

# **Christie's Art Business Course**

The art market is developing more broadly and faster than at any time in its five hundred year recorded history thanks mainly to the economic and cultural advances of globalisation. The international trade in art has grown over three times in the last twenty years to over \$50bn in 2015. Today, the major auction houses operate in 42 countries and increasingly in diverse developing markets. Thanks to this widening geographical spread and the growing range of art sold at auction - so far about 20 main art categories, such as painting and furniture, created in 30 countries at the major auction houses – there is no better time to trade in art. The United Kingdom's art market internationally trades just under a third of the world's art.

Yet for many interested in buying and selling art the market remains shrouded in mystery and somewhat unapproachable. Understanding the market is therefore helpful for new and some existing collectors and practitioners, to benefit from trade opportunities and to achieve best practice. It may also appeal to academic researchers and those curious about one of the world's oldest trades.

Despite the art market's long history, educational study is limited to very few courses worldwide. Christie's Education's access level Art Business Course has been designed to allow people from a wide range of backgrounds inside and outside the art world to gain an understanding of the art business.

## **Aims & Learning Outcomes**

The Christie's Art Business course will present a rounded view of the art market in practise and theory. At its core will be an understanding of art, its market and how it is affected by the wider economy; highlighting the similarities and unique differences between the art trade and most businesses. These will be demonstrated using the latest data, research and theories as well as offering an historical overview.

### **The course aims to:**

- Investigate art market history and the market's projected development
- Understand the key aspects of international art law as well art crime and restitution
- Explain how the primary market operates and how art is received

- Explore art's value, corporate collecting and taxation
- Reveal how the resale market operates including exhibitions and fairs
- Explain how auctions function
- Show how art collecting has evolved in private and public sector museums within a cultural policy framework

**By the end of the course students who have participated fully should be able to:**

- Demonstrate a condensed but clear and balanced knowledge of the key areas of the art business
- Have developed a knowledge of where the key contacts inside the art trade can be found, feel confident about initiating or continuing their trade in art or go on to further academic research

Students who attend twenty lectures can opt to submit an essay that must be passed to attain a Certificate in Art Business. Those who attend all thirty lectures and have passed the Certificate can opt to submit a second piece of writing that must be passed to attain an Advanced Certificate in Art Business.

## Lectures and timetable 2015-16 (22<sup>nd</sup> September onwards)

James Goodwin

Course Leader

	Date on Tuesdays (6.30-8pm)	Lecture Title
<b>TERM 1</b> <b>ART MARKET</b>	22 September 29 September 6 October  13 October 20 October	Analysing the Art Market  Early Modern History of the Art Market Late Modern History of the Art Market Emerging Art Markets Future of the Art Market
<b>ART LAW</b>	3 November 10 November 17 November 24 November 1 December	International Art Law Art Trading Law Intellectual Property Law Cultural Heritage Law Art Crime & Restitution
<b>TERM 2</b> <b>PRIMARY ART MARKET</b>	12 January 19 January  26 January 2 February 9 February	Artists & Creating Art Art Patronage & Commissioning Art Primary Art Marketing Art Critics & Criticism Art Buying & Artistic Appreciation
<b>ART VALUATION &amp; TAXATION</b>	23 February 1 March 8 March 15 March 22 March	Art Valuation Art Investment Corporate Collecting International Art Taxation UK Art Taxation
<b>TERM 3</b>	19 April 26 April	Art Dealing Exhibitions and Biennales

<b>RESALE ART MARKET &amp; MARKETING</b>	<b>3 May</b>	<b>Art Fairs</b>
<b>AUCTION BUSINESS</b>	<b>10 May 17 May 31 May</b>	<b>History of the Auction Auction Specialists &amp; Sale Preparation Auctioneering</b>
<b>MUSEUMS &amp; THE ART MARKET</b>	<b>7 June 14 June 21 June 28 June</b>	<b>Cultural Policy Museum History Collecting for a Museum Museum Marketing</b>

**Visiting Lecturers in order of subjects (depending on availability)**

<b>TERM 1</b>	
<b>James Goodwin</b>	<b>Course Leader, Art Business, Christie's Education</b>
<b>Dr Filip Vermeylen</b>	<b>School of History, Culture &amp; Communication, Erasmus University Rotterdam</b>
<b>Dr Malcolm Gee</b>	<b>Principal Lecturer in Art History, University of Northumbria</b>
<b>Georgina Adam</b>	<b>Art Market Columnist, Financial Times</b>
<b>James Goodwin</b>	<b>Course Leader, Art Business, Christie's Education</b>
<b>Daniel McClean</b>	<b>Consultant, Howard Kennedy LLP</b>
<b>Pierre Valentin</b>	<b>Partner, Constantine Cannon LLP</b>
<b>Amanda Gray and Mary Guinness</b>	<b>Associate and Solicitor, Mishcon de Reya</b>
<b>Alice Farren-Bradley</b>	<b>Associate Director, Art Recovery International</b>
<b>Chris Marinello</b>	<b>Founder &amp; Chairman, Art Recovery International</b>
<b>TERM 2</b>	
<b>Peter Davies</b>	<b>Artist and Lecturer, Slade School of Fine Art</b>
<b>Louisa Buck</b>	<b>Art critic, author and correspondent, The Art Newspaper</b>
<b>Melanie Gerlis</b>	<b>Art market editor, The Art Newspaper</b>
<b>Dr Tom Flynn</b>	<b>Course director, MA in Art Market Appraisal, Kingston University</b>
<b>Dr Hans Maes</b>	<b>Senior Lecturer, History &amp; Philosophy of Art, University of Kent</b>
<b>Dr Tim Hunter</b>	<b>Art Valuer</b>
<b>Professor Elisabetta Lazzaro</b>	<b>Chair of Cultural Management, Université Libre de Bruxelles</b>

<b>Selina Skipwith</b>	<b>Independent Consultant, Fleming Collection</b>
<b>Bruno Boesch</b>	<b>Counsel, Froriep LLP</b>
<b>Rupert Mead</b>	<b>Partner, Forsters LLP</b>
<b>TERM 3</b>	
<b>Julian Agnew</b>	<b>Consultant, Agnew's Gallery</b>
<b>Dr Anthony Gardner</b>	<b>Contemporary Art History &amp; Theory, Ruskin School of Art, Oxford University</b>
<b>Madelon Strijbos</b>	<b>Head of Marketing &amp; PR, TEFAF</b>
<b>Lynda MacLeod</b>	<b>Head Archivist, Christie's</b>
<b>Alexandra McMorrow</b>	<b>Head of 19th Century European Art Department, Christie's</b>
<b>Nick Martineau</b>	<b>Director, Department Head of Pictures, Christie's South Kensington</b>
<b>Dr David O'Brien</b>	<b>Senior Lecturer, Cultural Policy, Goldsmiths, University of London</b>
<b>Dr Rebecca Wade</b>	<b>Henry Moore Institute</b>
<b>Dr Mark Westgarth</b>	<b>Director, Museum Studies, Leeds University</b>
<b>Jesse Ringham</b>	<b>Digital Communications Strategy Manager, Tate Museums</b>

\*This course has been designed, evolved and directed by James Goodwin for Christie's Education since 2010.