

**COURSE DATA****DATA SUBJECT**

**Code:** 43499  
**Name:** Museography  
**Cycle:** Master's Degree  
**ECTS Credits:** 6  
**Academic year:** 2025-26

**STUDY (S)**

Degree	Center	Acad. year	Period
2213 - Master's degree in Cultural Heritage: Identification, Analysis and Manageme	Facultat de Geografia i Història	1	Second quarter

**SUBJECT-MATTER**

Degree	Subject-matter	Character
2213 - Master's degree in Cultural Heritage: Identification, Analysis and Manageme	Pathway in preventive conservation of artistic heritage	ELECTIVES

**COORDINATION**

ALBA PAGAN ESTER

**SUMMARY**

This subject aims to address the current state of museology: the history of museums, collections and their future; of museography with special attention to the guidelines of its management through different departments and, taking into account the territorial uniqueness and belonging; and of the exhibitions, through their wide typological variety and the phases of development of the exhibition process, in which the art historian can have an essential function.

Likewise, in the course of its consideration it will be useful to analyze the different architectural proposals in the Spanish territory, with special impact on those models that have been emerging in recent decades and constitute a unique panorama of museology in Spain. Finally, attention will be paid to the uniqueness of the different facilities that have become essential from the perspective of use and enjoyment of museums and exhibitions.

**PREVIOUS KNOWLEDGE****RELATIONSHIP TO OTHER SUBJECTS OF THE SAME DEGREE**

There are no specified enrollment restrictions with other subjects of the curriculum.



## OTHER REQUIREMENTS

## COMPETENCES / LEARNING OUTCOMES

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Be able to access to information tools in other areas of knowledge and use them properly.

Capacidad para la integración de los contenidos del Máster en un contexto medioambiental y de sostenibilidad.

Capacidad para la resolución de problemas en entornos nuevos o poco conocidos, dentro de contextos más amplios o multidisciplinares relacionados con su área de estudio.

Conocimiento de las nuevas tecnologías en relación a la identificación, investigación, conservación, puesta en valor y difusión del Patrimonio Cultural.

Conocimiento de los aspectos teóricos sobre Patrimonio Cultural, así como la diversidad de tipologías patrimoniales y capacidad para la aplicación de estrategias de investigación, conservación y gestión.

Students should apply acquired knowledge to solve problems in unfamiliar contexts within their field of study, including multidisciplinary scenarios.

Students should be able to integrate knowledge and address the complexity of making informed judgments based on incomplete or limited information, including reflections on the social and ethical responsibilities associated with the application of their knowledge and judgments.

Students should communicate conclusions and underlying knowledge clearly and unambiguously to both specialized and non-specialized audiences.

Students should demonstrate self-directed learning skills for continued academic growth.

Students should possess and understand foundational knowledge that enables original thinking and research in the field.

To be able to assess the need to complete the scientific, historical, language, informatics, literature, ethics, social and human background in general, attending conferences, courses or doing complementary activities, self-assessing the contribution of these activities towards a comprehensive development.

## DESCRIPTION OF CONTENTS

### 1.

Concept. Museum theory to the present. Perspectives of the museographic application Museum typologies. Unidisciplinary and multidisciplinary The architecture of museums. Practical cases.



## 2.

The birth of museums. Italy. France. England. Spain. Others.

## 3.

Management and organization.

Functions of a Museum.

Conservation and research area (inventory, catalogue, research programs, museum scientific publications, technical and analytical examination of the pieces). Dissemination area, Administration, Management and Personnel.

Training Programs.

Architecture and equipment.

Operation and Spatial Organisation

Collections (number and nature)

Financing Legislative support

## 4.

Function, duration, focus, intention, nature, perception.

Compendium and evolution of exhibition design.

Design, production and development Space, materials, lighting and information Installation and assembly

Safety, evaluation and maintenance

Dissemination, advertising, teaching and catalogue

## 5.

Packaging, transport and assembly: transport letters and supervision of loads and downloads of works of art.

Analysis of material and economic resources companies, prices and types the hall, gallery, museum.

Specific criteria and applicability strategies involving the public

The sponsor

Communiqué, notice, notice and press kit.

The case of cultural projects.

## 6.

Performance criteria. Exhibition and commentary of examples of musealization of archaeological sites

## WORKLOAD

## PRESENCIAL ACTIVITIES



Activity	Hours
Tutorials	3,00
Theory	18,00
Other activities	3,00
Classroom practices	12,00
<b>Total hours</b>	<b>36,00</b>

### NON PRESENCIAL ACTIVITIES

Activity	Hours
Attendance at other activities	6,00
Individual or group project	72,00
Independent study and work	24,00
Preparation of lessons	0,00
Preparation for assessment activities	0,00
Resolution of case studies	12,00
<b>Total hours</b>	<b>114,00</b>

### TEACHING METHODOLOGY

It is proposed to apply a theoretical/practical methodology where the student can distinguish and work museology and exhibition design from direct knowledge and practical experience. In addition, historical knowledge will be required to discuss the genesis of museology and its evolution and future projection. The subject is presented from a perspective of reflection, knowledge and discussion

### EVALUATION

#### COMPLETION OF THE ITINERARY WORK:

The/her student will do a work on a topic related to any of the aspects that the different subjects of the ITINERARY deal with. The work will be directed by a/a teacher of any of the subjects of the itinerary that will be responsible for the evaluation of the same. The evaluation procedures used for each of these activities, as well as the deadlines for their delivery will be announced in due course by the teaching staff.

The work constitutes 70% of the final grade.

**IMPLEMENTATION OF COMPLEMENTARY PRACTICES AND ACTIVITIES:** In order to complete the activities developed in the theoretical and practical classes, various complementary activities and specialized conferences will be held, which will be specified at the beginning of the course. Class attendance, conference and complementary activities with use: 30% of the total grade. The composition of the final note shall, in summary, take account of the following percentage:

Tinerary work: 70%

Class attendance, conferences and follow-up activities: 30%



TOTAL: 100%

## REFERENCES

- \* L. ALONSO; I. GARCÍA (2005), Diseño de exposiciones. Concepto, instalación y montaje, Alianza Editorial, Madrid. \* M. BELCHER (1994), Organización y diseño de exposiciones. Su relación con el museo. Trea, Gijón \* Bernard DELOCHE (1985), Museologica. Contradictionset logique du Musée, Institut Interdisciplinaire d'Etudes Epistémologiques, Paris. \* D.H. DUDLEY, I.B., WILKINSON et al.. (1979) Registration Methods, American Association of \* \* \* \* R. GREENBERG, B.W. FERGUSON, S. NAIRNE (1996), Thinking about exhibitions, Londres. \* Francisca HERNÁNDEZ HERNÁNDEZ (1994) Manual de Museología, Madrid. \* R.M. MONTSERRAT, E. MORRAL, E. PORTA (1982), Sistema de documentació per a Museus, Generalitat de Catalunya, Barcelona. \* Julius von SCHLOSSER (1988), Las cámaras artísticas y maravillosas del Renacimiento tardío, Madrid. Museum, Washington, D.C. \* Francis H. TAYLOR (1948), The taste of Angels, London. \* Francis H. TAYLOR (1960), Artistas, príncipes y mercaderes. Historia de coleccionismo desde Ramses a Napoleón, Barcelona. \* VV.AA. (1970) Manual for Museums, Unesco, Suiza.
- \* A. GARCÍA BLANCO (1999), La exposición. Un medio de Comunicación. Akal, Madrid. \* R.S. MILES, M.B., ALT, D.C., GOSLING, B.N. LEWIS and A.F. TOUT (1988), The design of educational exhibits, Londres. \* Rod TAYLOR (1986), Educating for Art. Critical response and development, Londres. \* VV.AA. (1984), Llibre blanc dels Museus de Catalunya , Barcelona.