Art /Bus/Educ. 434. The Museum: Culture, Business, and Education

Spring 2011, THR 3-5:50pm

**Instructors:**

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**Texts**: All assigned readings and web resources are located in your Blackboard accounts.

**Please note that the material posted in Blackboard for this course is copyrighted and may be used for educational purposes only. No portion of the texts, presentations, films, videos, web links and other material can be reproduced in any format including electronic downloading or sharing of files.**

# Class Overview

This course is an interdisciplinary, in-depth study of museums from the perspective of art, business, and education. This class will analyze how artistic values, business and management issues and educational projects are linked within museum practices. This term the class will visit 5 LA/local museums.

As a result of our museums visits you will be exposed to a series of interconnected issues related to art and its history, education and business. The field trips, lectures, discussions, guest speakers and interdisciplinary activities will allow you to understand the complexity of each discipline, investigate the significance of these connections within the museum, and examine their roles in defining the dialogue with the international and local community.

This course is a great opportunity to reflect about museums and their role in contemporary society. There is a lot of material to cover and many new concepts and issues to discuss. Come to class/museums prepared to discuss the weekly topic.

**It is vital that you understand that this class requires considerable travel. For the 5-6 times that we travel down to LA, you will need a minimum of 1 hour travel time before class (probably 90 minutes for MOCA) and a minimum of 1 hour travel time after class. Simply put, a class immediately before/after this one will be problematic.**

**Art History**

The course will comprise art history analysis based on the examples available at the museum. It will also include discussions about collecting art, museum displays, organizing exhibitions and other relevant issues related to art and museum practices. Visits to specific exhibits within the museum and departments will also be included. In addition, curators and other museum professionals will give presentations and interact with class activities.

**Business**

You will learn business aspects of running a museum, developing exhibitions and maintaining collections. Discussions with museum specialists working in these departments will be included. The discussions may be limited to public information. Museum professionals will be invited to discuss various issues relating to financial, administrative and other organizational issues.

**Education**

The visits to these museums will expose you to the educational projects, programs, and materials developed and used by the museum. Specifically, the course will analyze how the education programs address a wide range of visitors including adults, and most importantly school children with diverse cultural backgrounds. Discussions with education curators are included

**Learning Outcomes**

Students who successfully complete this course will be able to:

* Describe, understand, and analyze the connections between art, business and education within museum practices
* Identify and understand unique perspectives on the role of the museum in contemporary culture
* Utilize projects, discussions, and presentations to examine the role of the museum as a cultural institution and its appeal to a variety of audiences.
* Critically analyze the specificity of museum practices integrating the management functions of planning, organizing, controlling, and leading.

**Requirements**

In addition to your assigned group tasks, you are responsible for the posted readings and web links, the information given to you on handouts and posted on Blackboard, and any other information given during class time**. Please check Blackboard at least once a week for updated information/announcements on such matters as upcoming projects, assignments, locations etc.**

**Field trips and Attendance**

Due to the nature of this course your active involvement is expected. If you have emergency medical or personal problems, please contact your group and professors so that another can fulfill your obligation. **In addition, you will need to ensure that you have transportation to/from LA.**  You are encouraged to ride-share with others/teammates. Doing this saves the planet and uses your travel time well. T**o participate in off campus activities, university policies require that you sign a waiver.** We will provide the waiver on 3 Feb.

## Grades

We will use the +and - symbols in grading. Three specific performance criteria will be used to determine your grade. Details for each follow. Assignments/ reflections/ exercises/ reports will be submitted electronically. Electronic submissions allow you to share your thoughts with your colleagues. **The exact procedures for electronic submission will be discussed in class.**

**Class Participation:**  **15%**

Participation is an essential component of this course. It is necessary that you take an active role in this class, establish a meaningful dialogue with your peers and be engaged in the entire learning process. Simply put, we expect you to participate in class discussions by sharing your own insights and experiences and providing feedback on other students’ ideas. In grading class participation we will look at four specific dimensions to include: (1) the quantity & (2) quality of your class comments/contributions, (3) the extent to which you take responsibility for your group and ensure its success, and (4) overall classroom conduct. More on each of these dimensions follows:

**1:** Quantity involves the extent to which you participate in classroom discussion and involve yourself in various group exercises/discussions during the semester. Obviously, being absence from class negatively impacts your performance.

**2:** Quality of classroom participation involves: (a) r**elevance** – does the comment bear on the subject at hand? (b) R**esponsiveness** — does the comment react in an important way to what someone else has said? (c) **Importance** — does the contribution further our understanding of the issues at hand? Is a connection made with other cases/issues we have analyzed?

3: Groups can be difficult. They require more considerable time due to their coordination “issues”. Successful groups have team members who contribute fairly, demonstrate flexibility, and show high emotional intelligence.

**4: Classroom conduct:**  Every class has an *“esprit de corps”*  -- an overall spirit. Positive classes have students who engage in small acts of kindness, lend helping hands to fellow students, show positive emotion, and demonstrate a desire to learn and actively engage materials. A negative spirit comes about when students arrive late, leave early, complaint and/or whine about class expectations. Student behaviors that positively impact the “espirt de corps” of The Museum add value to the class and should and will be rewarded.

**Museum Reports, Reading Summaries & Reflections, Web Reports:** 25**%**

*Reading Summaries*: To add value to your group, establish a meaningful dialogue with your peers and enhance learning it is important that you build upon a solid foundation. We have posted in Blackboard under both external links and E-reserves a set of readings that you are to read/visit and then briefly summarize (a 1 paragraph summary is adequate). These readings have been selected to inform about museum issues pertinent to this class. In each summary briefly state:

1. The key points made in the article (however, don’t just copy the abstract--should one exist for the reading but instead create your own your reactions, thoughts, and reflections upon materials presented in the article and/or webpage).

2. How this information enhances/informs your understanding of museums and later on enhances your group project.

Reading reports are due on the dates noted in the course outline. Your will find assigned readings under blackboard, subsection EReserves by date. So for example, your assignment for 2/3 is to read 4 articles and provide summaries for each of the articles.

*Museum Reflections*: You are to post informal reflections about each museum visit/activity meeting (one paragraph). While we want you to personalize these reflections, the reflections could include (but not limited to) such things as: what was the most memorable thing about the museum? What did you like/dislike? Why? Describe a couple of “moments of learning” or learning experiences etc. These reflections are due one week after the specific museum visit. Obviously, missing the museum makes its reflection really difficult.

*Web Reports*: You are provided links to a number of web sites. Provide 1 paragraph summary of key data/information found therein.

**Group Project: 60%**

Students will work in teams of 5 or 6 to generate and later present a creative and innovative consulting report. Groups may be self-chosen but each group must have some diversity in student majors. In others words, no group can be comprised of only art history majors, business majors etc.

In essence, the major project in this class asks the group to imagine that they have been hired as consultants by a museum to research and provide answers to the following questions (either or both): **HOW CAN WE ATTRACT AND RETAIN (increase number of repeat visits) A YOUNGER AUDIENCE?** And/or **HOW CAN WE ENHANCE VISITORS ENJOYMENT/SATISFACTION?**

At this point, your Professors are undecided rather to assign/allow groups to choose a specific museum or make the project more general. Indeed, we are open to your input. That is, what do you think? Really? Why this?

Another possibility is to require groups to develop a project that would benefit dialogues between the visited museums, the public, and other “stakeholders” in the museum world. The project will require that the group utilize and incorporate materials from each of the three disciplines this class draws from: art, art history, and business.

Either way the project must include and demonstrate significant research conducted. Things to consider:

1. What is the “value addedness” of your project? That is, how does your project help the “sponsoring organization”?

2. How have you used research/data to support your recommendations? The most convincing recommendations have factual support. Your job is to use the resources from this class, the visited museums (single or collective) and other sources to generate evidence-based solutions. Two concepts are key: brand awareness and customer satisfaction. Both of these concepts have been extensively researched in for-profit organizations, less so in museums. Research what other museums/ art institutions are doing. Compare with other projects events/ etc. in art, culture, education and entertainment. Which ones are able to attract this audience? How do they do it? Would it work for the museum? Make sure this has not been done before by the museum.

3. How do your solutions support the mission of the museum(s)? Bottom line – if this isn’t clear to your group it will not be clear to the museum. Some suggestions here include:

A. Get a copy of the mission statement/mandate of the organization you are interested in.

B. Reflect upon and examine key elements of that statement. Explore such things as: Who is being served? What is being offered? How are they “delivering” their service/product? Etc.

C. Based upon your own experiences and your research on the organization, discover where/how they are failing to fully accomplish the mission/mandate they have given themselves.

D. Consider performing a SWOT analysis. SWOT stands for: Strengths, Weaknesses (internal issues) // Opportunities, Threats (external issues). Good recommendations help the organization overcome threats/weaknesses and/or help them enhance strengths/opportunities. Trend analyses are especially helpful here.

4. Finally, your specific recommendations/solutions must address:

A What museums/departments you are including in your project (and why?)

B How will your project integrate the present programs/projects/exhibitions and collections of the museum(s)? **BUT make sure you are not duplicating existing programs.**

C What is the educational and art historical merit of your project?

D What financial resources will it take to implement your recommendations?

E What is the best way to implement your recommendations? As part of this you should explain who will be involved and how–include both the members of your group and the museum professionals who would participate.

The project has several steps/phases. Please check the course outline for specific deadlines. Each step of the project will be reviewed by both faculty and returned to you with comments to help you develop the next phase of the project. **Further, please notice that each of the phases is allocated a grade % – this is significant! It means that you need to be on top of the project from the beginning. Failure to do so will lead to a poor final grade even if you do a terrific job on the final project!**

**Phase 1: 5 ideas: e**ach idea must include a brief (2-3 sentences) description of the project, which must include a justification for the educational, artistic and business value of the proposed project. You will be downgraded if your group has less than 5 ideas.

**Phase 1b**: With additional reflection and faculty input, your group must then select one idea and write an abstract (one paragraph). You must also explain why you have chosen this idea and exactly how you came to this decision (3-4 sentences).

**Phase 2: Proposal**

The proposal must include the abstract and be a well-developed narrative in which you include:

1. Justification for you proposal
2. Describe the specific components of your project
3. Outline the people involved
4. Develop a realistic timeline
5. Describe and assign task for all members of the group; Imagine you are submitting this to the museum for its initial approval.

The proposal must be at least 6-8 pages long (text). The proposal must have a professional appearance with supplemental material to include: bibliography, preliminary budgets, images, diagram, etc. Electronic formats (webpages, etc.) are encouraged.

**Phase 3: First draft**.

For this step image that the museum is interested in your project and would like to see a more detailed/supported proposal. Therefore you have to develop a convincing narrative for the value of your project supported by extensive supplemental material. Use the proposal as a starting point. You should also include the abstract (you may need to revise it).

The narrative of the draft should include references to the texts used in this course, as well as your/your colleagues’ museum reflections, reading reports, etc. Texts, ideas and comments must be credited to the authors. These references should support and emphasize the value of your project. Use comparisons to other museum activities (you can do the research on the web) and highlight how your project is both unique and meaningful for the specific museum and its mission.

The supplemental material should include: outline of the activities, implementation of the project, itemized budget, role and tasks of each member of the group, etc. Include maps, diagrams, pictures, and illustrations. The first draft is a “work in progress”. It must be typed and stapled. Do not use plastic covers, etc.

The total number of pages for the final projects is 20(text). You should try to get as much done as possible for this stage to make your life easier at the end of the semester.

While working on the draft you must also start thinking about the presentation.

**Phase 4: Presentation**

A particularly effective way to wind up our class and reinforce the learning that has taken place is to have each group prepare a presentation of their project.  On April 28, every group will be given class make to prepare and rehearse its presentation. On May 5, groups will present. The presentation should have significant visual and textual support/material (PowerPoint presentation, video, etc.) and all group presentations should be between 10-15 minutes with 5 minutes for Q & A.

While the content of the presentation is the materials you produced for the project, presentations should have certain style elements. These include:

(a) Appropriate planning (Groups have 15 minutes max – we will give a 2 minute warning and then cut off the presentation at the 15 minute mark.)

(b) The presentation should be lively. A lively presentation is more than just reading factual statements – prepare yourself to speak extemporaneously.

(c) Remember that good speakers (1) make considerable eye contact with their audience, (2) speak clearly and loudly enough so that the person furthest away can hear you and (3) present a professional image –that is they dress to impress.

(d) Demonstrated mastery of topics under discussion. Topics add value and are information rich.

(e) Professional appearance – both the PowerPoint (other visuals) as well as the presenters.

**Phase 5: Final project.**

The final project is a revised and improved version of the first draft. It must be typed (electronic formats are encouraged) and presented in a professional manner. It must include the items outlined in the first draft. The final project is due 5/5/11

**THE GROUP PROJECT INCLUDES:**

Initial concepts/ideas and accompanying abstracts 5%

Proposal 5%

First draft 10%

Presentation of Proposal 20% due 5/5

Final Product 20% due 5/5

**Academy Dishonesty**

Academy dishonesty will not be tolerated. In keeping with university policies and standards of academic, art, education, and business ethics any work must be your own. Any form of cheating, fabrication, facilitating academic dishonesty, and/or plagiarism will result in an automatic F in the course and is grounds for expulsion from the university. You are better off to spend your time studying and learning about the topics. Refer to your student handbook and the CSUCI catalog for more information. If you have any questions about what constitutes academic dishonesty, please let us know. If you need help during the semester, please see let us know as soon as possible. We are here to help you.

***Students with disabilities needing accommodations should make requests to Disability Accommodation Services, Bell Tower, East Wing, and Room 1769, 805-437-8528.  All requests for accommodations require appropriate advance notice to avoid a delay in services. Please discuss approved accommodations with us.***

COURSE OUTLINE AND ASSIGNMENTS\*

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| **Date** | **Topic** | **Assignment(s)** | **Location** |
| 1/27 | Review course requirements |  | Campus |
| 2/3 | Intro to art, museums, business  Form Groups | ReadSum1 | Campus |
| 2/10 | The business of museums | Web Report1/ReadSum2 | Campus |
| 2/17 | The Getty | ReadSum3 | Getty Center – just off 405 |
| 2/24 | Symposium | Getty Reflection;  Web Report2 | Campus – but not BT 1402 -- tba |
| 3/3 | Museum of Contemporary Art |  | MOCA-downtown LA |
| 3/10 | Hammer | MOCA Reflection | Hammer -- UCLA |
| 3/17 | Group work, other | Phase 1 Group Project | Campus |
| **3/24** | **SPRING BREAK** | **NO CLASS** |  |
| **3/31** | **Cesar Chavez Holiday** | **NO CLASS** |  |
| 4/7 | Getty VILLA | Proposal Group Project | Malibu |
| 4/14 | Carnegie | Villa Reflection | Oxnard |
| 4/21 | Getty Center | Carnegie Reflection  1st Draft | Getty Center |
| 4/28 | Group work/prepare project | Getty Reflection  Return 1st Draft | Campus |
| 5/5 | Group Presentations | Final Project | Campus |
| 5/12 | Wrap-up/Return work |  | Campus |

\*Subject to change as circumstances may change