

## **MINOR ARTS AND HERITAGE 2025-2026**

*For registration please fill out the separate Minor Registration Form*

		<b>Title</b>	<b>Code</b>	<b>ECTS</b>	<b>assessment</b>
<b>Period 1:</b> 01-09-2025 / 24-10-2025	<b>Course</b>	Arts and Culture: Policy and Politics	ACU3005	12	grade
<b>Period 2:</b> 27-10-2025 / 19-12-2025	<b>Course</b>	Museum Meanings	ACU3004	12	grade
<b>Period 3:</b> 05-01-2026 / 30-01-2026	<b>Course</b>	Wicked problems: current issues in Policy, Art and Law	ACU3910	6	grade

### **Course Period 1: Arts and Culture: Policy and Politics**

What is art? What is good art? What is the value of art and culture? Why and how should the government support or not support the arts: which art, whose culture? How about cultural participation? These are the main questions of this interdisciplinary course, which will provide the students with knowledge and analytical tools necessary for understanding the many different answers to the questions. The course combines an introduction in relevant literature and theories (art history, cultural history, cultural economics, and sociology of culture) with real life case studies. Students will do some collective fieldwork by preparing and conducting an interview with a professional in the arts and culture sector. Instruction language. The approach is international and comparative.

#### Course objectives

Students know and understand:

- different approaches towards art and cultural policy;
- main arguments in favour and against more or less state support for arts and heritage;
- effects of different forms of supporting arts and heritage;
- influence of political, societal and cultural contexts on these themes.

### **Course period 2: Museum Meanings**

The central focus of this course is on museums, museum education and the dynamic relation between museums and society. Museums had and still have various tasks such as collecting, conservation, research and education. However, there are many different types of museums and the contemporary museum differs from museums in the nineteenth century, which were mainly visited by the middle classes. Nowadays participation and reaching a broad and diverse audience are important for the legitimization of museums. In order to fulfill these new societal function museums changed their presentations from object centered to context and visitor centered and cultural or museum education

has gained importance. In this course students will study the historic development of the museum as a institution, museum architecture, organisation, funding, exhibitions, education programmes, information and websites, through reading, lectures, discussions and working visits to museums.

#### Course objectives

- Students know, are able to identify and do understand different forms of museums;
- Students know and understand main issues in museum studies and the historic development of museums;
- Students know, understand are able to apply relevant learning and teaching theories in the context of museums;
- Students are able to evaluate a museum exhibition;
- Students are able to analyse debates with respect to cultural participation.

Assessment methods: Presentation and paper

### **Course period 3: Wicked problems: current issues in Policy, Art and Law**

*Prerequisites: Course ACU3005 and ACU3004*

Cultural institutions today are at the heart of social, political, ethical and legal issues. How to deal with objects that were taken from communities or individual owners under circumstances that we currently find unacceptable? This question includes objects from former colonies, dependencies and territories under foreign occupation. When and to whom should objects be returned that came from former colonies and territories under foreign occupation (post-colonial challenges)? What to do with museum objects that have been taken from their owners in suspect or even unacceptable circumstances (looting by the Soviets and Nazis)? What to do with human remains (including objects made from human remains) that have entered museum collections? What is reparation, restitution and repatriation, and whose responsibility is it to implement it? How to respond to the call for cultural institutions to take a leading role in social justice matters? What is the role of ICOM in this case, and what is the role of governments in the case of government controlled museums?

This course focuses on three core wicked problems in the policy, art and law field. We question exhibitions in situations of coloniality, provenance research and restitution. These topics will be explored in relation to a particular case study. The course takes an interdisciplinary approach and builds on perspectives coming from academic fields such as (art) history, sociology, pedagogy, philosophy, law and critical museology as well as professional practices such as conservation, curatorship, policy, and education.

#### **Course objectives**

At the end of the course students will be able to:

- Demonstrate advanced knowledge of and insight into important issues in the fields of policy, politics of arts and heritage, museum studies, cultural education or curatorship related to the themes of the course
- Identify relevant stakeholders, actors and factors in diverse practices related to arts and heritage research
- Apply the knowledge gained on a practical case study

#### **Teaching methods**

Lectures, workshops

#### **Assessment**

participation, the students will choose their own case study and create a podcast reflecting on the case from the three perspectives (art, law, policy)

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**Keywords:** museums and coloniality, dissonant heritage, reparation, restitution, repatriation, decolonizing the museum

**Prerequisites**

Registration for ACU3910 is only allowed together with registration for modules ACU3005 and ACU3004