

**AHT 211 T**  
**Collecting and the Art Market in the Age of Globalization**  
**Spring 2019**



### **1. Course Information**

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Professor Johanna Fassl

Email: [jfassl@fus.edu](mailto:jfassl@fus.edu)

Office Hours: WED 13-15.00 and by appointment

Class location and meeting times: LAC 8 MON/THU 16-17.15

### **2. Course Description**

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In 2017, Leonardo da Vinci's *Salvator Mundi* was sold for \$450.3m during an evening auction at Christie's New York to the Abu Dhabi Department of Culture and Tourism, setting a record high for a painting sold at auction. In October 2018 a work generated by an algorithm was sold for \$432,500, also at Christie's, signaling the arrival of AI art on the world auction stage.

Are these prices higher than they should be? What constitutes authenticity in art and does it matter? How do you convert cultural value into monetary wealth? Is the art market promoting the production of art for financial speculation? Do artists create for market sales or for poetic reasons? What are the implications for museums and its art-interested public? Is the art market fostering the illicit trade of stolen and looted antiquities? What is the role of art and culture for multinationals when it comes to corporate citizenship? These are some of the issues the course addresses, together with looking at collecting from a historical point of view: princely and scholarly collections in the Renaissance, the *Wunderkammer*, the birth of the public art museum, and the invention of the private art market. Further emphasis will be placed on the question of "who owns the past?" discussing art restitution within the international legal context.

The main destination for this Academic Travel course will be the Benelux countries, Holland and Belgium. In the cities of Amsterdam, Delft, and Antwerp the course will explore the birth of the free art market, public museum collections, private galleries, and organizations that set international directives for art restitution.

### 3. Rationale

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The course is an intricate component of the Art History and Visual Culture Major, prompting students to think through the topic of collecting from three distinct points of view: the history of collecting from the beginning of the princely and scholarly collections in the Renaissance to the development of the free art market; legal property issues; the geography of the art market(s); and the dynamics auctions prices. The course prepares students for future studies and careers in museums, galleries, and auction houses.

### 4. Course Goals

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The goals of this course include the following:

- to develop critical thinking and analytical skills
- to develop critical writing skills
- to develop research and analytical skills applied to the contemporary art market
- to develop aesthetic appreciation detached from the commercial value of art
- to practice critically synthesizing information from classroom discussions, readings, and individual research
- to present this information in a variety of formats, including class discussion, oral presentation, and in short essays and written assignments
- to get familiar with the library, writing center, information technology, and student affairs at Franklin University
- to acquire study and research skills to be applied in other subjects, classes, semesters
- to explore the local museum and gallery culture of Lugano

### 5. Student Learning Objectives

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Upon completion of this course, students should:

- have acquired an understanding of the origins of collecting art and its multifaceted aspects, including the social responsibility that comes with being a public collector
- be able to write and speak analytically and critically about art and its market value
- be able to distinguish between aesthetic, cultural and commercial value
- be able to use library, university, and academic resources to complete papers and presentations

### 6. Required Texts and Websites :

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All material is posted on the on moodle website if not otherwise specified.

### 7. Assessment Overview / Course Grade Composition

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|--|-----|
| • Weekly reading notes & presentations, attendance & class participation | 20% |
| • Mid-term exam (20%) with take-home part (10%)                          | 30% |
| • Travel group project: Amsterdam Gallery Start Up                       | 20% |
| • Final group project  | 30% |

## 8. How to do well in this course

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**Attendance and tardiness:** It is essential that you come to every class session and that you participate in the discussions. This requires to have done the readings and to have uploaded your reading notes before class and to come with questions on the visual and written material. Up to two unexplained absences are allowed without affecting your final grade. After two absences, 5 points will be subtracted for each absence from the total of 100 points for your attendance grade. If you come to class after attendance has been taken, it will be counted as one-half of an unexplained absence. That is, two incidents of tardiness will be counted as one unexplained absence. Please be aware that missing classes also mean that you will not be contributing to class discussion/activities. If you are absent from illness and turn in a medical note indicating the exact dates under medical care, we will discuss appropriate arrangements regarding how you can make up for the missed classes. Please also note that you will not be able to pass the course if you miss more than 8 class meetings regardless of your performance in other assignments.

**Deadlines:** Hand in all your assignments on time, deadlines are indicated on the syllabus. Unless otherwise specified, all assignments are to be handed in as WORD documents, uploaded to the portals on the moodle website (by midnight of the due date). For every day your assignment is late without a valid excuse (such as a doctor's note), the letter grade of your assignment will drop by one (i.e. from "A" to "B" to "C"). If you need an extension, please communicate so in writing via email before the due day of the assignment.

**Academic Support:** If you have any questions regarding the course contents, discussion, or your assignments, please stop by my office during office hours or make an appointment. I am happy to help you in any way I can, I want everybody to do well in this course! Make sure to understand all course requirements and make a step-by-step plan how you can fulfill them. It is also essential to know how you work best and what kind of a researcher and writer you are. Also remember to use the Writing and Learning Center (WLC), make an appointment with Professor Roy ([kroy@fc.edu](mailto:kroy@fc.edu)), or any of the tutors working at the WLC for further help.

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### Grading Scale for all assignments

A+	100-97	B+	89-87	C+	79-77	D+	69-67
A	96-93	B	86-83	C	76-73	D	66-63
A-	92-90	B-	82-80	C-	72-70	D-	62-60

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## 9. Academic Integrity and Professional Behavior

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Please refer to Franklin University's Statement on Cheating and Plagiarism in the Academic Catalog for the full version, but to summarize here: you are to do your own work. Behaviors such as copying the work of others, using third-party services, or any other circumvention of doing your own work are dishonest and not acceptable in this class or at this institution.

- for papers and presentations, this includes proper use of references and citations. Copying text without the use of quotations or paraphrasing the ideas of others without proper citations are both examples of plagiarism and thus unacceptable.

- for testing situations, this includes the use of notes, talking to others, or copying off of the exam of others.

The first case of academic dishonesty will result in an automatic grade of a zero on the assignment and a report to the Dean. The second case will result in immediate failure of the course and recommendation to the Dean for expulsion from the college.

All papers will be run through [www.turnitin.com](http://www.turnitin.com)!

**Treat this class as if you were in the professional world!**

## **10. Available Resources**

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Make sure to make good use of all available resources on campus: the Grace library (make an appointment with Clélie Riat if you need assistance in your research), the Writing and Learning Center in LAC, the available electronic search engines and resources through the library web. For specialized material, you can also try the library at USI or, for books on architecture, the Architecture School in Mendrisio.

## **11. (Tentative) Course Schedule**

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The following schedule may be subject to change, make sure to check your inbox regularly!

### **Section I Psychology and History of Collecting**

#### **Professional Pathway: Museum Curator, Private and Corporate Collection Advisor**

January 21	Introduction to the course / Connoisseurship Malcolm Gladwell. <i>Blink: The Power of Thinking Without Thinking</i> . New York and Boston, 2005. "Introduction: The Statue That Didn't Look Right."
January 24	Susan M. Pearce. <i>On Collecting: An Investigation Into Collecting in the European Tradition</i> . London and New York, 1995. Chapter 9: "Collecting Ourselves."
January 28	Screening of <i>Herb and Dorothy</i> Olav Velthuis. <i>Talking Prices: Symbolic Meanings for Prices on the Market for Contemporary Art</i> . Princeton, 2006. "Introduction."
January 31	Velthuis, <i>Talking Prices</i> , Chapter 1: "The Architecture of the Art Market."
February 4	Collecting: The Humanist Tradition and the Birth of the Museum, Italy Paula Findlen. <i>Possessing Nature: Museums, Collecting, and Scientific Culture in Early Modern Italy</i> . London, 1994. Chapter 3: "Sites of Knowledge." Giuseppe Olmi. "Science-Honor-Metaphor: Italian Cabinets of the Sixteenth and Seventeenth Centuries." In O. Impey and A. Macgregor, eds. <i>The Origins of Museums: The Cabinet of Curiosities in Sixteenth- and Seventeenth-Century Europe</i> , 5-16. Oxford, 1985.

- February 7      The Art Market in the Netherlands  
Maarten Prak. "Guilds and the Development of the Art Market During the Dutch Golden Age." *Simiolus: Netherlands Quarterly for the History of Art* 30 (2003): 236-251.  
"A Brief Overview of the Dutch Art Market in the Seventeenth Century."  
Essential Vermeer. [http://www.essentialvermeer.com/dutch-painters/dutch\\_art/ecnmcs\\_dtchart.html#.XELug\\_x7kWo](http://www.essentialvermeer.com/dutch-painters/dutch_art/ecnmcs_dtchart.html#.XELug_x7kWo) (in-class)
- February 11     The Art Market in Paris and London  
Neil De Marchi and Hans J. Van Miegroet. "Transforming the Paris Art Market, 1718-1750." In N. De Marchi and Hans J. Van Miegroet, eds. *Mapping Markets for Paintings in Europe 1450-1750*, 383-406. Turnhout, 2006.  
David Omrod. "The Origins of the London Art Market, 1660-1730." In M. North and D. Omrod, eds. *Art Markets in Europe, 1400-1800*, 167-186. Aldershot, 1998.  
**Screening of *Girl With A Pearl Earring* (take-home part of exam)**  
**19.00 LAC Conference Room**
- February 14     The Museum as Site of Ritual  
Carol Duncan. *Civilizing Rituals: Inside Public Art Museums*. London and New York, 1995. "Introduction," and Chapter 2: "From the Princely Gallery to the Public Art Museum: The Louvre Museum and the National Gallery, London."
- February 18     mid-term exam review session
- February 21     **mid-term exam**

## **Section II      Art and Law**

### **Professional Pathway: Private, Public, Corporate Collection Advisor, Art Law Consultant**

- February 25     Forgery: Crime or Masterpiece?  
Han van Meegeren: The Man Who Made Vermeers  
Essential Vermeer website: "Han van Meegeren's Fake Vermeers"  
**Discussion of travel group projects: Amsterdam Gallery start-up**
- February 28     Who Owns the Past? The Case of the Elgin Marbles  
John Henry Merryman. *Thinking About the Elgin Marbles: Critical Essays on Cultural Property, Art and Law*. The Hague, London, and Boston, 2000. Chapter 2: "Two Ways of Thinking about Cultural Property."  
Discussion of travel group projects: Amsterdam Gallery start-up

## **Section III      Art Markets**

### **Professional Pathway: Private, Public, and Corporate Collection Advisor, Private Gallery**

- March 4          Olav Velthuis and Stefano Baia Curioni. *Cosmopolitan Canvases: The Globalization of Markets for Contemporary Art*. Oxford, 2015. Chapter 1: "Making Markets Global."
- March 7          **Presentations of travel group project outlines: Amsterdam Gallery start-up**  
**Submit abstract for Amsterdam Gallery start-up**

## TRAVEL INFORMATION:

KLM

11.03.2019 Milano Linate – Amsterdam dep. 11.20 – arr. 13.10

20.03.2019 Amsterdam – Milano Malpensa dep. 14.40 – arr. 16.15

KLM luggage rules:

Checked luggage: 1PC bag of 23 kg included

Carry-on luggage: 1 PC hand baggage maximum dimensions 55 x 35 x 25 cm

1 PC accessory maximum dimensions 40 x 30 x 15 cm

Total weight (hand baggage plus accessory) of maximum 12 kg

## HOTEL INFORMATION

IBIS AMSTERDAM CENTRE STOPERA

<https://www.accorhotels.com/it/hotel-3044-ibis-amsterdam-centre-stopera/index.shtml>

Twin rooms with breakfast included

## Tentative Academic Travel Field Study

**March 11** Travel to Amsterdam

**Monday** Individual site exploration and welcome group dinner

**March 12** City Tour of Amsterdam and group lunch

**Tuesday** Individual Gallery Explorations for Amsterdam Gallery Project

**March 13** Visit to the Rijksmuseum Collection

**Wednesday** Individual Gallery Explorations for Amsterdam Gallery Project

**March 14** Day trip to Antwerp

**Thursday** Rubenshuis and Mayer van den Bergh Collection

**March 14** Amsterdam Gallery Project Tours: 6 gallery visits

**Friday**

**March 16** Individual site exploration day and project research

**Saturday**

**March 17** Visit to Van Gogh Museum

**Sunday** Group lunch and afternoon boat tour

**March 18** Day Trip to Delft: Vermeer Center

**Monday**

**March 19** Visit to Kasteel Well Emerson College (tentative)

**Tuesday** Project discussions and farewell dinner

**March 20** Return Travel to Lugano

**Wednesday**

### **Part III          Art Markets (continued)**

#### **Professional Pathway: Private, Public, and Corporate Collection Advisor, Private Gallery**

March 25          No class  
March 28          Discussion of Amsterdam Gallery start-up projects

April 1            **Presentations of Amsterdam Gallery start-up projects**

April 4            **Presentations of Amsterdam Gallery start-up projects**

April 5            **Projects due on moodle**

### **Final Project Work**

#### **Professional Pathway: Private, Public, Corporate Collection Advisor, CSR Consultant Gallery Work, Start Up and App Developer**

April 8            Discussion of final group projects  
April 11           Corporate Citizenship: Case Study of BMW  
Price dynamics on the contemporary art market  
  
April 15           App Development: apps for the contemporary art market  
Price dynamics on the contemporary art market  
Documentary "The Price of Everything"  
April 18           Price Dynamics on the contemporary art market  
Discussion of final group projects  
  
April 22           Easter Break – no class  
April 25           Presentations of final group projects  
  
April 29           Presentations of final group projects  
May 2            Final discussion  
May 3            Final projects due on moodle  
  
May 13            Final Session (if needed)  
13.30-15.30

## **12. Further Resources**

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The readings in addition to the assigned readings, browse the Grace library catalogue and all electronic resources. Furthermore, auction houses publish their records, as well as the following website:

BASI: Blouin Art Sales Index <https://www.blouinartsalesindex.com>

[www.artnet.com](http://www.artnet.com)

[www.artprice.com](http://www.artprice.com)

[www.artbusiness.com](http://www.artbusiness.com)

Kunstkompass @ [www.manager-magazin.de](http://www.manager-magazin.de)

[www.askart.com](http://www.askart.com)

[Skates Art Market Research](#)

Getty provenance index databases: sale catalogues

## **13. Assignment Outlines**

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See the following pages for detailed outlines for each assignment.



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**Professor Johanna Fassel**

**Spring 2017**

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### **Reading Presentations and Reading Notes**

#### **Reading Presentations**

For your reading presentations, summarize the main points the author of the text is making and then set up a critical discussion with the class. Ask the group at least 3-5 relevant questions pertaining to the reading and use/present further material (short videos, podcasts, pertinent websites) to help that discussion.

In addition, each group of presenters is also requested to bring a selection of events, sales, news, critiques, etc. of what has been happening in the art (market) world that week.

#### **Reading Notes**

Make sure to upload your reading notes BEFORE class so that you can respond to the presenters' critical questions and discussions. You can choose your style of reading notes (electronically or scanned, hand-written notes). Summarize the main arguments and points the author makes and write a short critical paragraph how this reading furthered your understanding about collecting and what it was lacking.

## AHT 211 reading presentation sign-up sheet (3 students per presentation)

**January 24** Susan M. Pearce. *On Collecting: An Investigation into Collecting in the European Tradition*. London and New York, 1995. Chapter 9: "Collecting Ourselves."

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**February 4** Paula Findlen. *Possessing Nature: Museums, Collecting, and Scientific Culture in Early Modern Italy*. London, 1994. Chapter 3: "Sites of Knowledge."

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Giuseppe Olmi. "Science-Honor-Metaphor: Italian Cabinets of the Sixteenth and Seventeenth Centuries." In O. Impey and A. Macgregor, eds. *The Origins of Museums: The Cabinet of Curiosities in Sixteenth- and Seventeenth-Century Europe*, 5-16. Oxford, 1985.

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**February 7** Maarten Prak. "Guilds and the Development of the Art Market During the Dutch Golden Age." *Simiolus: Netherlands Quarterly for the History of Art* 30 (2003): 236-251.

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"A Brief Overview of the Dutch Art Market in the Seventeenth Century." Essential Vermeer. [http://www.essentialvermeer.com/dutch-painters/dutch\\_art/ecnmcs\\_dtchart.html#.XELug\\_x7kWo](http://www.essentialvermeer.com/dutch-painters/dutch_art/ecnmcs_dtchart.html#.XELug_x7kWo)

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**February 11** The Art Market in Paris and London  
David Omrod. "The Origins of the London Art Market, 1660-1730." In M. North and D. Omrod, eds. *Art Markets in Europe, 1400-1800*, 167-186. Aldershot, 1998.

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Neil De Marchi and Hans J. Van Miegroet. "Transforming the Paris Art Market, 1718-1750." In N. De Marchi and Hans J. Van Miegroet, eds. *Mapping Markets for Paintings in Europe 1450-1750*, 383-406. Turnhout, 2006.

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**February 14** Carol Duncan. *Civilizing Rituals: Inside Public Art Museums*. London and New York, 1995. Chapter 1: "The Art Museum as Ritual," and Chapter 2: "From the Princely Gallery to the Public Art Museum: The Louvre Museum and the National Gallery, London."

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**TAKE-HOME MID TERM: FILM REVIEW “GIRL WITH A PEARL EARRING”**

**Grade Percentage:** 10% (of 30% exam)

**Length:** 3 pages (double spaced, 12pt. Times New Roman)

**Due Date:** 21 February (printed-out in class)

Peter Webber’s *Girl with a Pearl Earring* (2003) is a romantic drama film, adapted from Tracy Chevalier’s novel with the same title. The main protagonists are the Dutch painter Johannes Vermeer (Colin Firth) and Griet (Scarlett Johansson), a shy maid who enters the Vermeer household and becomes the painter’s confidante and quasi assistant. The film is stunning, as the cinematography reproduces Vermeer’s amazing use of light in his works, it feels like a “tableau vivant” that moves between paintings. But the film also gives a good idea about the birth of the free art market in seventeenth century Holland and all the pressures that come with it.

In your film review, concentrate on how the film displays the art market situation. Make sure to **refer to the texts read in class and consult the following website for further information:** <http://www.essentialvermeer.com/index.html#XELuOfx7kWo>, the section on “Dutch and Delft Painting. A Brief Overview of the Dutch Art Market in the Seventeenth Century.”

In your review, specifically address the following issues:

- research of market situation in 17<sup>th</sup> century Holland
  - patronage competition
  - categories of painting (portraiture, landscapes, religious scenes, etc.)
  - specialization of a painter
  - sale dynamics of paintings
  - income of an artist and financial pressures
- cinematography with respect to Vermeer’s paintings
- anything else you deem important

Structure of the Review:

1. State *information* on the director, main characters, historical period used in this film, editing and camera work, and when the film was made
2. Give your *thesis statement* for your film review (yes...but – no...however)
3. Give a brief summary of the plot
4. Address the specific points given above

**TRAVEL GROUP PROJECT: AMSTERDAM GALLERY START-UP**

**Grade Percentage:** 20%

<b>Due Dates:</b>	<b>March 7</b>	<b>Presentations of project outlines and abstract</b>
	<b>April 1</b>	<b>Presentations of projects</b>
	<b>April 4</b>	<b>Presentations of projects</b>
	<b>April 5</b>	<b>Projects on moodle</b>

**1. PRE-TRAVEL**

You have just entered a competition to get funding to open an art gallery in Amsterdam. How would you go about it? To start, consult the following texts:

Texts:

Olav Velthuis. *Talking Prices: Symbolic Meanings for Prices on the Market for Contemporary Art*. Princeton, 2006. "Introduction," Chapter 1: "The Architecture of the Art Market" (in-class) and in addition, also read Chapter 4: "The Determinants of Prices," Chapter 5: "The Art of Pricing."

Olav Velthuis and Stefano Baia Curioni. "Making Markets Global." In Olav Velthuis and Stefano Baia Curioni, eds. *Cosmopolitan Canvases: The Globalization of Markets for Contemporary Art*. Oxford, 2015.

Stefano Baia Curioni, Laura Forti, Ludovica Leone. "Making Visible: Artists and Galleries in the Global Art System." In Olav Velthuis and Stefano Baia Curioni, eds. *Cosmopolitan Canvases: The Globalization of Markets for Contemporary Art*. Oxford, 2015.

We will discuss the next steps in class.

In addition, also choose one museum that we will visit on travel and prepare a short 10-15 minute presentation that you will give on site on the museum's history, scope, collection, and anything else you think is important.

**2. ON TRAVEL**

Explore the Amsterdam art and gallery scene on your own and choose at least 4-5 galleries that make up the type of gallery scene that you would like to enter. In your project, describe the galleries in terms of focus, location, space, approach, sales dynamics. In addition, interview the gallery owners or/and staff working in the gallery. What do you take away for your own project? Find a gallery that serves as a model for your start up and then take the entire class to the gallery.

**3. FINAL PROJECT**

We will discuss the final steps in class.

**FINAL GROUP PROJECT**

**Grade Percentage: 30%**

**Due Dates: April 25 & 29 Presentations  
May 3 Final Projects Due**

**Work in teams of 3-5 people and choose ONE of the Following Options:**

- 1. Private Collection Advisor**
  - 2. Corporate Citizenship Advisor**
  - 3. Art Market App**
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**1. Private Collection Advisor**

In your team, pick a private collection that you would like to advise and write a ca. 5-6 page proposal of how you suggest to add value to the collection. It can be a well-known collection for public visibility or a small private collection, put together for the passion of art and collecting. Make sure to study your client in detail: what would you advise your client to acquire in the next five years to add to the collection? Your proposal can be written from the point of view of a team of consultants of an already established firm (i.e. BCG Boston Consulting Group) or as a start-up that wants to enter the art consulting world.

In your proposal, address the following points:

- specify is your identity: established consultant firm or start-up business?
- describe your client's collection in detail
- define your propositions of what to acquire in detail
- what funds are necessary to implement your advice?
- how will your client profit from your advice?
- what are possible set backs or obstacles?
- put together a timeline for the realization of your proposal
- what is the cost of your consulting fee?
- anything else you think is important

<b>Criteria of Evaluation and Grading</b>	
evaluation criteria/rubrics: <ul style="list-style-type: none"><li>• identity of company</li><li>• precision of proposal</li><li>• benefits of value proposition</li><li>• possible risks and set backs and solutions</li><li>• timeline</li><li>• costs</li><li>• clarity of proposal and writing style</li></ul>	evaluation scale: <ul style="list-style-type: none"><li>0 = no achievement</li><li>1 = poor</li><li>2 = average</li><li>3 = good</li><li>4 = excellent</li></ul>

## 2. Corporate Citizenship Advisor

In your team write a ca. 5-6 page proposal addressing “Corporate Collecting and Corporate Citizenship.” Your proposal can be written from the point of view of a team of consultants of an already established firm (i.e. BCG Boston Consulting Group) or as a start-up that wants to launch a first project within the corporate world. Pick a client, an existing company, in need of a comprehensive project to add value to the company through collecting art and cultural outreach, mentoring, and partnerships. Make sure to study your client well and then position your advice strategically.

In your proposal, address the following points:

- specify is your identity: established consultant firm or start-up business?
- describe your client in detail
- draw from the case studies to conceptualize your proposal/project
- define your value proposition in detail
- how will your value proposition be implemented?
- how will your client profit from your project?
- what are possible set backs or obstacles?
- put together a timeline for the realization of your proposal
- cost/HR estimate
- anything else you think is important...

Criteria of Evaluation and Grading	
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## 3. Art Market App

In your team write a ca. 5-6 page proposal for an app that helps art collectors to get updates on the contemporary art market. Your proposal can be written from the point of view of a team of consultants of an already established firm or as a start-up that wants to launch its first app.

In your proposal, address the following points:

- specify is your identity: established consultant firm or start-up business?
- what will your app be called?
- what does it look like?
- where does it range in the existing art market app offerings?

- who is your target audience (established collectors, young collectors, collectors of a specific type of art (i.e. photography)?
- to what other sites is your app connected?
- how much would it cost to build your app?
- what are possible set backs or obstacles?
- put together a timeline for the realization of your proposal
- cost/HR estimate
- anything else you think is important

<b>Criteria of Evaluation and Grading</b>	
evaluation criteria/rubrics: <ul style="list-style-type: none"> <li>• identity of company</li> <li>• precision of value proposition</li> <li>• benefits of value proposition</li> <li>• possible risks and set backs and solutions</li> <li>• timeline</li> <li>• costs</li> <li>• clarity of proposal and writing style</li> </ul>	evaluation scale: <ul style="list-style-type: none"> <li>0 = no achievement</li> <li>1 = poor</li> <li>2 = average</li> <li>3 = good</li> <li>4 = excellent</li> </ul>