

## COURSE OUTLINE

### (1) GENERAL

<b>SCHOOL</b>	SOCIAL SCIENCES		
<b>ACADEMIC UNIT</b>	DEPT. OF CULTURAL TECHNOLOGY AND COMMUNICATION		
<b>LEVEL OF STUDIES</b>	UNDER GRADUATE		
<b>COURSE CODE</b>	POL 215	<b>SEMESTER</b>	5th
<b>4TH</b>	INTRODUCTION TO MUSEOLOGY		
<b>INDEPENDENT TEACHING ACTIVITIES</b> <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	<b>WEEKLY TEACHING HOURS</b>	<b>CREDITS</b>	
lectures	3	5	
<i>. The organisation of teaching and the teaching methods used are described in detail at (d).</i>	3	5	
<b>COURSE TYPE</b> <i>general background, special background, specialised general knowledge, skills development</i>	specialised general knowledge		
<b>PREREQUISITE COURSES:</b>	-		
<b>LANGUAGE OF INSTRUCTION and EXAMINATIONS:</b>	Greek		
<b>IS THE COURSE OFFERED TO ERASMUS STUDENTS</b>	No		
<b>COURSE WEBSITE (URL)</b>	<a href="https://eclass.aegean.gr/courses/131206">https://eclass.aegean.gr/courses/131206</a>		

### (2) LEARNING OUTCOMES

<p><b>Learning outcomes</b> The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.</p> <p>Consult Appendix A</p> <ul style="list-style-type: none"> <li>• Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</li> <li>• Descriptors for Levels 6, 7 &amp; 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</li> <li>• Guidelines for writing Learning Outcomes</li> </ul>
<p>Students attending the course after its successful completion should:</p> <ul style="list-style-type: none"> <li>• Understand the museum communication scheme and the agents that affect it</li> <li>• Be familiar with various ways in which museums communicate, directly or indirectly, with different audiences, and be able to evaluate them</li> <li>• Discuss critically, in written and verbal form, a museum's communication policy and understand how specific practices affect the implementation of its goals, and its profile</li> <li>• Understand how museums deal with different audience segments</li> <li>• Be able to correlate museum activities with general social phenomena.</li> <li>• Discuss critically, in written and verbal form, museum social role</li> </ul>
<p><b>General Competences</b> Taking into consideration the general competences that the degree-holder must acquire (as these appear in the Diploma Supplement and appear below), at which of the following does the course aim?</p>

<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i> <i>Adapting to new situations</i> <i>Decision-making</i> <i>Working independently</i> <i>Team work</i> <i>Working in an international environment</i> <i>Working in an interdisciplinary environment</i> <i>Production of new research ideas</i>	<i>Project planning and management</i> <i>Respect for difference and multiculturalism</i> <i>Respect for the natural environment</i> <i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i> <i>Criticism and self-criticism</i> <i>Production of free, creative and inductive thinking</i> ..... <i>Others...</i> .....
<ul style="list-style-type: none"> <li>• Decision-making</li> <li>• Adapting to new situations</li> <li>• Respect for difference and multiculturalism</li> <li>• Showing social, professional and ethical responsibility and sensitivity to gender issues</li> <li>• Criticism and self-criticism</li> <li>• Production of free, creative and inductive thinking</li> </ul>	

### (3) SYLLABUS

We usually consider museums as a neat aesthetic warehouse where tangible or intangible, live or dead, familiar or strange, ancient or contemporary objects are kept, organized and presented to the public. However, museum activity, either in its traditional form or in more innovative and experimental ones, constitutes a phenomenon embedded in a specific social and social reality. In other words, museum practice is an organized, controlled and, sometimes, institutionalized communication relation that is developed between the producers and the consumers of museum exhibits, taking into consideration the communication role of the museum objects themselves. When museum visitors face the museum objects and the relevant experts' interpretations, they construct, consciously or unconsciously, their own opinion, and they, consequently, construct their own knowledge about the past, art, technology, nature, etc. These individual perceptions are continuously negotiated in the public sphere and form collective perceptions, contribute to identity building procedures, contradict or reproduce ideological schemes.

The course examines the relations between museum practice and society. It will, specifically, focus on:

- The agents of the museum communication
- The means and the practices applied for its support
- The social groups that are involved in the formation of the specific characteristics of the museum phenomenon
- The museum role in the construction of collective identities
- The museum as ideological state apparatus

#### (4) TEACHING and LEARNING METHODS - EVALUATION

<p style="text-align: center;"><b>DELIVERY</b></p> <p style="text-align: center;"><i>Face-to-face, Distance learning, etc.</i></p>	Face-to-face	
<p style="text-align: center;"><b>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY</b></p> <p style="text-align: center;"><i>Use of ICT in teaching, laboratory education, communication with students</i></p>	Open eclass platform is used for the management and sharing of course's material	
<p style="text-align: center;"><b>TEACHING METHODS</b></p> <p><i>The manner and methods of teaching are described in detail.</i></p> <p><i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i></p> <p><i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i></p>	<b>Activity</b>	<b>Semester workload</b>
	Lectures	13 * 3 = 39 hours
	Processing and understanding of lectures	13 * 2 = 26 hours
	Preparing for the exercises	3 * 2 = 6 hours
	Studying for the exams (9 lesson units)	9 * 6 = 54 hours
	Course total	125
<p style="text-align: center;"><b>STUDENT PERFORMANCE EVALUATION</b></p> <p><i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Students evaluation is based on</p> <ul style="list-style-type: none"> <li>• Three exercises in class that focus on the practical application of theoretical issues covered during the semester (1 point each)</li> <li>• a written examination with three questions that require the combination of all topics covered during the semester (7 points)</li> </ul>	

#### (5) ATTACHED BIBLIOGRAPHY

<ul style="list-style-type: none"> <li>• Black, G., 2009. «The Engaging Museum: Developing Museums for Visitor Involvement». Piraeus Bank Group Cultural Foundation. Athens (translated in Greek).</li> <li>• Hooper-Greenhill, E., 2006. «Museum and the Shaping of knowledge». Piraeus Bank Group Cultural Foundation. Athens (translated in Greek).</li> <li>• Economou, M., 2003. «Mousio. Apothiki I zontanos organismos (Museum. Warehouse or living organism)». Kritiki. Athens (in Greek).</li> <li>• Bandimaroudis, F., 2011. «Politistiki Epikinonia (Cultural Communication)». Kritiki Publishing. Athens (in Greek).</li> <li>• Cebrian, J. L., 2000. «To diktio: to internet ke ta nea mesa epikinonias (La red)». Stachy Publishing. Athens (translated in Greek).</li> <li>• Chourmouziadi, A., 2006. «To eliniko archeologiko musio. O ekthetis, to ekthema, o episkeptis (Greek Archaeological Museums. The curator, the exhibit, the visitor)». Vanias Publishing. Thessaloniki (in Greek).</li> <li>• Gioftsali, K., 2007. «I schesi ton ikogenion me ta musia: utopia I pragmatikotita (The relation between museums and families: utopia or reality). <i>Musio (Museum)</i>, 5, pp 10-13 (in Greek).</li> <li>• Hamilakis, Y., 2012. «To ethnos ke ta eripia tou. Archeotita ke ethniko fantasiako (Nation and its ruins). Twenty First. Athens (translated in Greek).</li> <li>• Kalesopoulou, D., 1999. «Anichtos dialogos me tin kinotita: mia elliniki protasi sta programata</li> </ul>
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prosegkisis (Open dialogue with the community: a greek proposal for outreach programmes)». *Archeologia kai Technes (Archaeology and Arts)*, 73, pp. 69-74 (in Greek).

- McQail, D., 1997. «Isagogi sti Theoria tis Mazikis Epikinonias (Mass communication theory an introduction)». Kastaniotis Publishing. Athens (translated in Greek).
- Kotler, N., Kotler, P., & Kotler, W., 2008. «Museum marketing & strategy: Designing missions, building audiences, generating revenues and resources». Wiley. San Francisco.