# Digital in the arts

## Prof. Francesca Pola

### **COURSE AIMS AND INTENDED LEARNING OUTCOMES**

Students in this course are challenged to reflect on how processes of innovation and growing de-materialization imposed by new media can affect and influence arts management. Art history, research, cataloguing, strategy, conservation, curatorial practices, display, communication, education, involvement, marketing are all aspects that need to be re-conceived according to the new digital paradigm which permeate today’s culture. Students will be enabled to develop a wide knowledge of this situation and to analyze how digital media (such as the Internet, social networks, apps, augmented reality, etc.) play different roles in managing art.

Students learn to advance and apply this knowledge and understanding, to make judgments and acquire critical thinking, and to develop effective communication and learning skills, with a specific reference to the discipline, its methodologies and key issues. At the end of the course, students will be able to interpret and critique digital offerings and innovations in arts organizations, to develop components for original digital plan proposals both in their area of interest and in a wider, interdisciplinary and social key, to share their conclusions in aural, written and visual form to their potential audience at all levels of expertise, and will be able to continue their studies in the field with a high degree of autonomy.

### **COURSE CONTENT**

Part 1

Setting the theoretical context: digital humanities and new perspective for management and communication.

Part 2

Behind the scenes: art history, cataloguing, strategy, curatorship, conservation.

Part 3

Engaging the audience: education, communication, (multi)media.

In all three parts of the course, case studies and cutting edge perspectives and practices will be investigated through a strongly interactive approach, in workshop, discussions, assignments, presentations, to provide a deeper understanding and a wider professional vision of current developments in the field.

### **READING LIST[[1]](#footnote-1)**

* Readings, hand-outs, audio-visual materials from classes for attending students.
* Required for non-attending students: T. Giannini-J.P. Bowens (eds.), *Museums and Digital Culture*, Springer, 2019.

### **TEACHING METHOD**

Lectures, interactive meetings and discussion, workshop, case studies, reading and writing assignments, in-class activities such as individual and group presentations.

### **ASSESSMENT METHOD AND CRITERIA**

– Active class participation (30%): Punctual reading / writing / making of assignments, presentations; participation in group discussions, activities;

– Final exam (70%): Final exam will be an in-class written exam in the format of 2 short-essay answers to 2 open questions concerning the topics studied during the course.

For non attending students: in-class written exam (100%) in the format of 4 short-essay answers to 4 open questions about the required reading listed above.

***NOTES AND PREREQUISITES***

In the event that the health situation related to the Covid-19 pandemic does not allow for on site teaching, distance learning will be guaranteed in ways that will be communicated to students in advance.

1. I testi indicati nella bibliografia sono acquistabili presso le librerie di Ateneo; è possibile acquistarli anche presso altri rivenditori. [↑](#footnote-ref-1)