

Instructor: Adjunct Professor, Rachel Saul Rearick
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Texts/Resources: Genoways, Hugh H. and Lynne Ireland; revised by Cinnamon Caitlin- Legutko.
Museum Administration 2.0. Rowman & Littlefield, 2017.
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Additional materials will be provided by the instructor in Canvas or during class.

COURSE EXPECTATIONS

Respect for Diversity and Inclusion: It is my intent that our time together in this course will create an inclusive space for each student, so that individuals from all backgrounds and perspectives will be well served by their experience. The diversity that each student brings to the space will be viewed as a resource. It is my intent to create an environment that is respectful of: ability, age, culture, ethnicity, gender, race, religion, sexuality, and socio-economic status. Your suggestions are encouraged and appreciated.

Transitioning Our Class to Other Modes of Learning: There may be circumstances that will require the instructor or the University to make a short-term switch to a fully remote environment. Should any of these circumstances occur, you will receive an email from the instructor with an announcement published on the Canvas site. It is highly recommended that you turn on your Canvas notifications to ensure you are kept informed.

Time Needed for Assignments/Class Preparation: Students should plan for individual class preparation to take approximately 1-2 hours per class. Time needed for individual assignments will vary depending on the assignment. In general, engagement in the course material and planning ahead will help you keep pace with the assignments and class discussions.

COURSE DESCRIPTION

Museums should aim to preserve, present, and interpret arts, culture, history, and sciences for the intended benefit of the public and society; as well as to create a third space for communities. All museums—regardless of budget, type, or size—face similar operational challenges (as well their own respective set of complications); which must be managed by stakeholders dedicated to executing their mission and goals.

In this course, students will gain a practical understanding of museum operations and the unique and multi-factored challenges of modern museum management. The course emphasizes museum standards and best practices, particularly within American art museums, as well as identifies resources both within and adjacent to the industry. Cross-cutting topics which will build upon MAM first year coursework include governance, financial sustainability, facilities, administration, visitor engagement and education, and collection stewardship. Additionally, case studies (via assignments and class discussion) address complexities in the museum field today such as diversity, equity, and inclusion in museum settings; issues in collections management, ethics, and deaccession debates; toxic philanthropy, and risk management.

The course surveys the many roles and responsibilities inherent in running a museum or non-profit arts organization and different kinds of arts management careers available within both large institutions and small, traditional museums versus alternative spaces, and the unique advantages / disadvantages / opportunities of each.

COURSE STRUCTURE

This course will utilize a series of readings, discussions, lectures, digital tools, and course-related assignments. Readings and online discussions will provide an important foundation on key topics and must be completed prior to each class. Lectures, in-class discussions, and digital tools will provide opportunities to further engage with the content. Course-related assignments will assess student learning in a range of topics. Course-related assignments and other details will be discussed in each class.

COURSE OBJECTIVES

Learning Objectives	How Assessed
1. Articulate museum functional operations and indicate how core standards, best practices, and clear policies are key components to effective museum management.	Participation in discussions and written assignments
2. Examine trends and discuss ethical issues in museum management regarding governance, collections, visitor engagement, financial sustainability, facilities, and risk management.	Participation in discussions and written assignments
3. Apply critical thinking skills and propose solutions to museum operational challenges.	Participation in discussions and written assignments

COURSE SCHEDULE

Please note that this syllabus is subject to change, including the order of content and assignments.

WEEK 1

**Class Welcome and Introduction to Modern Museums
 Governance, Leadership, and Organizational Structures**

Readings for this week:
Museum Administration 2.0
 Chapters 1, 2, 3, 6

AAM Core Standards for Museums (in Canvas)
 AAM Code of Ethics for Museums (in Canvas)

WEEK 2

Accessibility, Inclusion

Readings for this week:
Can Museums Be Neutral or Should They Take a Stance (in Canvas)
Museums as Third Spaces for Intercultural Dialogues (in Canvas)
Excerpts from The Revolution Will Not Be Funded (in Canvas)

WEEK 3

Programming, Interpretation, Community Trust

Readings for this week:
Museum Administration 2.0
Chapters 12

Take a Look Around: A customer journey analysis of the museum store (in Canvas)
Developing Wayfinding systems in museums (in Canvas)

WEEK 4

Collections Management, Stewardship, and Logistics

Readings for this week:
Twenty-One Ways to Buy Art (in Canvas)

WEEK 5

Budgets, Sustainability, Contributed & Earned Revenue

Readings for this week:
Museum Administration 2.0
Chapters 4 & 6

WEEK 6

Facilities Management & Risk Management

Readings for this week:
Museum Administration 2.0
Chapters 9 & 10

WEEK 7

Review of Modern Museums, Group Presentations

COURSE EVALUATION CRITERIA

Course grades will be calculated using the following assessments. Assessment descriptions are listed below and also posted in Canvas. Additional readings and videos will be assigned and students will be expected to participate in conversation around those components during class, however points will not be assigned to those items. Each of those readings and videos are listed in Canvas with due dates.

Use of AI:

To best support your own learning, you should complete all graded assignments in this course yourself, without the use of generative artificial intelligence (AI). Please refrain from using AI tools to generate any content (text, video, audio, images, code, etc.) for an assignment or classroom exercise. Passing off any AI generated content as your own (e.g., cutting and pasting content into written assignments, or paraphrasing AI content) constitutes a violation of CMU's academic integrity policy. If you have any questions about using generative AI in this course please email or talk to me.

Assessment Description	Possible Points	Due Date
Written Assignment: Memorable Museum Visit	10	Sept. 2, 2024 by Noon
Written Assignment: Museums and Neutrality	15	Sept. 11, 2024 by Noon
Acquisitions and Conservation Policy for a Case Study	25	Sept. 18, 2024 by Noon
Group Assignment: Museum Wide Project Plan	25	Oct. 2, 2024 at 3:30PM
Group Presentation: Museum Wide Project Plan Presentation	20	Oct. 9, 2024

Written Assignment: Memorable Museum Visit = 10 Points

Due September 2, 2024 by Noon

Write a short essay (750 - 1000 words) about a significant museum experience that made an impact on you, whether positive or negative.

The essay should describe your experience in detail, and help the reader understand why this made an impression on you; and can be focused on anything you choose (from the presentation of art, programs offered, the facility, or even staff interaction - for example). If the experience was positive, point out who or what specifically made it that way. If the experience was negative, suggest what could have been different.

This essay should *not* be a direct review of an artwork, but rather it should be focused on your visitor experience. Please include the Mission Statement for the site that you select and be sure to cite your references

Written Assignment: Museums and Neutrality = 15 Points

Due September 2, 2024 by Noon

Following class discussions and your reading of the MuseumNext article (*Can Museums Be Neutral Or Should They Take a Stance*), the article from the Center for Intercultural Dialogue (*Museums for Third Spaces for Intercultural Dialogues*), and excerpts from *The Revolution Will Not Be Funded*, please write a 1,000 - 1,250 word critical review regarding museums and neutrality. Be sure to cite references.

Things to consider including for your review:

- Who within a museum should establish the content for an exhibition: how and why
- Who within a museum should create community programming: how and why
- Should a museum take a stance on social justice issues: how and why
- Should a museum take a stance on political issues: how and why
- If a museum takes a stance on any issue, does that require them to also take action(s) of some kind
- How do you imagine a museums should approach these topics when funding is a stake

Collections Policy for a Case Study = 25 Points

Due September 18, 2024 by Noon

Following class discussions, assigned readings from the textbook, and the chapter *Twenty-One Ways to Buy Art* from *Making Museums Matter* by Stephen E. Weil, you are asked to produce a sample Collections Policy that is inclusive of Acquisitions, Gifts, Deaccessioning, Records and Inventories, and Access to the Collection.

While the policy will be created for a fictitious museum, much of the information provided below for the case study has been coalesced from a collection of existing museums and therefore carries practical implication.

CASE STUDY: The Museum of Alloy, located in the US

Purpose of fictitious museum / mission statement:

The mission of the Museum of Alloy is to preserve, promote, and advance the art and craft of fine metalwork.

About the collection:

There are over 1,500 objects in the collection of the Museum of Alloy, representing sculpture, jewelry, functional objects, and decorative arts. The works span contemporary art all the way back to the 17th Century. In addition to objects, the Museum of Alloy collections include a resource library of over 1,000 books and an archive of over 7,000 architectural drawings, photographs, and exhibition catalogs. The collections serve as a resource for artists and researchers interested in particular forms, processes and techniques, as well as a repository for metalsmiths to preserve their legacy. It is accessible to the public through onsite exhibitions, the online catalog, loans to other institutions and by appointment with the curatorial staff.

Budget for the maintenance and programming of the collection: \$5,500 annually

Budget for acquisitions: A quasi-endowment reserve fund totaling \$645,000

Group Assignment: Museum Wide Project Plan = 25 Points

Due October 2, 2024 at the start of class

As we will learn throughout the course, successfully operating a museum takes collaboration and there are a considerable number of operational variables at play such as budgets, fundraising, marketing, staffing, and more.

The objective of this assignment will be for your team to develop a cohesive project schedule around one of five fictitious prompts below.

Project Plan 1: A 50 year anniversary celebration of a Contemporary Art museum, which is honoring their founder. The Museum's annual budget is \$6M and this project will run the duration of a year.

Project Plan 2: The launch of a permanent collection for a non-profit arts organization that is seeking museum status. Their collection focus is on glass and they have 225 objects. The Museum's annual budget is \$3M and this project will run for four months.

Project Plan 3: A University Museum that is focused on textile arts has a new Museum Director after 20 years. Under the new leadership, the Director would like to showcase innovative approaches to textiles with less focus less on the permanent collection. The inaugural project should have a social justice focus. Their annual budget is \$850,000 and this first project will run for three months.

Project Plan 4: An American Art Museum wants to pair works by one artist from their photography collection with works by contemporary regional photographer making work about the climate. Their annual budget is \$12M and the project will run for six months.

Project Plan 5: A museum whose campus is comprised of 10 acres with multiple buildings including a home and studio is focused on celebrating the life and works of one famed furniture artist, (with more than 2000 pieces in the collection). This museum is planning an exhibition comprised of 35 pieces to be held in their main building, which houses the gallery. Their annual budget is \$2M and the project will run for six months.

Things that you will be asked to create within your plan include:

- An exhibition theme inclusive of: an exhibition statement, decision about artist selection (juried vs curated), and a curator's essay about the works and content related to societal relevance.
- Public programming: offerings, schedule, and partners if applicable.
- A marketing plan: what are all of the pieces that need communicated, to whom, and a timeline for delivery of each.
- A budget for the project with revenue and expense allocations inclusive of: sales from tickets, events, or programs and costs for staffing, exhibition costs, marketing costs, materials cost for programs, any stipends for artists, teachers, lecturers, etc.

Your project plan will be turned in as one portfolio at the start of class, noting which team member was responsible for each section. While your individual grade will be a representation of how well you prepared your section, it will be necessary for you to work as a team to assure there is communication between the areas with evidence represented throughout each section. For instance, public programming must know what is happening in the exhibition; and marketing and budgeting must know the activities of each as well. More discussion around this will occur in class during the first session, with teams that will be randomly selected & projects randomly drawn per team in class.

Group Presentation: Museum Wide Project Plan Presentation = 20 Points

In-class presentations on October 9, 2024

Your group will provide a presentation in-class that adequately conveys your project plan and allows for classmates to ask questions regarding your approaches. Your grade will be a representation of what you contributed to the presentation individually as well as how the team worked together overall to create a comprehensive project. Recognizing that not all students are equally comfortable with public speaking, it is acceptable if team members roles are divided - as long as it is clearly articulated what each team member has contributed to the presentation (i.e. if someone is incredible at graphics and power-point and they set-up the entire deck while someone else presents, please be clear about the division of labor).

GRADING POLICIES

Attendance and Participation: Please alert me if you will need to miss class for any excusable reason (religious observance, job interview, university-sanctioned event, etc.); everyone will be permitted one absence for this course. After the first absence, the student's overall letter grade for the course is subject to reduction by half a grade. If there are extenuating circumstances that require a student to miss more than one class session, please make arrangements to discuss the matter in advance; I would like to find a way to support you.

For students who attend all classes; 5 extra points will be added to your lowest homework score when computing your final grade (i.e., extra credit). This will be the only option for extra credit within the course.

Because we will devote some class time to discussion around assignments, it is important to note that our participation together will be less concerned with finding an "answer" during the discussion; but instead working together to engage in thoughtful conversation.

Missed Classes: Students are responsible for any material they miss in class. Please review Canvas and discuss with a classmate who can inform you of any missed material, or please contact the instructor in advance of any foreseeable absences (as outlined in the attendance policy), so that you may continue your course work.

Late / Make Up Work: Due dates for every assignment are provided on the course syllabus and in Canvas. Unless otherwise stated, assignments are due on those days. However, recognizing that sometimes life presents unknowns, you will be allotted one assignment that can be turned in late – up to two days – without penalty. That excludes the group assignment which must be turned in on time; if that is turned in late then 5 points will be deducted from your group score, per day that it is late.

For any assignment that is turned in late beyond the one time allowance without penalty, 5 points will be deducted from your score on that assignment.

Grading Scale

Graduate

A+ 99 - 100 Exceptional	B+ 88 – 89 Good	C+ 78 – 79 Poor	R Below 70 Failing
A 94-99 Excellent	B 84 – 88 Acceptable	C 74 – 78 Very Poor	I Incomplete
A- 90-93 Very Good	B- 80 – 83 Fair	C- 70 -73 Minimum Passing	

COURSE POLICIES

Accommodations for Students with Disabilities: If you have a disability and are registered with the Office of Disability Resources, please use their online system to notify the instructor of your accommodations and make arrangements to discuss your needs with the instructor as early in the course as possible. The instructor will work with you to ensure that accommodations are provided as appropriate. If you suspect that you may have a disability and would benefit from accommodations but are not yet registered with the Office of Disability Resources, please contact them at access@andrew.cmu.edu

Intellectual and Professional Integrity: Students at Carnegie Mellon University are engaged in preparing for professional activity of the highest standards, including the highest standards of ethics and integrity. You are expected to have read and understood the Student Handbook and to conduct yourself in a professional manner both inside and outside the classroom, particularly as representatives of this course, the Master of Arts Management Program, Heinz College, and Carnegie Mellon University. Misrepresentation of another’s work as your own (e.g. plagiarism and cheating) is widely recognized as a very serious matter. Cases of cheating and plagiarism are viewed by the University as extremely serious. Students found to have cheated or plagiarized on an assignment will receive a zero on the assignment and information about the offense will be submitted to the Dean’s office for review. Severe penalties may be imposed, up to and including expulsion.

Recordings: Students are allowed to record class sessions only with the instructor’s permission. Permitted recordings are only for your personal use. Distribution of any recording is prohibited. This is to protect your FERPA rights and those of your fellow colleagues.

Technology: This class will involve the occasional use of technology (laptops, tablets and phones) during class. Please keep your technology tools charged and nearby for use when designated by the instructor. Having access to portable headphones with a microphone is also recommended. Research has shown that divided attention is detrimental to learning, so please minimize distractions by turning off device notifications and limiting open windows to related class work (for example: use of a Google doc to collaboratively take notes when working with a group). All personal matters requiring email, messaging, texts, other homework, etc. must be handled outside of class.



93-807: Museum Operations
3:30 – 4:50, Mondays and Wednesdays
Hamburg Hall, 1004
Fall 2024, Mini 1 – Master of Arts Management

STUDENT RESOURCES

Food Insecurity

If you are worried about affording food or feeling insecure about food, there are resources on campus that can help. Email the CMU Food Pantry Coordinator at: cmu-pantry@andrew.cmu.edu

Student Academic Success Center: CMU's Student Academic Success Center offers a wide variety of resources to help support student learning. These resources include academic coaching, peer tutoring, communication support, and language and cross-cultural support. For more information, visit:

<https://www.cmu.edu/student-success/>

Statement of Support for Students' Health and Well-Being: Take care of yourself. Do your best to maintain a healthy lifestyle by eating well, exercising, avoiding drugs and alcohol, getting enough sleep, and taking time to relax. This will help you achieve your goals and cope with stress. If you or anyone you know experiences any academic stress, difficult life events, or feelings like anxiety or depression, you are strongly encouraged to seek support. Counseling and Psychological Services (CaPS) is here to help: Call 412-268-2922 and visit <http://www.cmu.edu/counseling/>