-style-type: none">▪ an understanding of the activities of a: Art dealer, gallery owner, artist, studio manager, auctioneer, registrar, logistics specialist, cataloguer, receptionist, art consultant, gallery manager, entrepreneur in the creative industries.▪ knowledge of the most important marketing strategies in the art market, with a focus on auctions. <p>They are able (skills),</p> <ul style="list-style-type: none">▪ to carry out complete project management for auctions.▪ to know, understand, and implement the basic principles of auction management in practice.▪ to identify, structure, understand and solve all essential economic and financial tasks relevant to the art market in relation to auctions.▪ to analyze the most important key figures for the price valuation of artworks and to use them for one's own pricing, especially regarding estimates, guarantees and reserve prices at auctions. | |

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| | <ul style="list-style-type: none"> ▪ to evaluate the key figures of the art market and to create a market analysis for oneself. ▪ to professionally present works of art both in terms of their art historical relevance and their market value, especially with a focus on previews at auctions. ▪ to write sales texts, especially as lot descriptions for auctions and as “condition reports” for potential bidders at auctions. ▪ to analyze, evaluate and apply art market-specific sales methods. ▪ to systematically analyze and evaluate business processes in all important areas of the art market. ▪ to understand the strategy and management of companies in the art market and solve related problems, including developing, analyzing, and applying fundamental management skills. ▪ to develop both leadership skills and teamwork skills. <p>They can (skills)</p> <ul style="list-style-type: none"> ▪ implement auction processes. This includes the planning, conception, and execution of an auction. ▪ develop, implement, and monitor marketing and sales strategies. This includes the planning, conception, budgeting, and execution of marketing products in the auction sector. ▪ provide press and public relations work tailored to the art market for auctions. ▪ Use the most important social media platforms as a marketing tool for the art market in auctions. ▪ analyze, understand and apply digital art trading and new technologies as well as trade in NFTs, especially regarding the auctioning of art NFTs. ▪ analyze, evaluate, and apply customer engagement tools, including event management and the corresponding supporting program in the art market, such as talks, panel discussions, symposia, showrooms, viewing rooms, and exhibitions, insofar as they take place in auction houses or are organized by them. ▪ use digital products in the auction industry for customer retention and information. ▪ develop short-, medium- and long-term business strategies for stakeholders in auction houses. ▪ place a special focus on the needs and specific characteristics of SMEs in the auction sector. ▪ link the digital and conventional art markets where it makes sense and assess the long-term perspective of integrating the two art markets, adjusting actions accordingly. This also includes planning, conceptualizing, budgeting, and evaluating the introduction of digital tools into the auction system. ▪ apply the essential management skills for the workplace auction house in human resources management. ▪ implement and apply the knowledge acquired in the modules regarding auction management in professional practice. ▪ develop innovative solutions for the auction industry. |
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| Contents | <ol style="list-style-type: none"> 1 Objective: To put knowledge about auction management into practice 2 Concept for a themed auction 3 Creating a schedule 4 Find a presentation venue 5 Selection of artworks 6 Establish the individual work steps and distribute tasks to the team members. 7 Developing a PR and Public Relations Plan 8 Writing a budget 9 Clarification of all questions regarding insurance, contracts, financing 10 Creating an auction catalog 11 Setup of the pre-viewing 12 Supervision of the works during the preview and the auction 13 PR work including creating texts 14 Setup for the auction 15 Auction of the works 16 Dismantling of the auction, transport of unsold works back to the artists , and of sold works to the buyers. 17 Auction review including feedback, press review (if possible), sales list, and payment to artists. 18 Qualitative methods from economics and ethnography such as expert interviews, case studies/institutional analyses and participant observation at auctions 19 Quantitative methods such as descriptive statistics and regression analysis/he-donic regression are used to determine the log price. Auction databases such as Artprice.com, Artnet.com, and Invaluable are used as sources, as well as reports from major auction houses like Christie's and Sotheby's, and the Art Basel fair (with UBS). |
| Recommended reading | <p>Watson, Peter (1997): Sotheby's – The End of a Myth, Munich.</p> <p>Lacey, Robert (1998): Sotheby's – The Art of Auctions, Munich.</p> <p>González, Thomas (2000): Art Investment: The Art of Making Money with Art, Wiesbaden.</p> <p>Drinkuth, Friederike Sophie (2003): The modern auction trade: Art history and the business with art, Cologne.</p> <p>Mason, Christopher (2004): The Art of the Steal: Inside the Sotheby's – Christie's Auction House Scandal, New York.</p> <p>Unfricht, Edda (2012): Art and Market: The Role of Auction Houses in the Art Market, Riga.</p> <p>Hook, Philip (2014): Breakfast at Sotheby*s: An AZ of the Art World, London.</p> <p>Hindlip, Lord (2016): An Auctioneer's Lot: Triumphs and Disasters at Christie's, London.</p> <p>De Pury, Simon (2017): The Auctioneer: Adventures in the Art Trade, London.</p> <p>Hook, Philip (2017): Rogues`Gallery , A History of Art and its Dealers, London.</p> <p>Fuchsguber, Lukas (2020): The Spectacle of the Auction: The Founding of the Hôtel</p> |

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| | Drouot and the Development of the Parisian Art Market in the 19th Century, Berlin. |
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| Subject area | Elective subjects (2 modules from the catalog of 4) | AMM 5 |
| Module | Art and Society | AMM 5 A |

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| Responsible person | tbc | |
| Frequency | Once during the academic semester | |
| Usability | Only in this course of study | |
| ECTS credits | 5 | |
| Total workload (h) | 130 | |
| Teaching time (h) | 42 | 7 days each 6 hours |
| Learning time (h) | 88 | |
| semester of study | 1 or 3 | |
| Requirements | No | |
| Teaching method | Seminar-style teaching | |
| prerequisite for the Award of Performance points | | |
| Examination format | Oral Exam (min.) 30 (minutes) | |
| Grading scheme | differentiated (at least the note 4.0) | |
| Learning outcomes and competencies | <p>The students are able (skills),</p> <ul style="list-style-type: none">▪ to identify, structure and evaluate all relevant actors in the current art market, such as art dealers, gallery owners, auctioneers, collectors, artists, art critics, curators and their fields of interaction.▪ to understand, analyze, and utilize communication structures of actors in the national and international art market. This includes analyzing cultural contexts at all levels and the ability to place the resulting interactions in an entrepreneurial context.▪ to build networks in the art market for the benefit of one's own company and the market of one's own region or nation.▪ to analyze, evaluate and apply art market-specific sales methods.▪ to develop and independently refine solutions to problems in their field. <p>They can (skills)</p> <ul style="list-style-type: none">▪ bring a holistic and interdisciplinary perspective and way of thinking to the art market. | |

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| | <ul style="list-style-type: none"> ▪ broaden the perspective on art in relation to possible gender-specific considerations. ▪ consider the ethics, morality, and sustainability of art in the contemporary art market, which includes developing ethical awareness and conducting art trade in accordance with moral principles, as well as knowing and accepting the obligations and limitations of their actions. ▪ think sustainably about the art trade and work in a resource-efficient manner. ▪ network the individual players in the art market and promote their respective strengths, also with the aim of providing multifaceted support to the respective art market company. |
| Contents | <ol style="list-style-type: none"> 1 Sociological and interdisciplinary sociology of art: Introduction to sociological theories (Bourdieu, Foucault, Habermas, Luhmann) and integration of social science methods into art studies 2 Transformative Power of Art: An Examination of the Emotional, Social, and Cultural Effects of Art on Individuals and Societies 3 Art, cultural identity and society: Exploring the relationships between art, cultural identity and social structures, with a focus on diversity and inclusion. 4 Art production in the digital age: Analysis of the influence of technology and social media on art creation and reception 5 Art and Sustainability: An Examination of the Contribution of Art Projects to Sustainability Issues 6 Art as a medium for social discourse: Examining art as a stimulus for discussions about social justice and political activism 7 Intercultural perception of art: A comparative analysis of the interpretation of art in different cultural contexts 8 New art forms through technology: Discussion about the emergence and influence of new art forms through digital technologies and AI 9 Ethics in Art: Reflection on ethical questions in artistic production and the responsibility of artists and cultural institutions |
| Recommended reading | <p>Benjamin, Walter (1963): The Work of Art in the Age of Mechanical Reproduction. Three Studies in the Sociology of Art, Frankfurt/Main.</p> <p>Foucault, Michel (1981): Theory of Communicative Action, Frankfurt/Main.</p> <p>Bourdieu, Pierre (1983): Economic capital, cultural capital, social capital. In: Kreckel, Reinhard: Social World (Special Volume 2), pp. 183-198, Göttingen.</p> <p>Ponge, Francis (1990): Texts on Art, Berlin.</p> <p>Luhmann, Niklas (1997): The Art of Society, Frankfurt/Main.</p> <p>Schwingel, Markus (2000): Pierre Bourdieu: An Introduction, Hamburg.</p> <p>Webb, Jen, et al. (2001): Understanding Bourdieu, Thousand Oaks (CA).</p> <p>Crossley, Nick (2004): Key Concepts in Critical Social Theory, Thousand Oaks (CA).</p> <p>Grenfell, Michael/Hardy, Cheryl (2007): Pierre Bourdieu and the Visual Arts, New York.</p> <p>Luhmann, Niklas (2009): The Reality of Mass Media, Wiesbaden.</p> <p>Horkheimer, Max (2011): Traditional and Critical Theory. Five Essays, Frankfurt/Main.</p> |

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| | Frankopan , Peter (2019): The New Silk Roads: Present and Future of Our World, Berlin. Bossart, Rolf/De Geest, Kaatje (2021): Fundamentally Unprepared. 99 Texts on Art and Society, Berlin. |
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| Subject area | Elective subject (2 modules from the catalog of 4) | AMM 5 |
| Module | Intercultural Communication | AMM 5B |

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| Responsible person | tbc | |
| Frequency | Once in the academic year | |
| Usability | Only in this course of study | |
| ECTS credits | 5 | |
| Total workload (h) | 130 | |
| Teaching time (h) | 42 | 7 days each 6 hours |
| Learning time (h) | 88 | |
| semester of study | 1 or 3 | |
| Requirements | No | |
| Teaching method | Seminar-style teaching | |
| prerequisite for the Award of Performance points | | |
| Examination format | Oral Test (at least 30 (minutes) | |
| Grading scheme | differentiated (at least the note 4.0) | |
| Learning outcomes and competencies | <p>The students are able (skills),</p> <ul style="list-style-type: none">▪ to identify, structure and evaluate all relevant actors in the current art market, such as art dealers, gallery owners, auctioneers, collectors, artists, art critics, curators and their fields of interaction.▪ to understand, analyze and utilize the communication structures of actors in the national and international art market. This includes analyzing cultural contexts at all levels and the ability to place the resulting interactions into an entrepreneurial context.▪ to build networks in the art market for the benefit of one's own company and the market of one's own region or nation. <p>They can (skills)</p> <ul style="list-style-type: none">▪ bring a holistic and interdisciplinary perspective and way of thinking to the art market.▪ broaden the view of art in relation to possible gender-specific considerations..▪ analyze, evaluate, and apply art market-specific sales methods. | |

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| | <ul style="list-style-type: none"> consider the ethics, morality, and sustainability of art in the contemporary art market, which includes developing ethical awareness and conducting art trade in accordance with moral principles, as well as knowing and accepting the obligations and limitations of their actions. think about the art trade sustainably and work in a resource-efficient manner. network the individual players in the art market and promote their respective strengths, also with the aim of providing multifaceted support to the respective art market company. |
| Contents | <ol style="list-style-type: none"> Intercultural theory and practice: Understanding thinking and acting in intercultural situations through theories and empirical studies on intercultural partnerships Approaches to cultural research: Overview of key approaches to cultural research, including dimensional models by Hofstede, Hall and Trompenaars, as well as their postmodern critique. Practical application: Reflection on and partial application of the theory through practice-relevant cases and exercises Cultural differences in communication: The influence of cultural diversity on verbal and nonverbal communication in different contexts Cultural influences on perception and action: An investigation into how culture influences individual perception, interpersonal relationships, the environment, social life, and organizational action. Intercultural management in the arts industry: The importance of intercultural management specifically in the arts sector Intercultural communication in organizations: Analysis of communication problems, arguments and relationships in multicultural organizations Cultural dependence of thought, feeling, and action: Exploration of the dependence of our thinking, feeling, and acting on cultural influences, focusing on art production and trade. Intercultural conflicts: Understanding and professional action in intercultural conflicts in private and professional settings |
| Recommended reading | <p>Kumbier , Dagmar/Schulz von Thun (eds.) (2006): Intercultural Communication: Methods, Models, Examples, Hamburg.</p> <p>Mayer, Claude-Hélène (2008): Training manual for intercultural mediation and conflict resolution, Münster.</p> <p>Hofstede, Geert/Minkov, Michael (2010): Cultures and organizations: Software of the mind; intercultural cooperation and its importance for survival, New York.</p> <p>Holliday, Adrian/Kullman, John/Hyde, Martin (2016): Intercultural Communication: An Advanced Resource Book for Students, London.</p> <p>Tuleja, Elizabeth (2016): Intercultural Communication for Global Business: How Leaders Communicate for Success, London.</p> <p>Lüsebrink , Hans-Jürgen (2016): Intercultural Communication: Interaction, Perception of the Other, Cultural Transfer, Stuttgart.</p> <p>Heringer, Hans Jürgen (2017): Intercultural Communication, Stuttgart.</p> <p>Neuliep, James William (2018): Intercultural Communication: A Contextual Approach,</p> |

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| | Thousand Oaks (CA). |
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| Subject area | Elective subjects (2 modules from the catalog of 4) | AMM 5 |
| Module | Legal framework of the art market in Europe | AMM 5C |

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| Responsible person | Prof. Dr. Tony Möller | | |
| Frequency | Once in the academic year | | |
| Usability | Only in this course of study | | |
| ECTS credits | 5 | | |
| Total workload (h) | 130 | | |
| Teaching time (h) | 42 | 7 days each 6 hours | |
| Learning time (h) | 88 | | |
| semester of study | 1 or 3 | | |
| Requirements | No | | |
| Teaching method | Seminar-style teaching | | |
| prerequisite for the Award of Performance points | | | |
| Examination format | Written: 90-minute exam, Oral Exam 10 min plus technical processing and upload | | |
| Grading scheme | differentiated (at least the note 4.0) | | |
| Learning outcomes and competencies | <p>The students possess (specialized knowledge)</p> <ul style="list-style-type: none">▪ a sound legal knowledge and understanding of all legal aspects and connections concerning the art market, with a focus on Germany.▪ the knowledge to recognize and understand the challenges posed by the legal framework in their working environment with regard to money laundering laws, cultural property protection laws, succession law, and tax law, and can solve related problems. <p>They can (skills)</p> <ul style="list-style-type: none">▪ place a special focus on the needs and characteristics of SMEs in the art market.▪ consider the ethics, morality, and sustainability of art in the contemporary art market, which includes developing ethical awareness and conducting art trade in accordance with moral principles, as well as knowing and accepting the obligations and limitations of their actions.▪ understand and apply the most important aspects of anti-money laundering and cultural property protection laws. | | |

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| | <ul style="list-style-type: none"> Consider the essential legal framework when working. |
| Contents | <ol style="list-style-type: none"> 1 Key differences between the legal systems in Great Britain, France and Switzerland regarding the art market² Differences between British, French and Swiss copyright law compared to copyright law in Germany 2 Cultural heritage and monument protection law and its peculiarities in Great Britain, France and Switzerland 3 Differences in the treatment of resale rights in Great Britain, France and Switzerland 4 Differences in the requirements of money laundering laws in Great Britain, France and Switzerland 5 Addressing issues related to property law in Great Britain, France and Switzerland 6 Legal and ethics-oriented methods, particularly with a focus on ownership determination, restitution cases, and compliance investigations. |
| Recommended reading | <p>Pötzlberger , Jörg, Copyright in the International Art Trade: Germany, France, and Great Britain in Comparison. Nomos, 2023</p> <p>Roth-Fehling, Kerstin, Cultural Heritage Protection Law in Europe – Germany, France, Great Britain in Comparison. Mohr Siebeck, 2024</p> <p>Hofmann, Thomas / Schmoll, Sabine (eds.), Art and Law. Foundations – Cases – Perspectives. 2nd edition, Nomos 2023</p> <p>Kersting, Christian / Pahlow, Daniel (eds.), Art Market Law: A Practical Guide for Lawyers, Galleries, and Auction Houses. CH Beck, 2024</p> |

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| Subject area | Elective subjects (2 modules from the catalog of 4) | AMM 5 |
| Module | Future trends in the art market (intangible, diverse, performative, digital art) | AMM 5D |

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| Responsible person | Prof. Dr. Harriet Häußler | |
| Frequency | Once in the academic year | |
| Usability | Only in this course of study | |
| ECTS credits | 5 | |
| Total workload (h) | 130 | |
| Teaching time (h) | 42 | 7 days each 6 hours |
| Learning time (h) | 88 | |
| semester of study | 1 or 3 | |
| Requirements | No | |
| Teaching method | Seminar-style teaching | |
| Requirement for the Award from Performance points | | |
| Examination format | Oral Test (at least 30 (minutes) | |
| Grading scheme | differentiated (at least the note 4.0) | |
| Learning outcomes and competencies | <p>The students possess (specialized knowledge)</p> <ul style="list-style-type: none">▪ a sound knowledge of the historical art market from antiquity to the present day.▪ knowledge of all important art periods based on analyses of forms and motifs from antiquity to the present day.▪ knowledge of the most important art forms: painting, sculpture, drawing, graphics, photography, video/film, NFT and intangible works.▪ knowledge of the materials used in all common works of art. This also includes the new digital, immaterial art forms of the 20th and 21st centuries up to the present day.▪ knowledge about the most important marketing strategies of the art market. <p>They are able (skills),</p> <ul style="list-style-type: none">▪ to determine the most well-known materials used in works of art.▪ to understand the essential processes involved in art production (bronze casting, stone/wood production, various printing processes, photographs, | |

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| | <p>film/video, NFTs).</p> <ul style="list-style-type: none"> to investigate and determine the authenticity of artworks in cases of suspected inauthenticity based on material analyses. evaluate the key figures of the art market and prepare a market analysis for themselves <p>They can (skills)</p> <ul style="list-style-type: none"> bring a holistic and interdisciplinary perspective and way of thinking to the art market. use the most important social media platforms as a marketing tool for the art market. analyze, understand and utilize the digital art market and new technologies as well as trade in NFTs. Link the digital and conventional art markets where it makes sense and assesses the long-term perspective of integrating the two art markets, adjusting actions accordingly. This also includes planning, conceptualizing, budgeting, and evaluating the introduction of digital tools into the art market. consider the ethics, morality, and sustainability of art in the contemporary art market, which includes developing ethical awareness and conducting art trade in accordance with moral principles, as well as knowing and accepting the obligations and limitations of their actions. can think sustainably about the art trade and work in a resource-efficient manner. analyze and evaluate key figures for future trends in the art market. develop innovative solutions for the art trade. |
| Contents | <ol style="list-style-type: none"> 1 Introduction to the topic: What are the new art movements in the 21st century? 2 Definition of immaterial, diverse, performative and digital art 3 Beginnings and first highlights in the development of art and current trends 4 Differences between and within the individual art movements: immaterial, diverse, performative, digital art 5 Legal, technical, ethical and economic differences in the digital art landscape compared to the centuries-old art techniques of painting, sculpture, graphic arts and photography. 6 Adapting traditional exhibition and marketing strategies to the needs of new art movements 7 Meaning of the "Certificate of Authenticity" for the new art movements |
| Recommended reading | <p>Schimmel, Paul (1998): Out of actions. Actionism, Body Art & Performance 1949-1979, Vienna/Ostfildern.</p> <p>Hansen, Lis/ Schoene, Janneke/ Teßmann, Levke (eds.) (2017): Exhibiting the Immaterial. On the Musealization of Literature and Performative Art, Bielefeld.</p> <p>Henkel, Matthias (2018): anatal & digilog – The Analog, the Digital, the Material, the Immaterial. On cultural spaces of meaning, digital narratives and drinking vessels in the workplace, Berlin.</p> |

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| | <p>Heinrich, Hanna (2020): Aesthetics of Autonomy. Philosophy of Performance Art, Bielefeld.</p> <p>Beißwanger , Lisa (2021): Performance on Display. On the history of living art in the museum, Berlin.</p> <p>Trnka, K. (2024): Making the invisible visible: In the tension between performance and ritual, Berlin.</p> <p>Schade, Julia (2025): Unzeit: Widerständige Zeitlichkeiten in Performance, Kunst, Theorie, Marburg.</p> <p>Walther, Sina (2025): Aesthetics in digital space, Berlin.</p> |
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| Subject area | Master's degree | AMM 6 |
| Module | Scientific work | AMM 6.1 |

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| Responsible person | Prof. Dr. Helmar Tree | |
| Frequency | Once in the academic year | |
| Usability | Only in this course of study | |
| ECTS credits | 5 | |
| Total workload (h) | 130 | |
| Teaching time (h) | 42 | 7 days each 6 hours |
| Learning time (h) | 88 | |
| semester of study | 4 | |
| Requirements | No | |
| Teaching method | Seminar-style teaching | |
| prerequisite for the Award of Performance points | | |
| Examination format | Written exam (90 min) | |
| Grading scheme | differentiated (at least the note 4.0) | |
| Learning outcomes and competencies | <p>The students are able (skills),</p> <ul style="list-style-type: none">▪ to differentiate between simple and scientific writing, especially with regard to marketing and sales, means that students can present complex relationships in art history and the art market in both simple and understandable language as well as in scientific language.▪ to identify, interpret, and utilize relevant specialist literature in art economics and relevant areas of art history for their own academic work. <p>They can (skills)</p> <ul style="list-style-type: none">▪ support and expand the scientific discourse within the framework of current publications of own research results.▪ apply scientific methods, acquired through interaction with other disciplines such as business administration, law, materials research and testing, sociology, and communications management, to their practical work and successfully shape the art market through an innovative, expanded perspective. | |
| Contents | 1 Deepen scientific work | |

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| | <p>2 Developing relevant research questions and planning one's own research work</p> <p>3 Overview of scientific research methods in art market research</p> <p>4 Professional citation</p> <p>5 Creating a scientific bibliography</p> <p>6 Overview of the visualization options for research results</p> <p>7 Opportunities for scientific publishing</p> <p>8 Time management for academic work</p> |
| Recommended reading | <p>Diester, Georg (7th ed., 2014): Writing academic papers: Seminar papers, Bachelor's theses, Master's theses and diploma theses in economics, Heidelberg.</p> <p>Williams, Gilda (2014): How to Write about Contemporary Art, London.</p> <p>Budrich, Barbara (3rd ed., 2019): Successful Publishing: Basics and Tips for Authors in the Social Sciences, Education and Humanities, Opladen & Toronto.</p> <p>Heidrich, Naja (2021): Scientific work: Simply explained & presented practically – With the help of checklists, tips and practical examples to maximum success in your homework, bachelor's or master's thesis, no place.</p> <p>Kornmeier, Martin (9th ed., 2021): Scientific writing made easy: For Bachelor's, Master's and dissertation, Stuttgart.</p> <p>Günther, Katja (2023): Self-coaching in science. How to write successfully, Stuttgart.</p> |

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| Subject area | Master's degree | AMM 6 |
| Module | Master's thesis with defense | AMM 6.2 |

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| Responsible person | Prof. Dr. Harriet Häußler |
| Frequency | Once in the academic year |
| Usability | Only in this course of study |
| ECTS credits | 25 |
| Total workload (h) | 650 (self-study phase) |
| semester of study | 4 |
| Requirements | <p>AMM 1: Fundamentals of the art market AMM 2: Art Market Studies AMM 3: Economics and Law AMM 4: Practical Projects AMM 5: Elective subjects (2 out of 4)</p> <p>The admission requirements for the final examination according to the general study and examination regulations of the mdh in their currently valid version are decisive.</p> |
| Requirement for the Award from Performance points | |
| Examination format | <p>Written form (Master's Thesis) Oral (defense)</p> |
| Grading scheme | differentiated (at least the note 4.0) |
| Learning outcomes and competencies | <p>Master's Thesis</p> <p>The students will be able</p> <ul style="list-style-type: none"> to apply the theories, models and methods learned during the course of study to a concrete innovative question. to reflect on the chosen topic independently, systematically and critically. to present the results of the research and the main theses of the work in clear and scientifically sound language. to carry out the necessary correction and editing work independently. <p>The master's thesis will be presented at the end as part of a defense:</p> <ul style="list-style-type: none"> The work will be presented by the author. The thesis provides a scientifically sound explanation of its objectives, theoretical basis, and methodological approach. |

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| | <ul style="list-style-type: none">▪ The findings are clearly presented.▪ In the subsequent academic examination or discussion between students and lecturers, it is explained how to deal with critical questions, objections and comments in a scientifically correct manner and how the student scientifically defends his theses of the thesis.▪ The student demonstrates how he has scientifically analyzed the reviews of his thesis. |
| Contents | A coherently structured master's thesis, written independently within the specified time frame, is presented to the examination board. The thesis should present the methodology and results in a logical structure, prepared in a scientific manner and presented in clear language. The defense offers the opportunity to discuss the topic of the thesis after it has been reviewed by the instructors and to defend one's own results. The specific topics and content of the master's thesis are determined by the examination board in accordance with the current version of the General Study and Examination Regulations, taking into account the students' suggestions. |
| Recommended reading | The literature depends on the topic of the master's thesis. |