

MST 500 Introduction to Museums

Fall 2009 Section: 001

Tuesday/Thursday 4:00 – 5:15, Figge Art Museum

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Office Hours: T/R 3:00-4:00 at the Figge Art Museum and W 2:00-4:00 at WIU-QC, Moline; or anytime by appointment

Purpose:

This course will provide students with an overview of the purpose, function, and history of museums and their role in society. Students will be introduced to all of the disciplines within the museum and will discuss recent issues in the field. Students will be required to read and respond through writing and presentations to course readings. Additional readings, responses, and presentations will allow students to explore their own interests in the field.

Goals:

- ✓ Defining museums and the museum experience
- ✓ The history of museums and their functions
- ✓ An overview of professional practices in museums
- ✓ Organizational structure and theory
- ✓ Students own interests in museum work using a constructivist theory approach
- ✓ Hands-on experiences using the resources of the Figge Art Museum

Required Course Textbooks:

Alexander, M. (2008). *Museums in motion*. AltaMira Press/American Association for State and Local History.

Ambrose, T., & Paine, C. (2006). *Museum basics (The heritage: Care – preservation – management)*. Routledge, 2nd edition.

Genoways, H. H. (Ed.) (2006). *Museum philosophy for the 21st century*. AltaMira Press.

Collins, J. (2001). *Good to great: Why some companies make the leap...* Collins Business. **Plus**, *Good to great and the social sectors: A monograph to accompany good to great.* Harper Collins, 2005.

Additional Texts to Add to Your Library (not required): Chapters from these selections will be provided in class or on our *Western Online Website*

Anderson, G. (2004). *Reinventing the museum: historical and contemporary perspectives on the paradigm shift.* AltaMira Press.

Bohlman, L. G., & Deal, T. E. (2008). *Reframing organizations: Artistry, choice, and leadership.* Jossey-Bass, 4th edition.

Cuno, J. (2004). *Whose muse? Art museums and the public trust.* Princeton, NJ: Princeton University Press.

Karp, I., Kratz, C. A., Szwaja, L., & Ybana-Frausto, T. (2006). *Museum frictions: Public cultures/Global transformations.* Duke University Press.

Kirshenblatt-Gimblett, B. (1998). *Destination culture: Tourism, museums, and heritage.* University of California Press.

Marincola, P. (2007). *What makes a great exhibition?* Reaktion Books.

McKercher, B., & DuCros, H. (2002). *Cultural tourism: The partnership between tourism and cultural heritage management.* Routledge.

Villeneuve, P. (2007). *From periphery to center: Art museum education in the 21st century.* Reston, VA: National Art Education Association.

Weil, S. (2002). *Making museums matter.* Washington, DC: Smithsonian.

Course Assessment:

Assignments are due on a given date. Late work **will not** receive full credit.

1. Weekly participation and reading response papers 20 points (20%)
 - Reading response papers (10)
 - ✓ 1(min) - 2 pages (max) typed. Brief summary of readings and then a comparison/contrast of the readings for the day. In your summary include your own reflection. Choose a style, Chicago, MLA, or APA, and provide references.
 - Course blog (5)
 - Museum comparison paper (5)
2. Historical perspective presentation 10 points (10%)
3. Organizational frames presentation 10 points (20%)
4. Leadership paper 10 points (10%)
5. Membership/Volunteer/Marketing project 10 points (10%)

6. Final project 30 points (30%)
- Annotated bibliography (individual) 5 points
 - Group paper 15 points
 - Group Presentation 10 points

Grading Scale:

90 – 100 points = A

80 – 89 points = B

70 – 79 points = C

60 – 69 points = D

59 points or lower = F

Academic Integrity:

Academic integrity is of utmost importance to the university and all graduate level academic programs. To review WIU's policies, please visit <http://www.wiu.edu/policies/acintegrity.php>

Attendance Requirements:

This class is dependent upon your participation. Excused absences will be negotiated with the instructor through documentation. Each unexcused absence will result in a five-point reduction of the final grade. Four or more unexcused absences will result in a failing grade.

University Policy Regarding Student Accommodations:

In accordance with University policy and the Americans with Disabilities Act (ADA), academic accommodations may be made for any student who notifies the instructor of the need for an accommodation. For the instructor to provide the proper accommodation(s) you must obtain documentation of the need for an accommodation through Disability Support Services and provide it to the instructor. It is imperative that you take the initiative to bring such needs to the instructor's attention, as he/she is not legally permitted to inquire about such particular needs of students. Students who may require special assistance in emergency evacuations (i.e. fire, tornado, etc.) should contact the instructor as to the most appropriate procedures to follow in such an emergency. Contact Disability Support Services at 309-298-2515 for additional services.

Fall 2008 MST 500: Introduction to Museums

Calendar of Readings and Assignments:

* Readings are listed on the day they will be discussed.

Week 1 Introduction/Defining Museums

8/25 Introductions

8/27 Readings: 5 Museum Websites

Discussion Board: What is a Museum?

Response Paper: Generate a list of 5 essential museum websites with annotation to share with classmates and will be posted on course website.

Week 2 Museum Functions

9/1 Readings: (The below readings are found on our course website.)

American Association of Museums. What is a museum? Retrieve from <http://www.aam-us.org/aboutmuseums/whatis.cfm>

Van Mensch, P. Museological functions. Or, retrieve at http://www.muuseum.ee/et/erialane_arend/museuloogiaalane_ki/ingliskeelne_kirjand/p_van_mensch17/

Weil, S. (1999). From being about something to being for somebody: The ongoing transformation of the American museum. *Daedalus* 128(3), 229-258.

Response Paper: Compare and contrast. (1-2 pages typed)

9/3 Readings:

(This reading is on our course website.) Pitman, B (1999). Muses, museums, and memories. *Daedalus* 128(3), 1-31.

Handout. Cuno (2004) The object of art museums. In *Whose Muse? Art Museums and the Public Trust*. Princeton University Press and Harvard Art Museums.

Response Paper: Compare and contrast. (1-2 pages typed)

Week 3 Museums, Society, and Culture

9/08 Readings:

Genoways: Ch. 1, 2, 5 & 9

Response Paper: Compare and contrast. (1-2 pages typed)

9/10 Readings from Karp, I. et al. (2006). *Museum frictions: Public cultures/global transformations*. Durham, NC: Duke University Press:

Handout. Document in *Museum Frictions...* Declaration on the importance and value of universal museums.

Handout. Document in *Museum Frictions...* Art museums and the international exchange of cultural artifacts (American Association of Museum Directors)

Handout: Choose one of the following readings in *Museum Frictions*

- Musings on Museums from Phnom Penh
- Community Museums of Oaxaca
- Museumizing American Slavery
- Ghana's Cape Coast Castle Museum
- Sites of Persuasion... National Museum of Australia

Response Paper: Compare and contrast. (1-2 pages typed)

Discussion Board: What are your thoughts pertaining to museums returning objects collected in an earlier era to their national/cultural origin?

Week 4 Museum History

9/15 Readings:

Genoways: Ch. 3 & 7

Alexander: Ch. 1

Choose/assign in class one of the following chapters in *Museums in Motion*:

- The Art Museum
- The Natural History Museum

- The Museum of Science and Technology
- The History Museum
- Botanical Gardens and Zoos

9/17 Readings:

Handout. Bohlman, L. G., & Deal, T. E. (2008; 2009). *Reframing organizations: Artistry, choice, and leadership*. Jossey-Bass, 4th edition.

- Ch. 1 – Introduction
- Choose one of the following:
 - Structural Frame
 - Human Resource Frame
 - The Political Frame
 - The Symbolic Frame

Assignment Due: Group presentation on your museum type. Power point presentations should include a brief overview of the history of your museum type along with images/multimedia. Be creative. 10 minutes max (5-10 slides).

Week 5 **Organizational Frames: Management Styles**

9/22 Readings:

Collins: Ch. 1-4

9/24 Readings:

Collins: Ch. 5-9

Assignment Due: Group presentations on your organizational framework. This presentation should provide an overview of the attributes of the frame as well as providing a museum application such as interactive teaching component – role play, gallery experience, case study... Be creative.

Week 6 **Leadership**

9/29 Collins: Supplemental booklet on social sector

No class – keep reading and working on your leadership paper.

Association of Midwestern Museums (AMM) conference in St. Paul, MN

(The conference is **not required**, of course, but I hope some of you will join us...)

10/01 Readings:

Ambrose & Paine, C. (2006). Section 5-Units 77-85: The museum and its management.

Assignment Due: Your leadership paper will analyze how Collins' model for great companies relates to museum management. 6-8 pages.

Week 7: Collections: Collecting and Preserving

Guest: Andrew Wallace,
Figge Registrar

10/06 Readings:

Alexander: Ch. 8 & 9

Your Choice: Select a journal article related to collections, care, and management. (Example journals include: *Curator* and *Journal of Museum Management and Curatorship*...) Bring your article to class.

Response Paper: Compare and contrast. (1-2 pages typed)

Discussion Board: In our current economic crisis, maintaining collections and creating ideal conditions for objects may lack appropriate support. How should museums address collection preservation/conservation during our trying times?

10/08 **Meet at the Putnam Museum**

Guest: Chris Chandler,
Natural History Curator

Readings:

Ambrose & Paine: Section 3: The development and care of the museum's collections.

Genoways: Ch. 8

Response Paper: Compare and contrast. (1-2 pages typed)

Week 8 Curatorial and Exhibitions

10/13 Readings:

Alexander: Ch. 10 & 11

Handout. Storr, R. (2007). Show and tell. In *What makes a great exhibition?* Philadelphia: Reaktion Books.

Guest: Rima Gurnias,
Figge Associate Curator

Response Paper: Compare and contrast. (1-2 pages typed)

10/15 Meet at the Putnam Museum

Readings:

Handout. Cuno (2004) Roundtable discussion. In *Whose Muse? Art Museums and the Public Trust*. Princeton University Press and Harvard Art Museums.

Handout. Choose one of the following from *Museum Frictions*:

- Exhibition, Difference, and the Logic of Culture
- The Reappearance of the Authentic

Guests: Chris Kastell,
Ethnography Curator; Kelly
Lao, MST Student Curator

Response Paper: Compare and contrast. (1-2 pages typed)

Week 9 Curatorial & Education: The Role of Interpretation at Augustana Museum of Art

10/20 Readings:

Alexander: Ch. 11

On our course website. Museum exhibitions and the dynamics of dialogue. *Daedalus*, 128(3), 83-107.

Guest: Greg Gilbert in the Andy
Warhol Exhibition

Response Paper: Compare and contrast. (1-2 pages typed)

Discussion Board: Traditionally, exhibitions revolved around an expert/scholar's voice. Today, with an emphasis on community development and visitor-centered practices, exhibitions may include multiple perspectives from experts to novices. What are your thoughts on this ongoing debate?

10/22 Readings:

Villeneuve, P., & Love, A. R. (2007). Rethinking the gallery learning experience through inquiry. In P. Villeneuve, ed. *From periphery to center: Art museum education in the 21st century*, 194-204. Reston, VA: NAEA.

Museum Text handout.

Response Paper: Compare and contrast. (1-2 pages typed)

Week 10 Design and Installation

Guest: Dana Densberger,
Figge Exhibition
Designer

10/28 Ambrose & Paine: Section 2-Units 22-34

Select an exhibition review in your own discipline (Use Journals or news sources. Journals may include *Museum News*, *Curator*, *Visitor Studies*... and journals in your own discipline. News sources may include local newspapers or national such as, *The New York Times*, *The Chicago Tribune*, *The Washington Post*, and so on...).

10/30 Handout. Universal design.

Response Due: Compare and contrast two different museum exhibitions using Universal Design considerations. (3-5 pages typed)

Week 11 Museum Programming: Audiences and Cultural Tourism/Visitor Studies/Evaluation

11/3 Readings:

Alexander: Ch. 12

Ambrose & Paine: Section 2 Units 7-18

Genoways: Ch. 21-23

Response Paper: Compare and contrast. (1-2 pages typed)

Discussion Board: What do you feel are some of the most important concerns regarding audience development and retention?

11/5 **Volunteer Expo at the Figge cosponsored by DOVIA and WIU-QC**

Readings:

Handout. Destination Museum. In Kershenblatt-Gimblett, B. (1998). *Destination culture: Tourism, museums, and heritage*. Berkeley: University of California Press.

Handout. Korn, R. (2007). New directions in evaluation. In P. Villeneuve, ed. *From Periphery to center: Art museum education in the 21st century*. Reston, VA: NAEA.

Response Paper: Compare and contrast. (1-2 pages typed)

Week 12 Development/Fundraising/Membership/Volunteers

11/10 Ambrose & Paine: Section 5-Units 86-87

Find a grant (explanation in class).

Guests: Dan McNeil, Figge Development Director and Steve Mohr, Figge Grant Writer

11/12 Membership/Volunteers

Guests: Susan Horan, Figge Membership Director and Jennifer Brook, Figge Visitor Services Director

Ambrose & Paine: Section 2-Unit 39 (Friends and membership) and Section 5-Unit 91 (Volunteers)

Assignment Due: Mini-project membership/visitor/volunteer

This assignment allows you to choose to participate in a membership campaign, visitor study, or volunteer activity at the Figge Art Museum. Your project will include your reflection on the experience and a sample of collected onsite field notes. (5-8 pages typed)

Week 13 Communications: Marketing and Public Information

11/17 Section 2-Units 9-12:

Find a journal or news article related to museum marketing.

11/19 Abrose, T., & Paine, C. (2006). Section 2-Units 35-38.

Assignment Due: Bibliography for your final project. This is an individual contribution to your group project. 5 sources (min)

Week 14 No Class. Thanksgiving Break.

Week 15 Final Project Preparation

12/1 In-class working session

12/3 In-class working session

Discussion Board: Historically and theoretically, museums have shifted from a focus of teaching about culture to cultural inclusiveness and social action. What is the difference among these notions? What does this shift mean to you as a museum professional?

Week 16

12/8 Final Project Presentations

12/10 Final Project Presentations

Week 17

12/15 All final projects due to Ann in Figge mailbox or my office 220B, Quad Cities Campus by 5:00.

* The calendar of readings and assignments is subject to change although all attempts will be made to follow the schedule as presented to you on August 27, 2008.

* When possible, course handouts will be available on the class website on Westernonline versus handed out in class.

Assignments: will be explained in class prior to due date. Assignments replace reading response papers, which count as part of your participation grade.