

EAC INTERNATIONAL

Art Market Management

Level 1 state-certified diploma
(Official gazette 21/02/2008 or 27/08/2013)

PROFESSIONAL ENVIRONMENT : Antique or design stores, art galleries, museums or art centers, auction houses, valuable objects insurers.

PROFESSIONAL ACTIVITY : Art market managers are experts, both in art and management. They manage administratively, financially and legally while developing the marketing strategy at a local or international level. They know how to prospect and stock up. They can give an expert opinion on a work of art and establish conservation actions. They can set up art history conferences and exhibitions.

PROFILE : Art market managers are curious and mobile: they like to move, to visit artists' studios and to look for works of art. They work with intuition and have good taste. They are aware of current trends, contemporary creation and heritage conservation. They like history in relation to artistic creation. Art market managers are international: they speak several languages and go to exhibitions on a regular basis.



- ▶ **MBA One-year programme**
After 4 years of higher education
- ▶ **Master Two-year programme**
After 3 years of higher education

Fully taught in english programme

With the EAC **International MBA in Art market management**, become...

> AN EXPERT

Writing and publishing work is an indispensable condition in order to become an expert.

This expert takes part in the valorisation of the national and international artistic heritage through the identification and certification of the object or work of art. Some experts can also be gallery owners and antique dealers and can sometimes come to work with the court, auctioneers, collectors or museums. They must be able to match up information in reference books or catalogues while knowing how to detect time transformations and the eventual needs of repair on an object. Experts handle all types of objects: paintings, sculptures, tapestry, silverware, jewellery, watches, books, pieces of furniture and more. The work of authentication consists in ascertaining the origin, the nature, the technique, the date,

the author and the state of preservation of an object. They are sometimes led to pair up with scientists to define the nature of a material or date of creation with certainty. The experts often have to make complementary research in order to confirm their judgment or clarify some matters of dispute. Then, they can draw up identification sheets with the entire criterion collected.

Example : Ancient photography : Anne-Laure Périchon

During her last year at the EAC, Anne-Laure Périchon was recruited as an expert by Antiquités Photo Verdeau and worked for several years in this gallery specialised in ancient photography. Later on, she started working for herself in order to fulfil her passion.





> ARTISTIC HERITAGE MANAGER

Artistic heritage managers help their clients create or increase the status of their artistic heritage with pieces of art or prestigious pieces of furniture. They are both very educational and commercial as they must be able to convince their clients of the legitimacy of their placement advice. With a view to find the best strategy and tax benefits, a thorough knowledge in finance and heritage law is mandatory as well as a real knowledge in art market and an expert look on the pieces of art that they suggest. Artistic heritage managers negotiate with their interlocutors to get the best selling and purchasing conditions; they are therefore tax specialists, financiers and experts of the international art market.

Example Paintings, furniture, pieces of arts : **Magali Fermon**, artistic heritage manager. Magali Fermon created her own company in artistic heritage management and now works with private customers. She is in charge of purchasing and selling goods or investing funds for these art lovers.

Example Contemporary art market manager : As an art advisor, **Eglantine de Ganay** advises the biggest art collectors in Europe and in the United States. She shares her taste for artists coming from emerging countries, mainly in Asia. She organizes artists exhibitions among which an exhibit in London on contemporary artists from Iran and one in Paris focused on the work of world famous artist from Pakistan, Rashid Rana.

> CULTURAL HERITAGE INSURER

Art objects insurers advise their customers (collectors, galleries or museums) on how to minimize risk, set up contracts and warranties while guiding them through the estimate and management of their collection. Therefore, cultural heritage insurers must have a strong knowledge in insurance law as well as in art history, making them art and insurance experts. They can work with companies, regional authorities or institutions that own pieces of art within their premises that they want to protect. The cultural heritage insurer needs to have listening and commercial skills and a taste for beautiful objects.

> GALLERY OWNER (NON SPECIALIZED)

Non specialized gallery owners are merchants: they sell the work of not very well-known living artists. These artists do not fit into a modern line but they follow a pictorial tradition that requires technical mastery as well as a known practice of drawing. Non specialized gallery owners are mobile; they have multiple exhibitions in atypical locations in order to find new customers who are not collectors but art lovers. They are often located outside of Paris and take part into the standing of local artists; they are not only merchants but also managers.

> GALLERY OWNER (SPECIALIZED)

Specialized gallery owners offer the work of well-known artists. Contemporary art gallery owners discover new talents when ancient art gallery owners increase the value of the works of art. They are merchants and sell ancient, modern or contemporary paintings, always following an aesthetic line. By selecting the works they expose, they are the reason an artist becomes popular. Specialized gallery owners are also experts into the time period they represent. They work at an international level, taking part in fairs and events and therefore must have international management skills in order to win the loyalty of collectors. They are curious and dynamic.

> ACQUISITION MANAGER

A museum or a private foundation that does not acquire new works is a dead space. It is crucial to constantly enrich the permanent collections and to follow the art market in order to preserve as much work as possible while attracting visitors. Acquisition managers do not take their decision without other professionals' support. In big structures, there is generally an acquisitions committee made out of the director of the museum, curators, collectors, patrons and friends of the museum. The acquisition manager decides on the purchases, gifts, donations as well as legacies and therefore needs to have knowledge not only in art history but also in management and administration in order to optimize the acquisitions budget. Works of art negotiations can be long and delicate; force of persuasion and patience are needed.

> FAIR ORGANIZER, EXHIBITION CURATOR

Exhibition curators are in charge of all the levels of organization of an exhibition. They choose the works of art, the artists and sometimes the location of the event. They are the intermediary between the artists, the institutions and the Medias. They possess excellent writing skills that they use when writing the exhibition catalogue. Exhibition curators work on the content and the conception of a thematic exhibition with a cultural, educational or commercial purpose for the benefit of a public institution, foundation, company or gallery. They can be led to work on the communication campaign to promote the event, to define and manage the exhibition budget, to define the targeted audience and to work around the material and technical constraints. Once these factors are known, they plan the realization of the project and start its execution. Exhibition curators are both stage directors and producers, they perfectly know the objects that they are highlighting and selecting for a specific thematic. Exhibition curators sometimes have this role only temporarily, they are in charge of the organization of the event because they are in charge of the section of the museum that is concerned by the exhibition. They can then be cultural heritage officers.

Example International Fairs : Eric le Maillot, curator of the **FIAC**. «My dissertation was a springboard to contemporary art. A lot of sleepless nights, stress, encounters, exciting interviews and a professional network setting up throughout the year. Writing and researching allowed me to move forward into the professional world. I started as an EAC intern at **Reed-Expo** and slowly gained responsibility to become general curator of **the International Contemporary Art Fair (FIAC)**».

> MUSEUM, FOUNDATION, COLLECTION DIRECTOR

Depending on the size of the structure, the director of a foundation, private collection or private museum plays several roles: human resources, marketing, intern or extern communication, finance, artistic counsellor... Many



big companies create foundations in order to get involved into cultural and human projects that give some sense to their actions. Running a foundation implies defending strong convictions that often belong to the company or regional authority that the foundation is attached to (Fondation Cartier, Fondation Hermès, Fondation Dapper...). Foundation directors need to support the people who work outside the sphere of the company, they are curious and ready to discover new artists, support unknown works and defend innovative or exceptional initiatives. A foundation can directly help artists to finance their projects, to expose their works or to find a studio. Foundation directors also have the role of exhibition and gallery directors. They must develop their network, have an interest in the contemporary art scene as well as in antiques, modern art, fashion etc. They travel regularly in order to discover new talents and promote the foundation.

Example Museum direction : **Nicolas Surlapierre**, curator at **Lille Métropole Museum of Modern Art** has worked as the director of **Belfort Museums** and director of the **Matisse Museum** of Cateau-Cambrésis.

Create connections with participants from different countries and cultures.

Meet leading experts of the art field

The EAC Faculty

The EAC professors are all experts of the cultural industry selected among the best.

James Pidcock

James Pidcock is a curator and gallery owner specializing in commissioning editions and multiples by emerging and mid-career artists. As a lecturer at EAC, he focuses on engaging the students; exploring the vital area of working with and representing artists within the complex networks that exists in the art world from the gallery system and curating exhibitions, through to art fairs and biennales as well as the fascinating environment of the artist's studio and how art works are created.

Tristan van der Stegen

Tristan van der Stegen is an independent consultant specialized in training, communication and project management linked to contemporary art. A graduate of the London School of Economics, he has worked for art institutions (the London Institute of Contemporary Arts, Délégation aux Arts Plastiques, UNESCO), international art fairs (FIAC, Drawing Now), galleries and corporate companies. In 2014, he created English for Culture, a training center for international cultural organizations addressing English speaking audiences. Tristan van der Stegen has been teaching at the EAC since 2013, in the International MBA program, Art, Culture and Luxury management.

Séverine Dupuy-Busson

Séverine Dupuy-Busson is a lawyer at the Court, doctor of Law, professor at Evry-Val d'Essonne University and a member of the French Association for media rights and culture. She has been teaching at the EAC for 10 years, exploring with great and vivid imagination the contemporary legal issues. Séverine Dupuy-Busson explores the contemporary legal issues: «The freedom of expression on the Internet: the social Medias (Facebook, Twitter...) are not lawless places. Workers who criticize their hierarchy on Facebook can be dismissed, an Internet user who created a group denigrating the Police was condemned and the death of a participant of a giant aperitif in Nantes that was organized via Facebook was controversial. Yet, despite these very numerous disputes, many users of these Medias tend to forget or chose to ignore the fact that there is no legal loophole on the Internet».

And many more...

The EAC teaching faculty has over 350 speakers, including more than thirty PhD Professors. They publish research work, thus contributing to the dynamics of teaching at the EAC as well as promoting deep thinking and self-questioning.

Testimonials

■ The school in general and specifically my Master helped me gain general knowledge. My program allowed me to discover and prepare to face the professional world through rich, dense and intense meetings with professors.

Khadija Hamdi
Master graduate

■ When I entered the EAC I lacked knowledge in art history and did not have the rudiments in art objects expertise, such as paintings or furniture. Thanks to the quality of the professional speakers, I gained great knowledge in all the fields of the art market in only two years.

Diane de Fonscolombe
Master graduate

■ Thanks to the close relationships that EAC students build with their professors, I was able to build professional connections with some of my former professors who became my customers. I doubt that this would have been possible if I had been to University.

Guillaume Champavère
Master graduate

■ Throughout my entire Master program at the EAC I learned a lot thanks to the professors and professional speakers. Most of them are coming from the art market professional world and they taught me a lot about the realities of the market today.

Maxime Roudil
Master graduate

Master Two-year programme (120 ECTS)

After a Bachelor's degree

Level 1 state-certified diploma

(Official gazette 21/02/2008 or 27/08/2013)

MASTER IN ART MARKET MANAGEMENT*

International Master label Ideart

MASTER 1 (60 ECTS)	FUNDAMENTALS OF MANAGEMENT > Marketing & Communication > Laws and regulations > Accounting and finance > Cultural policies	ART MARKET MANAGEMENT > Structure and economy of the art market > Modern & contemporary art > Contemporary art market > Art and new technologies > Scientific principles of examination of work of arts	> Management of national and international exhibitions and fairs > Organisation & international law of the art market > Identification, estimation and authentication > Insurance of work of arts > Traffic of cultural heritage	FINAL DISSERTATION		2 MONTHS COMPULSORY INTERNSHIP
MASTER 2 (60 ECTS)	MANAGERIAL SKILLS > Cross-cultural management > Strategy, marketing and communication > Fundraising and Patronage > Financing and E-commerce > Entrepreneurship > Project engineering	ART MARKET MANAGEMENT > Management of auction houses > Management of cultural heritage and collections > Organisation and economy of international fairs > Collections: management, improvement & display	> Design > Artists management and promotion > Installations & productions > International contemporary art (Asian / South America / Arabic...)	PROFESSIONNAL PROJECT		3 MONTHS COMPULSORY INTERNSHIP

Languages* : French courses / English e-learning

MBA One-year programme (60 ECTS)

After 4 years of higher education or a Bachelor's degree and 3 to 5 years minimum work experience

MBA IN ART MARKET MANAGEMENT*

LUXURY MBA (60 ECTS)	MANAGERIAL SKILLS > Strategy, marketing and communication > Laws and regulations > Accounting and finance > Cultural policies > Project engineering > Cross-cultural management > Fundraising and Patronage > Entrepreneurship	ART MARKET MANAGEMENT > Management of auction houses and galleries > Art and new technologies > Management of international exhibitions and fairs > Collections: management, improvement & display > Artists management and promotion > International contemporary art (Asian, South America, Arabic...)	PROFESSIONNAL PROJECT		3 MONTHS COMPULSORY INTERNSHIP
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Languages* : French courses / English e-learning

Languages

► **English:** For non-English native speakers, English enhancement courses will be provided during training. Language learning at the EAC is dynamic and in self-training thanks to an E-learning platform.

► **French:** In order to welcome non-French native speakers at best and facilitate their integration in France, the EAC provides French methodology and culture classes as well as unlimited access to the E-learning platform.





Thinking, research and practical skills acquisition

Dissertation

The dissertation stems from organised thinking and research focused on a specific topic. This work is an essential tool for launching a professional career, since it enables students to create a network through meetings with major actors of the artistic and cultural environment: curators, foundation directors, auctioneers, dealers, designers, exhibition or festival organisers, etc. Students thus come to be recognised as particularly competent in one or more fields of the art market.

A few examples :

- International trade of works of arts in France
- Auction sales on the net
- The Chinese art market
- African art through fetishes

A few examples:

- Launching of a Concept store for cross-cultural fashion and art goods
- Creating an online art platform
- Exporting the Biennale des Antiquaires to Qatar
- Creating an African contemporary art guide

Internships

Internships will allow students to enrich their academic knowledge by getting hands-on experience and gain valuable experience that can make them more marketable to employers.

The main goals of the internship are to:

- discover the multiple aspects of the functioning of a business
- promote the personal and professional integration of the student to a team in the field of activity
- evaluate ones skills in regards of the profession
- take part in projects
- be in contact with professional experts

A few examples:

- **Alliance Française in Chicago**, Administration, communication and organisation of cultural events
- **Artcurial**, Expert assistant for the Modern art department
- **Christie's France**, Business Management department: taking part in the good execution of sales and updating and monitoring sales results.
- **Maison Lalique**, Assistant to the Communication and heritage department
- **De Jonckheere Gallery**, Implementation logistics
- **Sotheby's France**, Inventory and sale preparation for the tapestry expert



Professional project

The professional project is designed to be a training ground for the development of professional skills. Students work throughout the year with one or more professionals to complete the project. They acquire human resources and coaching skills. The task consists of four assignments: a sectoral study, a development initiative, an innovative operational project and an artistic or cultural project. Students form teams taking into consideration the realities and needs of the international art market.

With **30 years experience**,
the EAC is the higher education group of reference
in the art market business

Key points

- School ideally located in the heart of Paris
- Programme fully taught in English
- Level 1 state-certified diploma
- One or two-year programme
- International faculty
- Professional field trips
- High level academic training
- Internship opportunities

REQUIREMENTS

International MBA Manager of the Art Market

Students capitalising a minimum of 180 ECTS and holding :

- A Bachelor's degree to apply for the **Master Two-year programme**
- 4 years of higher education or a Bachelor's degree and 3 to 5 years minimum work experience to apply for the **MBA One-year programme**
- English level
 - ▶ IELTS 6
 - ▶ CECR B2
 - ▶ TOEIC 785
 - ▶ TOEFL 505

Admission Procedure

- ▶ Download the application form on our website and send it together with your resume (CV) and a cover letter Applications can be sent as early as December preceding the Academic year. General knowledge test in English
- ▶ Admission is subject to a motivational interview focusing on: visits to cultural sites, readings of journals, artistic practices (if any), professional experiences and the ability to communicate in English.

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