

Museums and Galleries

Resources for Teaching and Research

edited by

Ken Friedman

**Institute for Communication, Culture, and Language
Norwegian School of Management
Oslo**

October 2005

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Introduction

In mid-September, I sent an information request to several lists seeking an up-to-date, English-language textbook for a course designed to introduce students to the realities of the museum and gallery world and professional practice in the museum and gallery field.

43 colleagues sent generous and extensive replies. This compilation is a collection of their replies.

After circulating the compilation, I received several requests for permission to distribute the compilation, post it to web sites, or use material in different ways. This is a welcome response. The authors of the contributions shared their work with the understanding that I would circulate this compilation, so everyone is welcome to use this work freely as a community resource.

This revised compilation has a format that will make it easier to share. Headers and numbered pages permit easier reference to specific contributions. Stating a publisher permits proper citation, and I have given each of the sections the default title, "Notes" to replace the "Re:" subject headers that would otherwise constitute the titles.

This document is copyrighted to preserve the rights of the individual authors in any original text they have written. Anyone is free to publish, reprint, copy, and circulate this document. Anyone may use it for teaching and share it with students and colleagues. I request that those who quote the letters or notes written by the contributors will follow the standard conventions for citation and acknowledgement.

My original query was a request for books and articles for a compendium collection that offers insight into the characteristics of the art gallery and the museum as an institution and as a setting for work and cultural production. Themes include the history of museums and galleries, cultural policy, and organizational forms, along with the economic challenges and market issues that face art galleries and museums today.

The compendium should provide an overview of the organizational and economic dimensions of art galleries and museums in Norway and around the world. It should help readers to understand and analyze art galleries in terms of internal characteristics and the critical factors in the larger environment that shape them.

The range of topics is broad. The books and articles in the compendium can approach the theme from any of several perspectives. No single book may cover everything, but I am looking for books that offer an overview.

Specific topics might include:

The art gallery as social institution
The history of galleries
The work of the gallery
The gallery and cultural production
Art markets and the sociology of art
Museums
The museum as social institution
The history of the museum
The museum and cultural production
The museum as conceptual marketplace
Museums and the sociology of art
The economics of art
Sponsorship and integrated sponsorship
Cultural collaboration
Organizational and economic challenges of the art gallery
Organizational and economic challenges of museums
Experience and practice
Galleries, museums, art worlds

I am still seeking materials, and I welcome further contributions to any future edition of this compilation.

Ken Friedman
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Design Research Center
Denmark's Design School

email: ken.friedman@bi.no

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Responses:

- 1 From: John McMillan <john.mcmillan6@ntlworld.com>
- 2 From: "Martin Ferro-Thomsen" <ferro@c.dk>
- 3 From: M P Ranjan <ranjanmp@nid.edu>
- 4 From: David Sless <d.sless@COMMUNICATION.ORG.AU>
- 5 From: Deborah Jones <dbj@tantraweb.co.uk>
- 6 Reply-To: Olav Velthuis <velthuis@DDS.NL>
- 7 From: Christena Nippert-Eng <nippert@iit.edu>
- 8 From: Alan Murdock <alanmurdock@comcast.net>
- 9 From: kristina niedderer <stinie_nie@yahoo.co.uk>
- 10 From: <Christiane_Paul@whitney.org>
- 11 From: "Bathurst, Ralph" <R.Bathurst@massey.ac.nz>
- 12 From: "Daria Loi" <Daria.Loi@ems.rmit.edu.au>
- 13 From: Stine Hoholt, Arken <hoeholt@arken.dk>
- 14 From: Michael A R Biggs <m.a.biggs@herts.ac.uk>
- 15 From: "Charlotte Frost" <charlotte@digitalcritic.org>
- 16 From: "Tracey Lovejoy" <traceylo@windows.microsoft.com>
- 17 From: Pete Hindle <petehindle@gmx.co.uk>
- 18 From: morrie fred <morriefred@yahoo.com>
- 19 From: Katja Lindqvist <kli@fek.su.se>
- 20 From: "Bonnick, Nicola J" <N.Bonnick@kingston.ac.uk>
- 21 From: Kjetil Fallan <kjetil.fallan@ntnu.no>
- 22 From: Louise Mazanti <louise.mazanti@dkds.dk>
- 23 From: Richard Farr <r.farr@londonmet.ac.uk>
- 24 Search by Ken Friedman

Museums and Galleries. Resources for Teaching and Research. Page 6

- 25 From: daniela <danielapresente@yahoo.co.uk>
- 26 From: "Geoff Matthews" <gmatthews@lincoln.ac.uk>
- 27 From: Lily Diaz <diaz@uiah.fi>
- 28 From: Charles Burnette <charlesburnette@comcast.net>
- 29 From: "Nelle Steele" <nsteele@windows.microsoft.com>
- 30 From: morrie fred <morriefred@yahoo.com>
- 31 From: Vanessa Rood <gtg509z@mail.gatech.edu>
- 32 From: "Bathurst, Ralph" <R.Bathurst@massey.ac.nz>
- 33 From: Carey Young <mail@careyyoung.com>
- 34 From: "Geoff Matthews" <gmatthews@lincoln.ac.uk>
- 35 From: Hans Samuelson <hans@AUTZONES.COM>
- 36a Susan Baldino <sbaldino@mailers.fsu.edu>
- 36b "John Cimino" <jcimino@creativeleaps.org>
- 37 From: Dagny Stuedahl <dagny.stuedahl@media.uio.no>
- 38 From: Lisa Le Feuvre <lefeuvre@ndirect.co.uk>
- 39 From: Tracy Tucker <tracyt@mgnsw.org.au>
- 40 From: Awoniyi Stephen <sa11@txstate.edu>
- 41 From: "Christiane Robbins @ Jetztzeit" <cpr@mindspring.com>
- 42 From: Phyllis Hecht <monaph@zakros.com>
- 43 From: <lzan@economia.unibo.it>,
- 44 From: Outi Turpeinen <outi.turpeinen@uiah.fi>
- 45 From: "Geoff Matthews" <gmatthews@lincoln.ac.uk>
- 46 From: Karen Baldock <karen.baldock@icn.nl>
- 47 From: "Dr. Hugo Heyrman" <drhugo@pandora.be>

(1) Notes

To: ken.friedman@bi.no
From: John McMillan <john.mcmillan6@ntlworld.com>
Subject: Museum

Developing Museum Exhibitions for Lifelong Learning
Ed, Gail Durbin
Museums and Galleries Commission
The Stationery Office, London
1996
ISBN 0 11 290552 8

Object Lessons - The Role of Museums in Education
Ed. Sue Mitchell
Scottish Museums Council
HMSO, Edinburgh 1996
ISBN 0 11 495756 8

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(2) Notes

From: "Martin Ferro-Thomsen" <ferro@c.dk>

Dear Ken - I know of no full textbook, but here are a few hints about the white cube as institution - probably the most important concept in contemporary art. The book is actually source material from artists on the institution - could benefit greatly in a compendium (it is in both German and English). The second link is perhaps the best article on institutional critique - which one MUST know of if trying to comprehend the contemporary art market and the status of institution.

CRAVAGNA, Christian (Ed.) 2001 The Museum as Arena. Artists on Institutional Critique, Kunsthaus Bregenz, Verlag der Buchhandlung Walther König, Cologne, ISBN: 3- 88375- 478- 1

YANAL, Robert J. 1998 (The Institutional Theory of Art, in The Encyclopedia of Aesthetics, ed. Michael Kelly, Oxford University Press, also available from

<http://homepage.mac.com/ryanal/Philosophy/Yanalev.html>

I know most about the 'art games' that goes on outside the traditional institutions (gallery, museum) - where the institution still is omnipresent. Get back to me, if you desire more text on that subject.

Best,

Martin

www.ferro.dk

(3) Notes

Cc: Suranjana Satwalekar <suranjana_satwalekar@yahoo.com>,
M P Ranjan <ranjanmp@nid.edu>
From: M P Ranjan <ranjanmp@nid.edu>

Dear Ken (long post and some reminiscing)

At NID we have been teaching Exhibition and Museum design for as far back as I can remember, even before I joined in 1969 as a student. NID has also been an active player in the creation of Museums and Exhibitions for a variety of clients. Your note is very crisp and the call for resources will be of great use to us as well and I am therefore forwarding your note to my faculty colleagues off list to see if they can contribute to your effort directly. I will get back to the list and to you if some substantial resources are recommended by them.

Besides those on our faculty at present I can think of some former colleagues (who have retired or moved on to consulting) who are considered experts in the subject and I particularly refer to the husband and wife team of Vikas and Suranjana Satwalekar, now design consultants in the field, who have been responsible for the shaping of the NID's exhibition design and museum design activities over the past twenty years or more. They will respond to you directly.

NID's major Exhibit design experience started with the great "Nehru Exhibition" that was designed at NID Ahmedabad for the Government of India by Charles and Ray Eames from September to December 1964 and it was first exhibited at the 10,000 square feet space in the Union Carbide Building, on Park Avenue on 49th Street in New York. It then travelled to Washington, Los Angeles, London and Paris. Thereafter another copy was prepared and fabricated for Japan and Australia. It was this copy that came to Chile in 1973 and the NID team headed by Prof Dashrath Patel, which included me as a young designer and faculty colleague, to help set up and hand over the exhibit to the Ambassador of India in Chile in January 1973. It was here that I met the President of Chile, Salvadore Allende, on the 26th of January 1973, and later connected with the great work done by him as reported in the book by Stafford Beer, "Platform for Change", and it changed my perception of design for ever.

After this “Magnum Opus” the NID faculty were involved in no less than 100 (or more) major exhibition projects, temporary and permanent, and in recent years in some very high tech offerings are still in the making. Recently inaugurated Museum for Numismatics, by the Reserve Bank of India in Mumbai had security features and display standards that are globally acknowledged. Two ongoing projects include the re-design of the Victoria Memorial Museum in Kolkata and the enormous “Khalsa Heritage Museum, in Punjab for the Government of Punjab to be located in a major architectural complex that has been designed by the Israeli architect Moshe Safdie. I am reflecting on this enormous body of work and sharing this note with my faculty colleagues since very little of this vast experience is still available in print and the experience resides in the many individuals who have worked on these several hundred projects of very high quality. I hope that this will excite some design researchers to take NID as a topic of study and collate all the documentations into a format that can reveal the lessons from these experiences.

I wrote a paper on exhibition and museum design as a reflection on the lessons from the NID experience for a Conference on Crafts Museums in 1986 and we have come a long way since then. Recently (last year) NID teams designed and executed “The Great Arc Exhibition” for the Surveyor General of India, an office that was celebrating the two hundredth year of the mapping of India and the Great Arc Survey, the first in the world, and the exhibit opened in the UK and is now back and ready to travel across India. I hope that my call to my faculty colleagues will give us more insights from real experience of design and execution of all the projects that we have collectively experienced in the unique NID pattern of the co-existence of education and design practice across many disciplines under one roof. The story is yet to be told. Any takers?

I am quoting below my paper on exhibit and museum design from 1986 and those not interested can skip the last bit.

With warm regards

M P Ranjan
from my office at NID
17 September 2005 at 1.25 pm IST

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Quoted text is a paper by M P Ranjan on Exhibit design at NID (the NID Way in 1986)

Cost Effective Displays – The NID Experience

M P Ranjan
Faculty of Industrial Design
National Institute of Design
Ahmedabad, India

Paper prepared and presented at Crafts India '86, a workshop on Crafts Museums, New Delhi, October 1986 and subsequently published in "Crafts India '86: Papers Presented at the Workshop on Crafts Museums", Crafts Council of India, New Delhi, 1986 - pp 125 - 129

My presentation on design and display techniques for museums is based entirely on the considerable body of knowledge built up at the National Institute of Design (NID) in the area of exhibition design. Over the past 25 years, designers at NID have had the opportunity to work on a large number of exhibition projects, both as professional consultancy assignments as well as student-level projects. These exhibitions include temporary and permanent ones covering thematic, scientific, and cultural and trade topics. I am convinced that much of this experience would be applicable to the design of craft and other museums, especially in the context of the changing role of museums in our times.

NID is a design school composed of two major faculties: the Faculty of Industrial Design and the Faculty of Visual Communication. In many design schools these disciplines are kept apart. However, we found that exhibition projects offered the possibility of building cross-disciplinary bridges, as the design of any exhibition is essentially a multi-disciplinary task. Putting together an exhibition requires teamwork involving many disciplines, many of which are drawn from outside the Institute as circumstances warrant. This premise that design of exhibitions and the design of museums is a multi-disciplinary task is an important one for curators and museum administrators to keep in mind when planning new exhibits or museums. Sometimes experts in subjects attempt to put together exhibitions themselves, some may be able to do so effectively. I am of the view that the involvement of professional designers working in close collaboration with the subject experts is far more desirable although it may seem expensive initially.

Demands made on museums and the public's perception of its role have undergone dramatic changes. Traditionally, museums were seen as a repository of rare and exquisite cultural, natural and historical artifacts primarily concerned with conservation, classification and research tasks. However most people would agree that today's museums should go beyond that role in becoming a vehicle for communication and dissemination of information in an interactive manner. Hence the added responsibility that the contemporary view holds for a museum includes education, entertainment and community service. Entertainment is important because it means involving the viewers and educating them through a mode of interaction. Without this element of interest it is impossible to communicate with viewers. Education too implies something more than transmission of knowledge. It means raising questions in the minds of viewers rather than providing all the answers in an absolute manner.

Having established the premises on which we design exhibitions let me go on to individual principles, devices and techniques used to make an exhibition participatory and interesting to the viewer. These would of course have to be used in an imaginative and creative manner, appropriate to the task at hand, to be effective. Here I have attempted to abstract the principles from the variety of exhibits and displays incorporated in a number of NID exhibitions so that these could be used consciously to enhance the viewers experience.

Interactive exhibits: Each key exhibit could be designed to induce the visitor to participate in some way other than just looking at or reading about the object or display. The visitors may be required to do something with their hands or even feet in order to activate another dimension of the display. A map of India displayed at the India Exhibit in the Commonwealth Institute, London, required the visitors to press a set of electronic switches in order to compare distances between Indian cities to cities in Europe. This helped the British audience to appreciate the vast distances in the Indian sub-continent when compared with familiar distances between capitals of European nations. Another such device is a display of rare and exotic musical instruments the sounds of which can be heard by activating a tape recorder. It is not necessary that technologically sophisticated displays be used, as simple devices could be equally effective while being easier to maintain.

Spaces for interaction: Spaces around displays need to be planned in such a way as to permit the museum and its displays to be used in a variety of ways. It is particularly important to consider the activities that take place when groups of visitors come in to use the museum as a teaching resource. Both the Energy Exhibition at a science museum at the Pragati Maidan in New Delhi and the India Exhibit in London are used as classrooms by teachers who want to use its resources. Hence fairly large spaces need to be provided around exhibits along with strategically placed benches which encourage the use of these spaces.

Display structures:Hardware used to display objects and information such as photographs and text must be designed to suit specific needs. In many cases it might be possible to use readily available hardware systems that are versatile and inconspicuous. In other cases it may be necessary to design hardware that would show up the object in the most favorable manner. Sringer, which was a traveling exhibition of Indian costumes required display cases and props that could be quickly dismantled and packaged in minimum volume of transportation. Similarly strong, light-weight and flexible panel structures were required to permit the exhibition to be set up in a variety of existing buildings, while still retaining its identity and quality.

Graphic layouts:Some exhibits require the presentation of a considerable amount of supplementary and explanatory information especially if these are to be used as an educational aid. Here the graphic treatment of panels and surfaces presenting the information demands both visual coherence of all its components and the stimulation of the viewer to absorb the essentials in the limited time available. This has to be achieved with an effective and economic use of words and images. Invariably the same space has to serve both the casual visitor as well as the serious learner. This necessitates the presentation to be “readable” at several levels simultaneously. The first level is a predominantly visual one that can be appreciated instantly at a distance while subsequent levels elaborate appropriate details. Hence the components need to be structured in a hierarchical manner both in terms of their information content and their size in the layout. The components of such informative displays would include lead-visuals in the form of photographs, illustrations, charts or diagrams as well as supporting visuals in an appropriate media. Text matter that compliments the visuals needs to be carefully structured into evocative headings or titles, lead-text, sub-text and captions which an experienced copy-writer can make concise and interesting. Typography used in a sensitive and creative manner can be visually stimulating.

A versatile grid is an effective tool in generating interesting layouts while maintaining visual continuity between a series of panels throughout the exhibition. It would permit the use of a large variety of sizes and proportions of visuals and text helping these to hang together. While a grid aids in the exploration of layouts the final layout would need to transcend a mechanical interpretation to avoid a sterile presentation.

History walls:When a progression of events or developments through time are to be depicted history walls are the most effective means of modeling such patterns in time. Since this technique was first employed and refined by Charles Eames, the great American designer, numerous variations have been developed for a variety of themes. In principle a history wall, as the name suggests, is an expanse of wall that is graphically treated to depict the flow of time in the horizontal axis. The vertical axis is divided into bands, each of which traces one subject through time. For example, in the Nehru Exhibition, while one band deals with Nehru’s life the other bands cover national and international political events, developments in science and technology, developments in fine and applied arts etc. Hence while the horizontal bands represent transition the vertical columns represent simultaneous events. While typography is used to highlight decades or centuries depending on the span of time depicted the treatment is predominantly visual. A great deal of visual research is a necessary prerequisite for the preparation of an effective history wall.

Illustrations and Charts:Information translated into illustrations, diagrams and charts has far greater effectiveness than a great deal of text. There are a variety of styles and techniques to choose from, each with its potentials and limitations. Statistical data could be presented in the form of graphs, bar charts or pie charts to make it visually interesting and easily appreciated. Complex relationships could be modeled with flow-charts, diagrams or even electronically operated charts. Drawings and illustrations can be used effectively to highlight aspects that would be impossible to depict photographically such as the working principle of a tool or machine or the cross-section of an anthill. Choice of technique is determined by the resources, time and information available. Some elaborate techniques can be both expensive and time-consuming while others could be effective, yet inexpensive and simple to execute.

Scale models and principle models:Both children and adults enjoy examining detailed three-dimensional models and replicas. Specially constructed models have the advantage of being able to highlight specific features through the selective treatment of such features. Communication of a working principle or structural feature is effectively conveyed through appropriate types of models. A variety of model types could be employed depending on the theme or subject to be communicated. These could include block-models, cut-away models, see-through models, and realistic scale-models, working principle models, replicas and casts. These models could be executed in a variety of materials depending on the resources, skills and information available. Just as a carefully detailed and executed model can be breathtaking, shoddy one can have disastrous consequences. Hence if models are to be used they must be carefully designed and skillfully executed.

Treatment of surfaces and spaces:The mood of an exhibit is considerably enhanced by the manner in which the ambient surfaces and spaces are treated. One fairly inexpensive way to enliven surfaces and spaces is through the use of textiles. Plain or patterned fabrics stretched over panels or suspended from high ceilings add colour and vitality to the exhibition space and help set-off the exhibits. Careful choice of colour and texture helps in creating the desired effect. Both the Nehru Exhibition and the Manipur Pavilion used this technique extensively each in its own way.

Another type of surface treatment explored was the simulation of mud walls seen in village houses. The Agri-Expo theme pavilion used this technique extensively to recreate village spaces in full scale so that the audience could experience these-spaces, which were intended to heighten their perception of rural artifacts and motifs. Photographic blow-ups are yet another means of creating an illusion of space and detail. A series of related blow-ups is a powerful means of simulating spaces while providing a great deal of detail. These help to establish the context of scale within the space available inside exhibition halls.

Dioramas: These form a special class of three-dimensional models. Dioramas are an effective means of creating an illusion or reality especially in depicting spaces with the use of very limited exhibition space. This is achieved by the exaggerated use of perspective distortion, which deceives the eye. Combined with photographic backdrops and controlled lighting the effect is a stunning recreation of reality. The interior of a village hut or an underground coalmine can be a realistic experience for an audience. Sound effects emanating from strategically placed speakers help enhance this effect. Dioramas are of two basic types: open-dioramas and peephole type dioramas. Open-dioramas created with the aid of foreground props and a photographic backdrop were used as settings for live craft demonstrations in the Manipur Pavilion at the trade fair in New Delhi.

Illumination and mood lighting: The use of light in exhibition spaces is both functional and aesthetic. The functional aspects relate to ease of visibility by establishing suitable levels of illumination, avoiding distracting reflections and glare. Circulation spaces and information surfaces generally require a functional treatment. An altogether different dimension in the use of light is the creation of a certain mood or effect that is possible through sensitive and controlled use. Here professionals from theatre and cinema are by far the most competent. Such specialized lighting when used inside dioramas increases the illusion of reality manifold.

Audio and Audio-visual: Sound effects and specially prepared sound tracks can be effective means of enhancing one's experience of specific exhibits. Sound is difficult to control unless confined to soundproof spaces or delivered through proximity speakers. Specially designed handsets or earphones located near key exhibits could be used to provide a sound track, a running commentary or discourse on that subject. The interest of an audience is generally aroused when such devices are made available resulting in a heightening of awareness and a corresponding openness to receiving information. Audio-visual media which include changing still pictures, motion pictures and video images are powerful communication devices. A multi-screen audio-visual programme can transmit an enormous amount of information in a short duration. Such programmes are technically complex and expensive to execute and maintain. However no other media can replicate their effectiveness with reference to viewing time.

Feedback from visitors: In a permanent exhibition or museum any attempt to obtain the views of visitors on what interested them and which exhibits held their attention will certainly provide indicators for improvement of exhibits. Over a period of time a great deal of improvement can be made in the quality and effectiveness of exhibits as well as in the selection of display techniques to be used. Viewer feedback could be obtained both through questionnaires as well as through discrete observation of viewers as they move from exhibit to exhibit.

The Design Process: The design and development of a new exhibition can be handled as a fairly systematic task. As I have stated earlier, this is essentially a multi-disciplinary exercise. The process begins with research and information collection on the subject matter of the exhibition. Once a fair degree of clarity emerges, the theme of the exhibition is articulated in the form of a preliminary concept for the whole exhibition. This is usually visually represented in a skeleton concept model, which would be arrived at through an exploration of alternative treatments. Such explorations are carried out for various levels of detail such as overall layout, detailing of sections, individual displays and panels. Final concept is frozen at this stage while individual exhibits are worked out to very fine levels of detail. Expensive or complex exhibits are tested through specially built mock-ups before major investments are made in their execution. Detailed plans, layouts and technical specifications are drawn up for each exhibit so that they could either be executed in-house or through contractors. These numerous iterations from experiment to specification are the central features of the design process. It is this systematic procedure that proves to be cost-effective in the long run.

Note: Mr. Ranjan used slides to illustrate his talk.

~

UnQuote

M P Ranjan

17 September 2005 at 1.20 pm IST

(4) Notes

Date: Sat, 17 Sep 2005 16:59:22 +1000

From: David Sless <d.sless@COMMUNICATION.ORG.AU>

Dear Ken,

Back in about 1982-3 when I was thinking about setting up CRIA, one of my research assistants compiled a bibliography on work done on evaluating the effectiveness of museums exhibits. It has sat in a box (card file index) all those years. I commissioned it because I thought that was one of the areas of research that CRIA would become involved in. It never happened. Instead we got involved in research on forms design for the public service! But somewhere in our archives, we have the box. If someone can put it to good use, we would happily donate it to them.

David

--

Professor David Sless BA MSc FRSA

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(5) Notes

Date: Sat, 17 Sep 2005 10:44:27 +0100

Subject: Museums and so on

From: Deborah Jones <dbj@tantraweb.co.uk>

Hello

In 'One Place After Another; site-specific art and locational identity' (MIT Press 2002), Miwon Kwon gives an historical summary of works in which artists critique the institutional frame of the museum (focussed on North America. Its quite brief - a small part of the book, which is more concerned with art beyond the museum - but it rightly covers the artists response to institutions as part of the journey outward.

As a contextual artist, I also find parts of 'Relational Aesthetics' by Nicolas Bourriaud (Les presses du reel 2002) very interesting on this general area - though it is again someone talking about contemporary art practice and how artists relate to these (and other) contexts, so its not a logical or thorough analysis. His writing style - or it could be the translation into English - was tricky for me, but there are some gems in it so worth a look, I'd suggest.

Best wishes

Deborah

(6) Notes

Date: Sat, 17 Sep 2005 11:35:16 +0200

Reply-To: Olav Velthuis <velthuis@DDS.NL>

Dear Ken,

I just have a book out on the subject: Talking Prices, published this summer by Princeton University Press. Accidentally, the Financial Times today has an article on it in its weekend supplement (unfortunately only available in the UK).

The book is mainly a sociological analysis of the social and cultural meanings which gallery prices have for artists, collectors, art dealers, and museums. But chapters of the book delve into the way social relationships are constructed in the art world, the way market and gift exchange interact on the art market, and the solutions art galleries find to deal with the ever-present tension between art and commerce (my argument is that you can 'read' the morals of the market into the architecture of the art gallery, with its strict separation of a non-commercial, museumlike front space, and a backspace where, away from the public, business is conducted).

Hope this is of interest to you,

Olav Velthuis

(7) Notes

Date: Sat, 17 Sep 2005 07:10:15 -0500

From: Christena Nippert-Eng <nippert@iit.edu>

Steve Dubin, Displays of Power

Christena Nippert-Eng, Ph.D.
Associate Professor of Sociology
Illinois Institute of Technology
312-567-6812 (office)

(8) Notes

From: Alan Murdock <alanmurdock@comcast.net>

Subject: Re: Information Request -- Recent Books and Articles on Museums and Galleries

Date: Sat, 17 Sep 2005 08:13:47 -0700

Ken,

You might take a look at:

The Practical Handbook for the Emerging Artist by Margaret Lazzari (Wadsworth Publishing, 2001 ISBN: 0155062026)

There is a section for students from BFA and MFA programs that want to begin curating exhibitions. It functions on a very practical level - who to talk to, should you insure, nonprofit and recently-graduated-curator case studies, exhibiting performance art and objects, how high to hang paintings, etc. The book doesn't have an academic feel, but I think it is a good example of a cultural text that shows the state of professional practice for curators at the beginning of the 21st century.

-Alan

(9) Notes

Date: Sat, 17 Sep 2005 17:31:23 +0100 (BST)
From: kristina niedderer <stinie_nie@yahoo.co.uk>

Hi Ken,

there is some literature by Susan Pearce, which I read for my PhD. She works in the field of Material Culture/Museums Studies. For some references see below.

She has also written a course book for a distant-teaching course. I have a partial (unofficial) copy of this at home and can look the exact title up for you when I am back, if you are interested.

She might also have published some more teaching-oriented titles, which I don't know. some digging on her name might bring up some more useful results.

all best,

Kristina

Pearce, S. M. 1995. *On Collecting. An Investigation into Collecting in the European Tradition*. London: Routledge.

Pearce, S. M. (ed.). 1994. *Interpreting Objects and Collections*. London and New York: Routledge.

Pearce, S. M. (ed.) 1990. *Objects of Knowledge. London and Atlantic Highlands: The Athlone Press*.

(10) Notes

Date: Sat, 17 Sep 2005 12:18:23 -0400
From: <Christiane_Paul@whitney.org>

Hi Ken,

I've been editing an anthology on curating / presenting new media for UC Press that covers some of the topics you seem to be interested in (see TOC below).

A different version of the essay Charlie Gere wrote for my anthology is also available at

<http://www.tate.org.uk/research/tateresearch/tatepapers/04autumn/gere.htm>

(you've probably seen it).

Best,

Christiane

[In press]

Christiane Paul (Editor)
Presenting New Media (working title)
Forthcoming from University of California Press
Berkeley, CA

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*Positioning New Media Art and Curatorial Models
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Tilman Baumgärtel, Hans D. Christ, and Iris Dressler, games. Computerspiele von KünstlerInnen (games. computer games by artists)

(11) Notes

Date: Sun, 18 Sep 2005 08:50:27 +1200

From: "Bathurst, Ralph" <R.Bathurst@massey.ac.nz>

Hi Ken

I have recently read a comprehensive arts management text that covers elements of marketing, strategy, purpose for art etc. that might be worth a look. Derek Chong wrote his piece out of museum work so it might have some relevance? He also spends some time on the critical issues via Bourdieu and Haacke

Chong, D. (2002). Arts management. New York: Routledge.

Regards

Ralph

Ralph Bathurst

Lecturer

Department of Management & International Business

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New Zealand

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Phone + 64 9 4140800 Ext. 9570

Date: Sun, 18 Sep 2005 09:26:05 +1200

From: "Bathurst, Ralph" <R.Bathurst@massey.ac.nz>

..... here is a sample of stuff that attracted my attention. All the notes are direct quotes with pages numbers.

Abstract

1. Introduction –
2. Arts research –
3. Cultural entrepreneurship --
4. Collaborations in the arts –
5. Artistic leadership –
6. Strategic positioning and brand identity –
7. Arts marketing and audience development –
8. Management by numbers –
9. Raising funds and financing –
10. Organizational forms and dynamics

Notes

Critics identify the arts-business relationship as an 'exchange of capital: financial capital on the part of the sponsor and symbolic capital on the part of the sponsored' (Bourdieu & Haacke 1995, p. 17); and corporations understand the commercial value to be gained by an association with cultural capital (Bourdieu, 1984). (p.43)

American Context Arts sponsorship was presented as one relatively inexpensive way of regaining public support. Furthermore there are often undisclosed personal benefits to the senior executives who make decisions about business support to the arts such as accumulating social prestige and displaying 'good taste' (e.g. Bourdieu & Haacke 1995). (p. 49)

Haacke's critique complements Erik Barrouw's *The Sponsor* (1978) and has much in common with what sociologist Herbert Schiller describes as 'the corporate takeover of public expression' (Schiller 1989). (p.49)

Haacke direct quote. In the 1960s the more sophisticated among business executives of large corporations began to understand that the association of their company's name - and business in general - with the arts have considerable and long-term benefits, far in excess of the capital invested in such an effort. (Haacke 1981, p. 56)

Direct quote The more the interests of cultural institutions and business become intertwined the less culture can play an emancipatory, cognitive, and critical role. Such a link will eventually lead the public to believe that business and culture are natural allies and that a questioning of corporate interest and conduct undermines art as well. Art is reduced to serving as a social pacifier. (*Art in America*, May 1990). (p.50)

Decentralization offers local units power and autonomy for some kind of self-organizing activity; at the same time, a measure of central control is retained. Consider the example of the Pittsburgh Symphony Orchestra (PSO) which has adopted hoshin (the 'shining needle' that points the way), a management process from Japan designed to make decision-making more democratic (see the *Financial Times*, 27.28 May 2000). In 1997, the PSO faced a shortage of cash and the management found itself unable to accommodate a new trade agreement that the musicians found acceptable. A board member first mooted hoshin as a possible solution to money and management problems. With the support of the managing director, Gideon Toeplitz, and the then incoming music director, Mariss Jansons, a hoshin retreat was organised with the PSO's main constituencies: musicians, administrative staff, volunteers, and board members. Musicians gain input to board decisions; volunteers develop closer relations with staff and management; board members get to know the musicians that have been listening to; and management get input from all sides. Essentially a process of democratization, the hoshin process seeks to bring together groups that would normally operate independently, to set common goals and help each other work towards them. According to Toeplitz, 'Looking back, the biggest change we had to go through was giving up some control. For managers like us, this is very, very difficult to do'. (p.69)

The management truism, 'change is the only constant', applies to arts organizations. An aesthetic leader with management skills is a coveted individual. Adopting a bifurcated management structure, with dual executive positions, is one alternative solution. 'Imaginization' concepts associated with Gareth Morgan are examined: the (now annual) 'New Displays' exhibition was initiated by Nicholas Serota, who sought to generate organizational change at the Tate Gallery; and hoshin represents an example of the Pittsburgh Symphony Orchestra's desire to be more flexible and innovate. (p. 70)

(p. 131 Header)

Institutional isomorphism

Is there sufficient homogeneity of form and practice amongst opera houses to suggest that they represent a distinct institutional form? Can the like be said of television stations? This issue of institutional isomorphic change has been examined by sociologists Walter Powell and Paul DiMaggio. Unlike Max Weber, to whom an explicit reference is made in their 1983 essay, 'The iron cage revisited', Powell and DiMaggio contend that 'bureaucratization and other forms of organizational change occur as the result of processes that make some organizations similar without necessarily making them more efficient' (Powell and DiMaggio 1991: 64). They argue that bureaucratization and other forms of homogenization emerge out of the structuration of organizational fields. The desire is not to explain variation among organizations in structure and behaviour; rather Powell and DiMaggio seek to understand why there is such startling homogeneity of organizational forms and practices. Isomorphism 'is the concept that best captures the process of homogenization'; it is 'a constraining process that forces one unit in a population to resemble other units that face the same set of environmental conditions' (Powell and DiMaggio 1991: 66). Powell, W. and DiMaggio, P. (eds) (1991) *The new institutionalism in organisational analysis*, Chicago and London: University of Chicago Press. Three mechanisms by which institutional isomorphic change takes place are identified: coercive, mimetic, and normative.

Coercive isomorphism results from both formal and informal pressures exerted on organizations by other organizations upon which they are dependent and by cultural expectations in the society within which they function. The greater the dependence of one organization on another (A-1) or the greater the centralization of an organization's resource supply (A-2), the more similar it will become to the dominant organization or resource supplier in structure and focus. Many conventional arts organizations, like art museums and opera houses, have internalized the external bureaucratic environment by incorporating in their structures administrators responsible for retailing, fund-raising, and marketing. This suggests that art museums and opera houses, for example, grow administratively and hierarchically in complex environments that are abundant in resources. Transactions within a complex environment increase the tendency of the organization to formalize and amplify its administrative functions. With reference to nonprofit arts organizations in the USA, sociologist Richard Peterson has described the internal and extra-organizational factors that 'typically operate in concert, mutually reinforcing the drive toward formal accountability and increasing the need for arts managers with the orientation and skills of art administrators' (Peterson 1986: 175).

Internal factors - growth in size, increasing task complexity, organizational life cycle, and the income gap associated with Baumol and Bowen - have been working to

(p. 132 Header) Organizational Form and Dynamics encourage greater bureaucratization in individual organizations (Peterson 1986: 169).

Extraorganizational factors are important because institutional funders (whether government bodies, private foundations, or corporate sponsors), private patrons, or the market (as regards earned income and audience figures) increasingly hold arts managers formally accountable for actions taken in the name of the arts organization.

The funding environment is the culprit, according to research by McKinsey: 'All organizations - for profit or not - are shaped by those who fund them' (Lowell et al. 2000: 148). For example, Internet start-ups reflect the complexion of the venture capitalists who provided capital funding. Non-commercial organizations have fared less well: 'Nonprofits typically rely on grants and donations' (Lowell et al. 2000: 148). Most donors take 'a project-based rather than an organization-building approach to philanthropy' (Lowell et al. 2000: 149); and corporate sponsors also tend to focus on specific programmes. This means that nonprofits are discouraged from investing in organizational infrastructure (e.g. IT systems, staff development processes, and adequate management capacity). Managers may spend too much time following the money by adding programmes to obtain a particular grant even if the fit to the organization's mission is not great. The availability of new funding in the UK from the National Lottery meant that arts institutions had to learn to apply for this money. Large amounts were directed into capitalizing public arts projects and events. Institutions without substantial reserves or income found it harder to apply, especially since no funding was set aside for maintenance or lost revenue.

Mimetic isomorphism results from standard responses to uncertainty, given that uncertainty represents a powerful force that encourages imitation. An organization will model itself after organizations it perceives as successful, the more uncertain the relationship between means and ends (A-3) or the more ambiguous its goals (A-4). For example, the institutional formation of the V&A (as the Museum of Manufacturers and later the Museum of Ornamental Arts), in the direct aftermath of the 1851 Great Exhibition, devoted attention to decorative and industrial arts; in Philadelphia, following the 1876 Centennial Exhibition, the Pennsylvania Museum and School of Industrial Arts (now the Philadelphia Museum of Art) was created with the British example in mind, namely with the value of the industrial arts deemed as educational and commercial. Likewise, the (English) Arts and Crafts movement was an important influence on decorative arts in Montreal. The MMMFA is explicit in acknowledging decorative arts alongside painting and sculpture.

Much of the homogeneity in organizational structures stems from the fact that, despite a search for diversity, there is relatively little variation from the pool of generally acceptable alternatives. Large arts organizations choose from a relatively small set of international accountancy and consultancy firms using a limited number of organizational models. Under the conventional wisdom that 'institutions trust institutions', corporate sponsors (as represented by Fortune 500 or FSTE 100 firms) tend to have similar aims and look for equally 'blue chip' art organizations for relationships. Hans Haacke criticized the alliance between the Metropolitan Museum and Mobil Oil, in *MetroMobiltan* (1985), by highlighting the multinational's commercial interests in South Africa under apartheid. It is not

(p. 133 Header) Organizational forms and dynamics 133 surprising that Ernst & Young sponsored popular exhibitions at the Tate Gallery (e.g. Picasso, Cezanne, and Bonnard) and the Royal Academy of Arts (namely Monet). Capital projects remain a catalyst for rejuvenation, galvanizing support, and serving as a rallying point for key supports. Endowment funding is viewed by some as offering more financial stability to arts organizations, hence a push to adopt the fund-raising practices associated with the wealthiest private universities in the USA.

Normative isomorphism stems primarily from two aspects of professionalization: one is the resting of formal education and legitimation in a cognitive base produced by university specialists (A-5); the second is the growth and elaboration of professional networks that span organizations and across which new models diffuse rapidly (A-6). Elite academic recognition still matters: from an anecdotal perspective, many art museum directors in the UK have studied at Oxbridge or the Courtauld; reading art history at Williams College has a similar significance in the USA. The result from the two aspects of professionalization is to create a pool of almost interchangeable individuals who occupy similar positions across a range of organizations and possess a similarity of orientation and disposition that may override variations in tradition and control that might otherwise shape organizational behaviour. (Powell and DiMaggio 1991: 71)

The filtering of personnel is an important mechanism for encouraging normative isomorphism. 'Many professional career tracks are so closely guarded, both at the entry and throughout the career progression, that individuals who make it to the top are virtually indistinguishable' (Powell and DiMaggio 1991: 71). Furthermore:

The professionalization of management tends to proceed in tandem with the structuration of organizational fields. The exchange of information among professionals helps contribute to a commonly recognized hierarchy of status, of center and periphery, that becomes a matrix for information flows and personnel movement across organizations. This status ordering occurs through formal and informal means. (Powell and DiMaggio 1991: 72)

The case of Elizabeth Esteve-Coll, who left the V&A in 1995 during her second term as director to become one of the few women vice-chancellors in the UK, addresses gender imbalances: it also highlights an individual with a non-traditional background who became director of a major art museum. Esteve-Coll was educated at Darlington Girls High School and completed her BA at Birkbeck College (i.e. the University of London college which caters to mature students) in 1976. Her primary career experience before moving to the V&A, in 1985, as keeper of the National Art Library was in higher education (head of learning resources at Kingston Polytechnic and then university librarian at the University of Surrey). In 1988, Esteve-Coll was appointed director of the V&A; the first woman

(p. 134 Header) Organizational forms and dynamics 134 to head a 'national museum and Gallery' in the UK. Media attention by those hostile to her appointment became even more barbed and aggressive following the proposed 1989 restructuring, which focused on her background as a librarian without significant art history and curatorial experience. The 'femme-to-femme' comparison made by Sir John Pope-Hennessy (former director of the British Museum and the V&A) was a classic case of vitriol:

There is an excellent precedent for appointing a woman as director: one of the most efficient and successful is Anne d'Harnoncourt, the director of the Philadelphia Museum of Art. I do not know Mrs. Esteve-Coll personally, but she is clearly in an altogether different and inferior class. . . . It would be generally conceded that there is a point beneath which no museum should debase itself. But not Mrs. Esteve-Coll, who with a crude publicity campaign and exhibitions like that of the collection of Elton John, has added a new meaning to the phrase, 'She stoops to conquer'.

(New York Review of Books, 27 April 1989: 13)

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(12) Notes

Date: Sun, 18 Sep 2005 10:03:05 +1000
From: "Daria Loi" <Daria.Loi@ems.rmit.edu.au>

Dear Ken,

these are text I used and enjoyed in the past (attached, the Endnote file) - they are related in different ways to some of the themes you identified:

Alexander, E. P. (1979). *Museums in motion: an introduction to the history and functions of museums*. Nashville: American Association for State and Local History.

Asma, S. T. (2001). *Stuffed Animals and Pickled Heads - The culture and evolution of natural history museums*. Oxford: Oxford University Press.

Daston, L. J., & Park, K. (1998). *Wonders and the order of nature, 1150-1750*. New York, London: Zone Books; Distributed by MIT Press.

Greenblatt, S. (1991). *Marvelous possessions: the wonder of the New World*. Oxford ; New York: Clarendon Press.

Impey, O., & MacGregor, A. (1985). *The Origins of museums: the cabinet of curiosities in sixteenth and seventeenth-century Europe*. Oxford [Oxfordshire], New York: Clarendon Press; Oxford University.

Lugli, A. (1986). *Inquiry as Collection: The Athanasius Kircher Museum in Rome*. Res 12, Autumn, 109-124.

MacGregor, A., & Ashmolean Museum. (1983). *Tradescant's rarities: essays on the foundation of the Ashmolean Museum, 1683, with a catalogue of the surviving early collections*. Oxford [Oxfordshire], New York: Clarendon Press; Oxford University Press.

Mauriès, P. (2002). *Cabinets of curiosities*. London: Thames & Hudson.

Weschler, L. (1995). *Mr. Wilson's Cabinet of Wonder*. New York: Vintage Books. (this is lighter but wondrous reading about a contemporary Cabinet of Wonders in L.A.)

I hope this can help somehow.

Best Wishes,

Daria

ps I didn't forget of sending you my thoughts about the article you emailed me a few weeks ago - some of the notions you put forward and their implications require extra head/reflective space... soon...

d a r i a l o i , p h d

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<http://dariasuitcase.blogspot.com/>

(13) Notes

From: Stine Hoholt

Dear Ken

It has been a while since I last read a lot on museology, but I can recommend: Eilean Hooper-Greenhill, *Museums and the Shaping of Knowledge* (Routledge, 1992) and the article by Andreas Huyssen, "Escape from Amnesia: The Museum as Mass Medium" (Routledge, 1995).

Best regards,

Stine

(14) Notes

Date: Sun, 18 Sep 2005 14:47:26 +0100
From: Michael A R Biggs <m.a.biggs@herts.ac.uk>

Dear Ken

I recommend

http://www.amazon.co.uk/exec/obidos/ASIN/0631228306/qid=1127051207/sr=8-1/ref=sr_8_xs_ap_il_xgl/026-7010401-1174869

Michael

Museum Studies in Context: An Anthology
Bettina Messias Carbonell
Paperback 680 pages (September 3, 2003)
Publisher: Blackwell Publishing
ISBN: 0631228306

Synopsis

The explosive popularity of museums has made museum studies one of the most productive and exciting intellectual and pedagogical sites for historians and art historians, anthropologists, archaeologists, and critical theorists. Museum Studies: An Anthology of Contexts provides a comprehensive interdisciplinary collection of approaches to museums and their relation to history, culture, philosophy, and their adoring or combative publics. An indispensable text for teaching museum studies in today's classroom, Museum Studies brings together for the first time a wide array of texts that mix contemporary analysis with classic, historical documentation. Offering encyclopedic coverage of the issues critical to the rise and role of the museum - history and development: relation to society: the ethics of classification, exhibition, and exclusion: the representation of cultures: property and ownership: the poetics of display: material culture and historical documentation: tradition, innovation, and self-reflexivity in museum practice - this is the most comprehensive and ambitious volume available on museum studies. The Anthology opens with an introductory essay that provides vital background and situates museum studies in a truly interdisciplinary context. Each section includes an opening essay that guides the reader through the selections while the volume's bibliography provides a list of resources devoted to museum studies.

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<http://www.herts.ac.uk/artdes1/research/tvad/biggs1.html>

For information about University research in art and design visit

<http://www.herts.ac.uk/artdes1/research/>

For information on the Research into Practice conference 2006 visit

<http://www.herts.ac.uk/artdes1/research/res2prac/confhome.html>

(15) Notes

From: "Charlotte Frost" <charlotte@digitalcritic.org>

Subject: Book suggestion

Date: Sun, 18 Sep 2005 18:46:38 +0100

Off the top of my head, a classic text is:

Marcia Pointon (Editor) (1994) *Art Apart: Museums in North America and Britain Since 1800* (Manchester University Press)

Charlotte

Charlotte L.Frost MA

PhD Candidate Birkbeck College

Recently Guest on Empyre:

Topic = Mailing List Mania:

<http://www.subtle.net/empyre/>

Latest Review:

New Media Art: Practice and Context in the UK 1994-2004

<http://rhizome.org/thread.rhiz?thread=15629&text=29938>

We are having reconstructive surgery

Look out for the new and improved:

<http://www.further.txt.org>

Coming soon!!!

Latest Interview:

http://www.charlottefrost.info/docs/t_c_interview.html

<http://www.furtherfield.org>

<http://www.rhizome.org>

+44 (0) 7771 802422

<http://www.charlottefrost.info>

(16) Notes

Date: Sun, 18 Sep 2005 11:55:41 -0700

Thread-Topic: [anthrodesign] Digest Number 695

From: "Tracey Lovejoy" <traceylo@windows.microsoft.com>

To: <morriefred@yahoo.com>, <ken.friedman@bi.no>

Ken, one of the best classes I've ever taken is 'the anthropology of museums' with Professors Morris Fred & Ray Fogelson.

Morrie, do you have a syllabus that you could share with Ken? He is looking for text books "for a course designed to introduce students to the realities of the museum and gallery world and professional practice in the museum and gallery field".

Many thanks,

Tracey

(17) Notes

From: Pete Hindle <petehindle@gmx.co.uk>

Subject: books on art galleries

Date: Mon, 19 Sep 2005 00:18:51 +0100

Hi;

My suggestion would be Tod Volpe's "Framed: Tales of the Art Underworld". Whilst obviously highly subjective, and to be taken with a pinch of salt, it does allow some small insight into commercial gallery owners.

Looking forward to hearing the other suggestions;

Pete

(18) Notes

Date: Sun, 18 Sep 2005 16:45:09 -0700 (PDT)
From: morrie fred <morriefred@yahoo.com>
Subject: Re: Information request

attached is last year's syllabus--the course is a two-quarter seminar, the spring of which has students focusing on group fieldwork projects of museums in the Chicago area.

Please feel free to call me if you have any questions.

Regards,

Morrie Fred

Anthropology 34500/1: The Anthropology of Museums

WINTER/SPRING 2005

Instructors: Profs. Ray Fogelson and Morrie Fred

T.A.: Anwen Tormey

Available at Seminary Coop(*); individual articles available on e-reserve

Sessions I (Jan. 5): Introduction (note also: film "Downside UP", Jan. 6 1:30 PICK 16)

Session II (Jan. 12): Issues in American Museums

*Anderson, Gail (ed.) *Reinventing the Museum*. AltaMira (2004).

*Dewalt & Dewalt, pp. 1-34.

Graburn, Nelson. "The Anthropology of Tourism." *Annals of Tourism Research*. Vo. 10, 9-33 (1983).

Session III (January 19): *America Presents/Contains the World: the Columbian Exposition and Beyond*

*Appelbaum, Stanley. *The Chicago World's Fair of 1893*. Dover, 1983.

Bennett, Tony. "The Exhibitionary Complex." In Bennett, T. *The Birth of the Museum*. New York: Routledge, pp. 59-88, 1995.

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Fogelson, Ray. "The Red Man in the White City," In David H. Thomas, ed. *Columbian Consequences*, Vol. III: 73-90. Washington: Smithsonian, 1991.

Harvey, Penelope. "Nations on Display: Technology and Culture in Expo '92." In MacDonald, Sharon, ed. *The Politics of Display*. pp. 139-158. London: Routledge, 1998.

Hinsley, Curtis. "The World as Marketplace: Commodification of the Exotic at the World's Columbian Exposition." In *Exhibiting Cultures*, pp. 344-364.

Pierpont, Claudia Roth. "The Measure of America: How an Anthropologist Waged War on Racism." *The New Yorker*. March 8, 2004, pp. 48-63.

Rydell, Robert W. "Introduction." *Fair America*. Pp. 1-13. Smithsonian Press (2000).

Woods, Virna. "The Waifs of the White City."

Session IV (January 26): Digging Up the Past: Hands-On the Tell. Guest: Curator Susan Bass Marcus. Spertus Museum: 618 S. Michigan

Prep. Articles for visit to ARTiFACT Center

Caulton, Tim. "The Educational Context" in *Hands-on Exhibitions*, pp. 17-38.

Doering, Zahava. "Strangers, Guests, or Clients? Visitor Experiences in Museums." *42 Curator* 74 (1999).

Falk, John H. and Lynn Dierking. "The Interactive Experience Model." In *The Museum Experience*, pp. 1-7, 97-114.

Hein, Hilde. "Museums and Education." *The Museum in Transition*. Pp. 108-126.

Hooper-Greenhill, Eilean. "Communication in Theory and Practice."

Hooper-Greenhill, Eilean. "Museum learners as active postmodernists: contextualizing constructivism"

www.spertus.edu

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Session V (February 2): Museum Ethnographies

Group I Reading:

*Handler, Richard and Eric Gable. *The New History in an Old Museum*, 1997.

Katriel, Tamar. *Performing the Past*, pp. 1-12.

www.history.org

Group II Reading:

*Katriel, Tamar. *Performing the Past: A Study of Israeli Settlement Museums*, 1997.

Handler, Richard. in *Ethnos*

Everyone read:

Urry, John. "The Tourist Gaze"; "Gazing on History." IN *The Tourist Gaze*. Sage (2002).

Recommended: Fjellman, Stephen M. "Culture and Context"; "America and Consumption"; "More Distory"; "Conclusion" in *Vinyl Leaves*. Westview Press (1992).

Session VI (February 9): The State of the Art Museum; Guest: Carol Becker: Dean, School of the Art Institute Visit AIC or MCA before session

Becker, Carol. "When Cultures Come into Contention."

Becker, Carol. "Social Responsibility and the Place of the Artist in Society">

Duncan, Carol. "The Art museum as Ritual." *Civilizing Rituals*. pp. 7-20.

Genoways, Hugh. "The Working Museum." In *Museum Administration*, pp. 39-73.

Harris, Neil. "The Divided House of the American Art Museum." *Daedalus*, Summer 1999, pp. 13-56.

Sirefman, Susanna. "Formed and Forming: Contemporary Museum Architecture." *Daedalus*, pp. 297-320.

www.artic.edu

www.mcachicago.org

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Session VII: (Feb. 16): National Museum of the American Indian; Guests: Craig Howe; Robert Donnelley

The Native American Graves Protection and Repatriation Act of 1990: Arizona State Law Journal. Vol. 24: 175-191 (Strickland) (1992).

Conan, Neal. "Smithsonian National Museum of the American Indian." Talk of the Nation: NPR (Sept. 20, 2004).

Fred, Morris A. "Law and Identity: Negotiating Meaning in the Native American Graves Protection and Repatriation Act," in International Journal of Cultural Property, Vol. 6, no. 2, pp. 199-229 (1997).

Howe, Craig. "Exhibiting Indians: Communities, Collaboration and Control." Exhibitionist. Spring 2001.

Huhndorf, Shari. Going Native: Indians in the American Cultural Imagination, pp. 19-64.

Ruffins, Fath. "Mythos, Memory and History." IN Ivan Karp Museums and Communities. Pp. 506-592.

www.nmai.si.edu

Session VIII (Saturday, February 26): Natural Museums (Lincoln Park Zoo); Host: Steve Ross, Curator of Large Mammals

Committee on the Review of the Smithsonian's National Zoological Park. "Animal Care and Management at the National Zoo: Executive Summary." The National Academy of Sciences (2004).

*Hanson, Elizabeth. Animal Attractions. Princeton U. Press (2002).

Rosenthal, Mark, et al. Ark in the Park, pp. 15-20; 118-130; 139-159; 172-180.

www.lpzoo.com

www.brookfieldzoo.org

Session IX (March 2): Museum Controversies; Review for Final

Bolton, Richard (ed.), Culture Wars, pp. 3-31; 220-213.

Cole, Catherine. "Sex and Death on Display." 37 The Drama Review 43 (1993).

Dubin, Steven. "A matter of perspective: revisionist history and The West as America.."

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Dubin, Steven. *Arresting Images*. Routledge (1992), pp. 26-43; 102-124; 278-293.

Gieryn, Thomas. "Balancing Acts: Science, Enola Gay and History Wars at the Smithsonian." In Macdonald, ed., pp. 197-228.

Rothfield, Lawrence (Ed.), *Unsettling "Sensation"*, pp. 1-14 Introduction (Rothfield); 44-51 (Strauss); 72-92 (Schuster).

Teslow, Tracy Lang. "Reifying Race: Science and Art in Races of Mankind at the Field Museum of Natural History." In Sharon Macdonald, ed. *The Politics of Display*. pp. 53-75.

Truettner, William H. "Ideology and image: justifying westward expansion." In *The West as America*.

Final exam: March 9

(19) Notes

Date: Mon, 19 Sep 2005 09:23:22 +0200

From: Katja Lindqvist <kli@fek.su.se>

Dear Ken,

I definitely am at home in the field you ask about. Actually there perhaps isn't one book that comprises everything in a good way. But for you to have something to start with, you could check my dissertation, that I sent you, for references. Furthermore, you could check Leicester University Bookshop's booklet on museum studies, where they have collected all literature they've found on the topic of galleries and museums. That you would hopefully find on the net, but they also have an address list to which they mail the booklet once a year. That would be most useful to you as an introduction, I think.

Someone on the ACORN list recommended sociological literature, which I think is good. But, try to choose European literature if your course is in Norway, the American system doesn't apply here, as you know. However, one good American book that I've found is "Creative industries" by Richard Caves, at Harvard UP. Perhaps more broad than your intended book, but good as overall discussion of the creative and aesthetic field.

Remember the French are good on sociology in the art field, Raymonde Moulin, Pierre Bourdieu, and Jean-Pierre Menger.

If you want more suggestions, please email me. I'd be happy to help you.

Warmest regards,

Katja

Katja Lindqvist

Fil.dr, Företagsekonomiska institutionen Stockholms universitet 106 91 Stockholm

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Visiting scholar at Dipartimento di Discipline Economico-Aziendali, University of Bologna

kli@fek.su.se

(20) Notes

Date: Mon, 19 Sep 2005 08:32:44 +0100

From: "Bonnick, Nicola J" <N.Bonnick@kingston.ac.uk>

Dear Ken

I think there are probably quite a few that meet these criteria - a perennial favourite on the MA Curating Contemporary Design course here at Kingston University is 'The New Museology,' which is a collection of essays:

http://www.reaktionbooks.co.uk/titles/critical_newmuseology.html

One of the foremost publishers of books on museology used to be Leicester University, I think their books are now published by Continuum:

www.continuumbooks.com

Regards

Nicola Bonnick
Library Services (Art, Design & Architecture)
Kingston University
Knights Park
Kingston upon Thames
Surrey KT1 2QJ
Tel: 020 8547 7057
Fax. 020 8547 8039

(21) Notes

Date: Mon, 19 Sep 2005 09:46:23 +0200
From: Kjetil Fallan <kjetil.fallan@ntnu.no>

Dear Ken! (Perhaps it is silly to answer you in English, but your request was an international one, so..)

Given the outline of the course, I immediately came to think of a book I read some years ago (incidentally while I was myself working at a museum - Vestlandske kunstindustrimuseum, Bergen) which at least had a thought-provoking effect on me:

Neil Cummings and Marysia Lewandowska, *The Value of Things* (London/Basel: August/Birkhäuser, 2000)

The book juxtaposes the museum and the department store - exemplified, but not limited to, the British Museum and Selfridges' - as archetypes of value-changing arenas in the sphere of material culture. The authors are artists, and one of their hypothesis is that the museum is becoming more and more like a department store, and the department store is becoming more and more like a museum - cf. the expansion of museum stores and the proliferation of exclusive shop displays. Based on this assertion, they set out to explore how this effects the way we relate to both collection and retail, and the way in which we attribute value to the objects on display. The layout of the book is rather annoying, though, with several different types of text running parallel, making it unnecessarily hard to read. But I still believe it might suit your needs.

The course sounds very interesting, and I wish you the best of luck!

Regards

Kjetil Fallan
Research Fellow & Doctoral Candidate

Dept. of Architectural Design, Form and Colour Studies
Faculty of Architecture and Fine Art
Norwegian University of Science and Technology (NTNU)

N-7491 Trondheim, Norway

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+47 90937874 (mobile)

(22) Notes

Date: Mon, 19 Sep 2005 10:14:49 +0200
From: Louise Mazanti <louise.mazanti@dkds.dk>

Dear Ken,

The following anthology is really recommendable:

Reesa Greenberg, Bruce W. Ferguson and Sandy Nairne: "Thinking about Exhibitions", Routledge, 1996.

At Art History, the University of Aarhus, there is a lecturer, Ane Hejlskov, who has been teaching museology for several years. She is definitely a capacity. Homepage:

<http://www.hum.au.dk/dk/kunsthis/kunahl/home.htm>

All best wishes,

Louise

Louise Mazanti
Ph.D. Scholar
Denmark's Design School
Strandboulevarden 47
DK – 2100 Copenhagen E.

e-mail louise.mazanti@dkds.dk
telephone +45 35 27 75 54

(23) Notes

Date: Mon, 19 Sep 2005 09:30:57 +0100
From: Richard Farr <r.farr@londonmet.ac.uk>
Organization: London Metropolitan University

Ken,

Here's a couple of titles from our catalogue:

Heritage, museums and galleries : an introductory reader / edited by Gerard Corsane
Imprint London : Routledge, 2005
Descript. xiv, 392 p. : ill ; 26 cm

Museum studies : an anthology of contexts / edited by Bettina Messias Carbonell
Imprint Malden, Mass. ; Oxford : Blackwell, c2004
Descript. xxxiii, 640p ; 25cm

Richard.

Richard Farr, Subject Librarian
London Metropolitan University [City Campus]
ILRC
41 Commercial Road, London E1 1LA
020-7320 1868

r.farr@londonmet.ac.uk

(24) Notes

Search by Ken Friedman

Following a suggestion from Nicola Bonnick, I did a search for the Leicester University Bookshop. The university's museums program maintains a rich web site at

<http://www.le.ac.uk/museumstudies/index.html>

The Research Centre for Museums and Galleries (RCMG) has published a large series of research reports. These are available in print form, and they are also available as free downloadable .pdf copies from

http://www.le.ac.uk/museumstudies/bookshop/rcmg_publications.htm

Information on available titles follows.

Ken Friedman

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RCMG publications

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Buried in the Footnotes: the representation of disabled people in museum and gallery collections.

October 2004

A one year research project funded by the Arts and Humanities Research Board's Innovations Awards scheme and undertaken by the Research Centre for Museums and Galleries (RCMG), Department of Museum Studies, University of Leicester.

Download a copy of the report (.pdf file, 1013Kb)

Inspiration, Identity, Learning: The value of Museums

September 2004

Publication based on an evaluation of the impact of DCMS/DfES Strategic Commissioning 2003-2004 National/Regional Education Partnerships.

Download a copy of the report (.pdf file, 2103Kb)

Download a full report of the research data in sections (.pdf files, see list)

Titles and Contents (40Kb)

Summary (39Kb)

Section 1 Context and background (38Kb)

Section 2 Research Methods (131Kb)

Section 3 The 12 projects described (119Kb)

Section 4 Data collection using Forms C and E (117Kb)

Section 5 Developing a picture of the impact of museum provision for schools: the teachers, the pupils and the schools involved (142Kb)

Section 6 How museums are used by teachers (58Kb)

Section 7 Valuing the five Generic Learning Outcomes (90Kb)

Section 8 What did the pupils learn? The teachers' views (423Kb)

Section 9 What did the pupils learn? The pupils' views (424Kb)

Section 10 The case-studies (616Kb)

Section 11 Conclusions - inspiration, identity, learning: the value of museums (356Kb)

Appendices (189Kb)

Appendix 1 Research Tools

Appendix 2 Completed Form H

Appendix 3 Teachers' Themes

A catalyst for Change: The Social Impact of the Museum August 2002 (Now out of print. Free pdf file for download below.) Further details Download a free copy (.pdf file 423Kb) 1 898489 26 2

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Learning Through Culture February 2002 A guide to good practice based on the DfES Museum and Gallery Education Programme Further details Download a free copy (.pdf file 1.2Mb) 1 898489 246

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Seeing the museum through the visitors' eyes: an evaluation of the Education Challenge Fund February 2002 An evaluation showing the impact of a regional programme to increase the educational capacity of museums. Further details Download a free copy (.pdf file, 350Kb) 1 898489 254 £10.00

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Researching Learning in Museums and Galleries 1990-1999 January 2002 An overview of current knowledge of learning in museums. Further details Download a free copy (.pdf file, 202Kb) 1 898489 238 £20.00

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Making Meaning in Art Museums 2: Visitors' Interpretive Strategies at Nottingham Castle Museum and Art Gallery November 2001 2nd in the series exploring what interpretive strategies and repertoires are deployed by art museum visitors. What are the implications for communication policies in art museums? Further details Download a free copy of the complete report (.pdf file, 177Kb) 1 898489 20 3 £12.00

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Including Museums: Perspectives on Museums, galleries and social inclusion July 2001 A framework for reflecting upon, and engaging with the fundamental issues and questions raised by the inclusion agenda. Further details Download a free copy (.pdf file, 761Kb) 1 898489 19 X £15.00

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Evaluating Creativity: The Evaluation of 10 Gallery Education Projects of Encompass 2000 March 2001 Approaches to evaluation, including a toolkit, the value of the projects, and lessons learnt from the initiative as a whole. Further details Download a free copy (.pdf file, 244kb) 1 898489 18 1 £8.00

Making Meaning in Art Museums 1: Visitors' Interpretive Strategies at Wolverhampton Art Gallery February 2001 What sets of ideas, ranges of vocabulary, and personal associations do visitors have when discussing paintings? Further details. Short summary Download a free copy of the complete report (.pdf file, 170Kb) 1 898489 17 3 £12.00

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Museums and social Inclusion: The GLLAM Report October 2000 An advocacy document showing the contribution of large local authority museums to the social inclusion agenda. Further details. Download a free copy of the complete report (.pdf file, 1.06Mb) 1 898489 16 5 £15.00

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(25) Notes

Date: Mon, 19 Sep 2005 15:20:49 +0100 (BST)
From: daniela <danielapresente@yahoo.co.uk>
Subject: "Thinking About Exhibitions"

Dear Ken Friedman,

I encourage you to look up an anthology titled "Thinking About Exhibitions," eds. Rosa Greenberg, Bruce W. Ferguson, Sandy Neirne (NY: Routledge, 1996). It covers a good part of the issues you've mentioned: museums and galleries as knowledge circuits, blockbuster exhibitions' market-oriented ideologies, spatial issues, career in curatorial practice (the crossovers between art writing and policy making) and others...

I'm sure it'll be of use to you and your students.

Best,

Daniela de Castro e Silva
Editorial Coordination
Paço das Artes Centre for Contemporary Art
SP, Brazil

(26) Notes

Date: Mon, 19 Sep 2005 17:18:52 +0100

From: "Geoff Matthews" <gmatthews@lincoln.ac.uk>

Dear Ken,

The most comprehensive listing on Museum Studies, conveniently divided into themed lists, is that published annually by Leicester University Bookshop. All new books on the lists are highlighted.

Books specifically about exhibition design that have some level of theoretical underpinning are few and far between, the classic ones being:

Belcher, M. (1991) Exhibitions in Museums, Leicester university Press. Dean, D. (1994) Museum Exhibition, London Routledge. Miles, R. S. et al (1988) The Design of Educational Exhibits, 2nd edn. London: Unwin Hyman.

There are several journals that carry good articles on museum exhibition design - try:

Museum Practice, Museums Journal, Frame, Barrier Free (the magazine of the Museums and Galleries Disability Association).

It is worth considering that the larger market for exhibition design expertise is in the commercial sector and there are some real challenges in translating the issues of brand enhancement and communication (consumer and business to business), globalization and sustainability, etc. into the programme for exhibition and event design.

I would say that I am not aware of any single text that provides a satisfactory introduction to all of the relevant issues. As I type our online catalogue server has gone down - if you would like more drop me a reminder and I will follow up with a short bibliography.

In passing, our Exhibition Design course has been running in one form or another since 1947 - I think it was the world's first such named programme.

Regards

Dr Geoff Matthews
Course Leader MA Interdisciplinary Design
Lincoln School of Architecture
+44 (0) 1522 837139

visit the museum and exhibition design websites on

<http://www.lincoln.ac.uk/home/courses/architecture/undergraduate/museum/index.asp>

and

<http://www.lincoln.ac.uk/home/courses/architecture/postgraduate/interdisc/index.asp>

(27) Notes

Date: Mon, 19 Sep 2005 20:52:26 +0300
From: Lily Diaz <diaz@uiah.fi>

Dear Ken:

I cannot recall ever seeing such a text. What we have used here at the lab for similar courses is a combination of texts from different books and magazines...

Regards,

Lily

Dr. Lily Díaz-Kommonen
Acting Professor
Systems of Representation
& Digital Cultural Heritage,
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<diaz@uiah.fi>
<<http://sysrep.uiah.fi>>

(28) Notes

Date: Mon, 19 Sep 2005 14:14:01 -0400

From: Charles Burnette <charlesburnette@comcast.net>

From: "Burnette, Allegra" <allegra_burnette@moma.org>

Date: Mon, 19 Sep 2005 09:27:48 -0400

To: Charles Burnette <charlesburnette@comcast.net>

Subject: Re: Information Request on Museums and Galleries

These are some of the more recent ones:

Reinventing the Museum, Historical and Contemporary Perspectives on the
Paradigm Shift (Paperback)

by Gail Anderson

Making Museums Matter (Paperback)

by Stephen Weil

New Museum Theory And Practice: An Introduction

by Janet Marstine

----- End of Forwarded Message

She also suggested checking the AAM (American Association of Museums) website.

See you on Friday.

Chuck

(29) Notes

Date: Mon, 19 Sep 2005 11:54:57 -0700

From: "Nelle Steele" <nsteele@windows.microsoft.com>

ken, this might not be exactly what you're looking for, but when i attended the European CSCW meetings a couple years ago, i was thoroughly impressed by this group's work and presentation:

Assembling History: Achieving coherent experiences with diverse technologies. Mike Fraser, lead author

They had done incredibly creative things with technology to get children and adults engaged in the history of a particular castle that was a tourist destination [i think in scotland]. for example, they had created a 'tent' on which they projected images that kids could get inside to study; they also did something with RFID [i think] so that attendees could amass info as they walked around the grounds of the castle, learning about its history. unfortunately, i no longer have the proceedings from the meeting, and just looked online---i think you can get this in rehashed form through ACM library.

take care, nelle

(30) Notes

Date: Mon, 19 Sep 2005 14:07:45 -0700 (PDT)

From: morrie fred <morriefred@yahoo.com>

p.s. some years ago Deborah Eriksson published thesis from Stockholm U on art galleries and general art scene in Stockholm--should be available from Dept. of Anthropology in Stockholm U

(31) Notes

To: ken.friedman@bi.no
From: Vanessa Rood <gtg509z@mail.gatech.edu>
Subject: The Museum in Transition
Date: Mon, 19 Sep 2005 18:41:22 -0400

Hilde S. Hein, *The Museum in Transition: A Philosophical Perspective* (Smithsonian Institution Press, 2000)

During the past thirty years, museums of all kinds have tried to become more responsive to the interests of a diverse public. With exhibitions becoming people-centered, idea-oriented, and contextualized, the boundaries between museums and the “real” world are eroding. Setting the transition from object-centered to story-centered exhibitions in a philosophical framework, Hilde S. Hein contends that glorifying the museum experience at the expense of objects deflects the museum’s educative, ethical, and aesthetic roles.

<http://tinyurl.com/9uors>

Vanessa Rood
Information, Design and Technology
Georgia Tech
<http://www.idt.gatech.edu/>

(32) Notes

Date: Sun, 18 Sep 2005 08:50:27 +1200

From: "Bathurst, Ralph" <R.Bathurst@massey.ac.nz>

Hi Ken

I have recently read a comprehensive arts management text that covers elements of marketing, strategy, purpose for art etc. that might be worth a look. Derek Chong wrote his piece out of museum work so it might have some relevance? He also spends some time on the critical issues via Bourdieu and Haacke

Chong, D. (2002). Arts management. New York: Routledge.

Regards

Ralph

Ralph Bathurst

Lecturer

Department of Management & International Business

Massey University, Albany Campus

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Auckland

New Zealand

Email R.Bathurst@massey.ac.nz

Phone + 64 9 4140800 Ext. 9570

(33) Notes

Date: Tue, 20 Sep 2005 20:09:32 +0100

From: Carey Young <mail@careyyoung.com>

Dear Ken

I would particularly recommend the following:

Wu, Chin-tao, 'Privatising Culture', Verso

Kravagna, Christian, 'The Museum as Arena: Artists on Institutional Critique',
Kunsthhaus Bregenz

Don't know publication dates, sorry!

Best wishes

Carey

Carey Young

- +44 (0) 7956 580 103
- host@careyyoung.com
- www.careyyoung.com

- Current shows:

+ 'Critical Societies: Politics of Belief', Badischer Kunstverein, Karlsruhe, to Nov 22

- Forthcoming:

+ 'The British Art Show 6', Baltic, Newcastle & tour, opens Sept 23

+ 'Tirana Biennale 3', Tirana, opens Oct 05

+ 'Consideration', Paula Cooper Gallery, New York, (solo), opens Nov

(34) Notes

From: "Geoff Matthews" <gmatthews@lincoln.ac.uk>

Dear Ken,

Find attached a short bibliography, by no means balanced or comprehensive, and a copy of the 2004 Museum Studies Catalogue from Leicester University. You are welcome to browse our University Library Catalogue which you can access on

<http://www.lincoln.ac.uk/home/lr/index.htm>

Regards

Dr Geoff Matthews
Course Leader MA Interdisciplinary Design
Lincoln School of Architecture
+44 (0) 1522 837139

visit the museum and exhibition design websites on

<http://www.lincoln.ac.uk/home/courses/architecture/undergraduate/museum/index.asp>

and

<http://www.lincoln.ac.uk/home/courses/architecture/postgraduate/interdisc/index.asp>

(35) Notes

Date: Fri, 23 Sep 2005 12:45:53 +0100
From: Hans Samuelson <hans@AUTZONES.COM>

Dear Ken;

With regard to your request for a text (or texts) on museums and art galleries, I have a few quick suggestions. Disclaimer: I am presently working for an experience planning and design firm, and am deeply enmeshed in the world of professional museum design... albeit in a North American context, rather different from the European model...

--

Two interesting texts that might provide worthwhile excerpts are available free of charge at

<http://www.coheridy.com/>

Concept to Concrete: Blueprint for Creation of a Northern Nevada Science Center. 2003. Michael R. Elsesser. (PDF 1.6 MB)

Remolding the museum image through branding: Benefits and challenges associated with branding in San Francisco Bay area museums. 2003. Tatyana D. Sizonenko-Leventhal. (PDF 2.1MB)

These provide interesting insights into, respectively, the planning of a new institution and the realities faced by existing institutions in today's socio-economic context. At the same time, these are distinctly American in flavor, and are thus not directly linked to the Norwegian context, with the more Nordic model of interrelation between government and culture. Nonetheless, they are thorough and well-grounded works of some merit.

--

One of our professional contacts is with consultants White Oaks Associates -- online at

<http://www.whiteoakassoc.com/toc.html>

The 'capsules' that are available on their site would be admirable tools for stimulating discussion on a range of topics linked to museums, art galleries, and other cultural institutions.

Perhaps the leading organization in cultural planning in Canada (which is closer to the Nordic countries in its governmental structure) is Lord Cultural Planning. A range of recent articles are available at

<http://www.lord.ca/publications/articles/articles.html>

I do not always agree with the Lords, but their company is extremely successful in the international marketplace, and their articles are founded in intimate knowledge of the realities of contemporary professional practice in the cultural design sector.

--

An interesting tidbit, rather less scholarly, is available at the Wolff Ollins website:

<http://www.wolff-ollins.com/tate.htm>

It deals with the Tate gallery as a marketing issue. While the level of detail is quite low, it serves as a reminder that many museums have grown to the same big-brand business as retail stores, and are caught in the Experience Economy....

--

Should you wish additional references, it would help to know the target audience of the course (what faculty or school) as well as the level of the course. These links are of potentially general interest; the range of subjects you describe is extremely large! For an undergraduate survey course, these might serve as additional links -- or perhaps of interest to the teacher!

My very best wishes,

Hans Samuelson

Montreal

(36) Notes

From: "John Cimino" <jcimino@creativeleaps.org>

Date: Tue, 20 Sep 2005 11:05:44 -0400

Susan Baldino <sbaldino@mailier.fsu.edu>

Dear Ken,

A colleague of mine recently made a presentation to the Museum Association in Florida, USA. I contacted her and she passed on your request to the association director who made the following reply. I hope this information is helpful to you. Please let me know if there is any other way in which we can be of assistance. Best to you.

John

John Cimino

President & CEO

Creative Leaps International

88 Hardscrabble Road, Chester, NY 10918

----- Original Message -----

From: <mailto:sbaldino@mailier.fsu.edu>Susan Baldino

I have slews and slews of museum articles and books I could suggest but because my time is so limited right now, here are the main texts I would recommend:

For critical and theoretical overview and analysis of the field, along with some history --

Anderson, Gail (ed.) (2004) *Reinventing the Museum*, AltaMira Press.

Carbonell, Bettina Messias (ed.) (2004) *Museum Studies: An Anthology of Contexts*, Blackwell.

Hooper-Greenhill, Eilean (2000) *Museums and the Interpretation of Visual Culture*, Routledge, London and New York.

Alexander, Edward P. (1983; 1995) *Museum Masters: Their Museums and Their Influence*, AltaMira.

Alexander, Edward P. (1979; 1996) *Museums in Motion: An Into to the History and Functions of Museums*, AltaMira.

For professionalism and professional challenges --

Glaser, Jane R and Zenetou, Artemis A. (1996) *Museums: A Place to Work, Planning Museum Careers*, Routledge.

Kavanagh, Gaynor (1994) *Museum Provision and Professionalism*, Routledge.

For museum management --

Ambrose, Timothy and Paine, Crispin (1993) *Museum Basics*, Routledge.

Burcaw, G. E. (1997) *Introduction to Museum Work*, 3rd edition, AltaMira.

Fischer, Daryl and Butler, Lawrence (2004) *Strategic Thinking & Planning*, Museum Trustee Association.

Bryson, John M. (2004) *Strategic Planning for Public and Nonprofit Organizations: A Guide to Strengthening and Sustaining Organizational Achievement*, Jossey-Bass.

Drucker, Peter F. (1999) *Management Challenges for the 21st Century*, HarperCollins.

Drucker, Peter F. (1990) *Managing the Non-Profit Organization: Principles and Practices*, HaperCollins.

Edson, G and Dean, D. (1996) *Handbook for Museums*, Routledge.

Genoways, Hugh and Ireland, Lynne (2003) *Museum Administration: An Introduction*, AltaMira.

George, Gerald (2004) *Starting Right: A Basic Guide to Museum Planning*, 2nd edition, AltaMira.

Kopco, Mary et al. (2004) *The Business of Museums – A Behind the Scenes Look at Curatorship, Management Strategies and Critical Components for Success*, Aspatore Books.

Lord, Barry and Lord, Gail Dexter (1997) *The Manual of Museum Management*, 2nd edition, AltaMira.

Moore, K. (ed.) (1999) *Management in Museums*, Athlone.

Suchy, Sherene (2004) *Leading with Passion: Change Management in the 21st-Century Museum*, AltaMira.

Wolf, Thomas (1999) *Managing a Nonprofit Organization in the Twenty-First Century*, Simon & Schuster.

Art, Museums, Economics --

ICOM (1992) *Marketing the Arts*

Heilbrun, J. and Gray, C. (2001) *The Economics of Art and Culture*, Cambridge Univ. Press.

Smith, R.A. and Berman, R. (1992) *Public Policy and the Aesthetic Interest*, Univ of Illinois Press.

Best wishes and regards,

Susan

sbaldino@mailier.fsu.edu

Susan Baldino

(37) Notes

From: Dagny Stuedahl <dagny.stuedahl@media.uio.no>

Subject: Re: Recent Books and Articles on Museums and Galleries -- Long Post -- 1/4

Date: Thu, 29 Sep 2005 11:05:42 +0200

Pensumliste Museer som medier høst 2005

Museer som medier

Johansen, Losnedal, Ågotnes 2002; Tingene tale. Innspill til museologi. *Bergen Museum skrifter* nr.12, Bergen Museum, s 9 – 208 (200s)

Macdonald, Sharon and Fyfe Gordon 1996: *Theorizing Museums. Representing identity and diversity in a changing world*. Oxford/Cambridge (200s)

*Macdonald, Sharon and Roger Silverstone 1999: Rewriting the museums fictions: Taxonomies, stories and readers. I: Boswell and Evans; *Representing the nation: A reader. Histories, heritage and museums*. Routledge/Open university. S421-435 (24s)

Museer og kunnskap

*Brenna, Brita 1998; "Historiefortelleren – en refleksjon over "Teddy Bears Patriarchy. Taxidermy in the garden of Eden, New York City 1908-1936. I: Asdal, Berg, Brenna, Moser, Rustad; *Betatt av viten – brukanvisninger til Donna Haraway*. S.176-213 (37s)

Hooper-Greenhill, Eileen 1992. *Museums and the shaping of knowledge*. Routledge, London s.1-229 (229s)

*Star, Susan Leigh and James Griesemer 1989. Institutional ecology, translations and boundary objects: Amateurs and professionals in Berkeley's Museums of Vertebrate Zoology 1907 – 39. I: *Social Studies of Science* 19: 387-420 (33s)

*Bowker, Geoffrey and Susan Leigh Star 1999. "Introduction: To classify is human" I: *Sorting things out. Classification and its consequences*. MIT Press, Massachusetts. s1-32 (32s)

Bennet, T 1995. *The birth of the museums*. Routledge, London and New York (269s)

- *Altick, Richard D 1999: National Monuments. I: Boswell and Evans; *Representing the nation: A reader. Histories, heritage and museums*. Routledge/Open university. s240-258 (18s)
- *Urry, John 1999: Gazing on history. I: Boswell and Evans; *Representing the nation: A reader. Histories, heritage and museums*. Routledge/Open university s208-232. (24s)

Museer og IKT

- *Pierroux, Palmyre 1999. Art in Networks: Information and communication technology in Art Museums. I: Liestøl og Rasmussen 2001. *Internett i endring*, Novus Forlag, Oslo. S.87-104 (17s)
- *Diaz-Kommonen, Lily 2002. "Design in illuminating history: Through the eyes of media". I : Diaz-Kommonen; *Art, Fact and Artifact Production. Design research and multidisciplinary collaboration*. PhD- thesis. University of art and design, Helsinki A 37. s161-189 (28s)
- *Rayward and Twidale 1999: From docent to cyberdocent. Education and guidance in the virtual museums. I: *Archives and Museums Informatics* 13 s.23-53 (30s)
- *Hetherington, Kevin 2003: Accountability and disposal: visual impairment and the museum. *Museum and Society* 1 (2) 2003 s 104-115 (11s)
- *Knell, Simon J. 2003: The shape of things to come: museums in the technological landscape. *Museums and Society* nov.2003 1(3) s132-146 (14s)
- *Dawson, David 2002: Inclusion and ICT: the challenge. *Museum International* no215, (vol.54 no 3), Blackwell Publishers Malden s59-63 (4s)
- *Devine, James and Ray Welland 2000: Cultural computing: exploiting interactive digital media. *Museums International* no 205 (vol.52, no.1) s32-35 (3s)
- *Renaud, Alain 2002: Memory and the Digital World: a few philosophical pointers for new memory practices in the information era. *Museum International* no 215 (vol.54, no.3) Blackwell Publishers s 8-18 (10s)
- *Kenderdine, Sarah 1999: Inside the meta-center: a cabinet of wonder. Museums on the web March 11-14, 1999 New Orleans, Louisiana. (21s)

Museumsbesøkeren/brukeren

- *Heinrich, Natalie 1988: The Pompidou Centre and its public: the limits of a utopian site. I. Lumley, Robert *The Museums Time machine*. Routledge , London s199-212 (13s)
- Rekdal, Per Bjørn 1999. *Norsk museumsformidling og den flerkulturelle utfordringen*. Norsk museumsutvikling 7:1999. s 1-123 (123s)
<http://www.abm-utvikling.no/publisert/fulltekst/nmu7-1999/>
- *Hall, T./Ciolfi, L./Bannon, L./Fraser, M./Benford, S./Bowers, J./Greenhalg, C., Hellström, S./ Izadi, S./Schnädelbach, H./Flintham, M.2002: The visitor as Virtual Archaeologist: Explorations in mixed Reality technology to Enhance Educational and Social Interaction in Museums. Proceedings of the 2001 conference on Virtual reality, archeology, and cultural heritage, Glyfada, Greece s 91 - 96 (6s)

Narrativitet

- *Liestøl, Gunnar 2003: Fortelling, spill og læring. I: Lundby, Knut : *Flyt og forførelse. Fortellinger om IKT*. Gyldendal Akademisk. Oslo, s181-197 (16s)
- *Liestøl, Gunnar 1994: Wittgenstein, Genette and the Readers Narrative in Hypertext. I: Landow, George P. *HYPER/TEXT/THEORY*. The Johns Hopkins University Press (33s)
- *Mulholland, Paul og Collins, Trevor 2002: Using digital narratives to support the collaborative learning and exploration of cultural heritage. *13th International Workshop on Database and Expert Systems Applications (DEXA'02)*
- *Hemminger, B./Bolas, G./Schiff, D. 2005: Capturing Content for Virtual Museums: from Pieces to Exhibits. *Journal of digital information*, Vol.6, issue 1 art.no 313, (14 s)
- *Hoffmann, Peter 2004: Expanding the storyline. Museums and the Web, march 31-3 april 2004, Arlington, Virginia USA (7s)
- *Spierling, U./Grasbon,D./Braun, N./ Iurgel, I. 2002: Setting the scene; playing digital director in interactive storytelling and creation. *Computers and graphics* 26 (2002) s 31-44 (13s)

*Mullen, Elizabeth og Tuohy, P. 2002: Exhibiting Communications: Digital Narratives At the National Library of Medicine. *Museums and the Web 2002*, Boston 17-20 april 2002.

(6s)

*Ryan, Marie-Laure 2004. Introduction. I: RyanM. Narrative across Media: *The languages of storytelling*. University of Nebraska Press. (42s)

*Bagnall, Gaynor 2003. performances and performativity at heritage sites. *Museum and society* 1 (2) s 87-103 (6s)

(38) Notes

From: Lisa Le Feuvre <lefeuvre@ndirect.co.uk>

Date: Thu, 29 Sep 2005 08:00:01 +0100

Dear Ken

This website may also be useful:

<http://www.sam-arts.demon.co.uk>

The list leans towards arts management and within this are some great titles on your topic.

Lisa

Lisa Le Feuvre
67 Grayson House
Radnor Street
London EC1V 3SS
t: 020 7250 1173
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e: lefeuvre@ndirect.co.uk

(39) Notes

Date: Thu, 29 Sep 2005 15:43:52 +1000
Subject: Basic museum history
From: Tracy Tucker <tracyt@mgnsw.org.au>

Hi Ken,

I have no idea if you've been sent this book information already, but I found it a wonderful beginning point perhaps for those without background information or experience with museological practice and history. It's a good, easy to read introductory text:

The Curator's Egg
Karsten Schubert
One-Off Press, 2000
£ 12.95 Paperback ISBN 18735412046

Order now from Amazon

A timely study, subtitled 'The evolution of the museum concept from the French Revolution to the present day'. In this book Karsten Schubert looks at the museum's role in popular culture and interprets their place in society through history and up to the present day; 'The museum is one of the most complex cultural constructs, based on a great many historic assumptions'. The book revolves around two periods in history. The first part outlines the evolution of the museum between 1760 and 1980. The second part offers an in depth look at subsequent museum development and covers the last two decades of the 20th century, a period of exceptional activity.

Cheers,

Tracy Tucker
Visual Arts Project Coordinator
Direct Line. 61 (0)2 9339 9906
Email. tracyt@mgnsw.org.au

Museums & Galleries NSW
43 - 51 Cowper Wharf Rd
Woolloomooloo NSW 2011
General Line. 61 (0)2 9358 1760
Freecall (regional NSW). 1800 114 311
Fax. 61 (0)2 9358 1852
Website. www.mgnsw.org.au

Leading from the Edge: 2005 Public Galleries Summit

9-11 November 2005

Hosted by the City of Wagga Wagga and Wagga Wagga Art Gallery

Presented by Museum & Galleries NSW and the Regional Galleries Association of NSW

www.leadingfromtheedge.org.au

Generously supported by the Australia Council for the Arts, NSW Ministry for the Arts, Creative New Zealand, the Gordon Darling Foundation, International Art Services, the Ian Potter Foundation, QantasLink, Art Monthly and Art Almanac.

(40) Notes

Date: Thu, 29 Sep 2005 11:52:28 -0500 (CDT)

From: sa11@txstate.edu

Hi Ken,

Thought I'd drop you a line regarding the above--and offer two brief articles that have emerged from my own "experience." I 'm not really intending for you to add these to your list as they are own work and:

1. I DO feel embarrassed at the thought of appearing to "advertise" my own writing. That, indeed, is not the intent. I thought, however, you might find one or two of the thoughts embedded in the articles to be of interest.
2. These are just mere articles, nothing of great substantialness as the books and works of other greater scholars (many of those already indicated on your list).

(i) in SPACE AND CULTURE, (August 2003, Vol. 6, Issue 3, pp. 309-329):
"Intrinsic information in the making of public space: A case example of the museum space"

(ii) in MUSEUM MANAGEMENT AND CURATORSHIP, (September 2001, Volume 19, Issue 3, Pages 227-333): "The contemporary museum and leisure: Recreation as a museum function"

Many cheers

Awoniyi Stephen

(41) Notes

Date: Thu, 29 Sep 2005 15:56:54 -0800 (GMT-08:00)

From: "Christiane Robbins @ Jetztzeit" <cpr@mindspring.com>

Hi Ken,

Just quickly, one very BASIC book that I have used for my introductory classes is "Believing is Seeing" which is, quite obviously, a take-off on Berger's book from 1970(?) Ways of Seeing. I'm uncertain as to whether or not it is included below...I'll take a look at my syllabi and see if I can come up with any more sophisticated, advanced suggestions.

Chris

(42) Notes

Date: Sat, 1 Oct 2005 11:40:26 -0400

From: Phyllis Hecht <monaph@zakros.com>

Hi Ken,

Thank you so much for this resource list. I'd like to also recommend the following:

The Wired Museum: Emerging Technology and Changing Paradigms, edited by Jones-Garmil, Katherine (Washington, DC; AAM, 1997) ISBN:0931201365

The Virtual and the Real: Media in the Museum, edited by Selma Thomas and Ann Mintz (AAM, Washington DC, 1998) ISBN 0-931201-51-9

Best,

Phyllis

Phyllis Hecht
Web Manager
National Gallery of Art
Washington, DC

p-hecht@nga.gov

www.nga.gov

(43) Notes

Date: Sat, 01 Oct 2005 20:23:48 +0200 (CEST)

From: lzan@economia.unibo.it

Dear Ken, sorry for being late (3 weeks without my PC because of hard disk collapse!)

Indeed I am working on the manuscript of my book on museums and arts management that is forthcoming by Palgrave MacMillan: Managerial Rhetoric and Arts Organizations

<http://www.palgrave.com/products/Catalogue.aspx?is=0230000223>

In case it could be useful, I am forwarding you some ideas from differences sources:

a) an outline of the book: it is a critical view by a management scholar, a sort of self-criticism, against the abuses and excesses of managerialism in the art sector (with strong references to museums, however; with a focus on empirical research);

b) an outline of the syllabus of the course on managerial rhetoric and arts organization which I teach at the Master in Arts Management at Carnegie Mellon University, with the same title. Case histories are available in English;

c) a selection from the references in English regarding museums taken from the book itself: it is just a cut & paste issue, but there are titles and articles that were not in the lists that colleagues sent to you, so it might be useful

Hope this could be of some help

Ciao a tutti

Luca

a) MANAGERIAL RHETORIC AND ARTS ORGANIZATIONS

Luca Zan

Palgrave MacMillan, 2006, forthcoming

<http://www.palgrave.com/products/Catalogue.aspx?is=0230000223>

Chapter 1

Arts organizations between uses and abuses of managerial rhetoric

1. Management as rhetoric
2. The controversial extension of economics and management to arts organizations
3. Management and cultural organizations: a modest approach
4. A variety of discourses about managing cultural organizations
5. The multidimensional nature of management of cultural organizations: a framework
6. Responsibility, control, and governance structures

Chapter 2

Management and the British Museum: competing rhetoric and identities

1. Management rhetoric and the British Museum: the Edwards Report
2. A critique of the Edwards Report from a management studies perspective
 - 2.1 General management or “vague management”
 - 2.2 Internal inconsistency
 - 2.3 Methodological issues concerning standards in management research
3. Criticism of the Edwards Report, s managerial rhetoric from outside academic management studies: the debate in the United Kingdom press
4. A critique with the benefit of hindsight: changing processes following the Edwards Report
 - 4.1 The implementation of the Edwards Report
 - 4.2 The year 2000 crisis: back to unanticipated consequences in management processes

Chapter 3

Management control and managerial rhetoric in Italian public sector cultural institutions

1. Management as an iceberg: beyond communication and fund raising
2. Managerial control: the missing link in the reform of the soprintendenza
3. True and false managerialism in the transformation of Italian municipal museums
4. Managerialism and museum standard-setting: another lost opportunity
5. Beyond the rhetoric of goals, toward a serious focus on resources

Chapter 4

Managerialization of cultural organization and institutional settings. The transformation into Foundation and managerial rhetoric

1. The Foundation in the managerialization process of arts organization
2. An international phenomenon, with national variations
3. The Italian case, or the lack of modernization within central and local government from a managerial viewpoint
4. Beyond the excesses of managerial rhetoric: Foundations and the focus on current operations
5. The Foundation of municipal museums of Milan: A modest view in the institutional transformation
- 6 Managerialization and désétatisation: disciplining the relationship between politics and administration

Chapter 5

Reporting on performances. The development of Venetian Municipal Museums in the 1990s

1. The transformation process of the MCV during the 1990s: a reconstruction
 - 1.1 The construction of the network of the Venetian municipal museums
 - 1.2 A new approach to the visitor
 - 1.3 Managing contracting out
 - 1.4 Changes and financial results
2. Effectiveness: a more thorough perspective
 - 2.1 Collections
 - 2.2 Sites
 - 2.3 Exhibitions and exposition spaces
 - 2.4 Education
 - 2.5 Other services
3. Efficiency and Effectiveness: a question of trade-offs
4. Organizational and institutional settings
 - 4.1 Internal relations
 - 4.1.1 Eternal relations: the MCV within the municipal administration
 - 4.3 Rethinking the institutional settings

b) Managerial Rhetoric And Arts Organizations. Insights from the Italian Context

Syllabus of the class by Luca Zan - Carnegie Mellon University, Pittsburgh,

March 2005

Program and Structure

The course is organized in four main parts. The first two deal with general issues of managing cultural organizations and the international debate. Though empirical evidence is provided by Italian organizations, in a sense accidentally, this kind of analysis could generally apply to cultural organizations elsewhere. In contrast, part three and four deal directly with aspects that are peculiar to the Italian situation. More specifically, part one dwells on the general issue of the rhetorical nature of management discourse, across time (also in proto-industrial settings) and space (in different organizations).

Such an revisiting of management discourse is essential in order to avoid misunderstanding, pitfalls, misuse and abuse of managerial rhetoric when referring to cultural organizations. If management knowledge as developed in management studies is of some help, part two aims at addressing the variety of knowledge and stream of research that could be relevant for analyzing cultural organization, more than simply communication and fundraising, as it is sometimes understood.

A more thorough understanding of managerial discourse – either in terms of the strategic approach, knowledge management, organization of labor, HRM and similar issues – is proposed here as a less superficial uses of management for arts organizations.

Part 3 then move more directly to the Italian arts sector. After introducing few data for a preliminary description of the Italian context, some of the major topics under discussion in Italy are addressed here. The focus is on the specifics of the Italian system, i.e. the role of public sector in the arts. Major reform processes in this context are then investigated, i.e. referring to reform inside the public sector, tending to foster a managerial logic within public organizations (the so called process of “managerialization”).

The issue of the exit from public sector by arts and cultural organizations in Italy is finally addressed in part 4, looking at a variety of processes of privatization, désétatisation, or in any case of abandoning in a way or another the status of public sector entities by arts organizations. A working book ^ the same title as the course ^ will be made distributed to the students on the first day of class. Additional readings will also made available during the class.

Part 1. Management Rhetoric Across Time and Space
Arts Organizations & Managerial rhetoric

Presentation of the course, studying assignments, exams etc. Management as rhetoric: an ongoing perspective The extension of economics/management and the Arts: A controversy across Europe Variety of professional discourse and multidimensional approach

Back to origins/basics

A modest view of management: The essence of management within a historical understanding “Il Discorso del manaeggio”: Managing the Venice Arsenal (1500-1600)

Insights on management as rhetoric and the management of arts

Rhetorics in competition

The obsession with “best practices”.

Management as addressing attention

Management studies and non managerial views of managing

Discussion: British Museum

Part 2. Management of Arts Organizations: Strategy and Change, Strategy as action

The critique to the so called “Harvard approach” and the processual view

The business idea and strategic change

Case discussion: The Imola Piano Academy Actors in action The analytical vs. the processual view

Constellation of roles between actors and sense making processes

Case discussion: Ferrara Buskers, Festival Further implications

Heritage & Hi-Tech

Management and knowledge in Arts Organizations

Research on the Similaun mummy: a discussion

Arts and technologies: the restoration sector

Case discussion: the OPD in Florence

Part 3. Arts Organizations and Reforms Inside the Public Sector Management and arts: The Italian art sector

The Art sector in Italy: some data
Macro trends and policies
Questions and challenges (and why “management” is called for)
Value for money and the issue of effectiveness and efficiencies

Changes in the Ministry

The Ministry and its local organization
The so-called autonomous Soprintendenza (i.e. the local branch of the Ministry)
Case discussion: Pompeii

Managerialization in Municipal museums

Focus on discourse about managerialization within public sector museums
Accountability, Performances and Responsibility
The unfair game of giving responsibilities but not resources/information
Case discussion: The Bologna Archaeological museum

Performing Performances

Focus on the debate about performances and responsibilities
Effectiveness and value for money: New Public Management in Italy?
Performances and arts organization: True & false managerialism
Case discussion: Reporting on Venice museums

Part 4. Managerial rhetoric, Privatization and Désétatisation
Patterns in “Privatization”

A critique to the general Italian debate
Ambiguity & variety in “privatization” policies
The appeal of institutional transformation
Institutional innovation and implementation problems
Pitfalls in the transformation process towards the Foundation firm
The Italian tradition of managing by law: an oxymoron?
The transformation of Opera Houses into foundations: Paradoxes and perverse effects
Case discussion: The Teatro Comunale of Bologna
Foundations: a modest view, and some warnings
The debate on transformation of art organizations into Foundations
The transformation process: from assets to income centered view
Business plan and désétatisation
Case discussion: Milan municipal museums
Conclusions
Concluding remarks
Discussion on the course, suggestions, comments

c) A selection of references on Museum Management

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(44) Notes

Date: Mon, 03 Oct 2005 10:06:59 +0300
From: Outi Turpeinen <outi.turpeinen@uia.fi>

Dear Ken,

**below is a selected list of museums literature from my own PhD research.
Maybe you can add this to your list.
I would also like to get the list to myself.**

**With warm greetings,
Outi T.**

Literature on museums

(Collected by Outi Turpeinen, University of Art and Design, Helsinki, Finland.

oturpein@uia.fi

Aurasmaa, Anne 2004: Universal orders in collections of 16th and 17th century Italy. *Nordisk Museologi* 2/2004, 53–70.

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Outi Turpeinen
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(45) Notes

Date: Mon, 3 Oct 2005 09:03:21 +0100

From: "Geoff Matthews" <gmatthews@lincoln.ac.uk>

Dear Ken,

Exhibition Design Bibliography

Alexander, Victoria D. (1996) *Museums and money: the impact of funding on exhibitions, scholarship and management*, Bloomington: Indiana University Press.

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Regards

Dr Geoff Matthews
Course Leader MA Interdisciplinary Design
Lincoln School of Architecture
University of Lincoln, UK

(46) Notes

Date: Mon, 3 Oct 2005 10:08:36 +0200

From: karen.baldock@icn.nl

Dear Ken,

I have three interesting titles for you. They are quite different from each other, but I think very interesting for any arts manager.

The books are:

Arts Management by Giep Hagoort.

Arts Under Pressure by Joost Smiers and

Strategies of Display by Julia Noordegraaf.

I have attached a word document with more details of the books.

Perhaps you didn't know these titles already.

I would also be very interested in receiving your pdf list.

kind regards,

Karen Baldock

Project coordination INCCA

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Strategies of Display: Museum Presentation in Nineteenth- and Twentieth-Century Visual Culture. Rotterdam: NAI Publishers/Museum Boijmans Van Beuningen, 2004. Published version of my dissertation.

NAI Publishers
Museum Boijmans Van Beuningen

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Arts Under Pressure: Promoting Cultural Diversity in the Age of Globalisation

Author Smiers, Joost
Publisher Zed Books
ISBN 1842772635
Binding PB
List Price £15.95
Discount Price £14.95
Categories Cultural Studies

‘Arts Under Pressure’ reveals how economic globalisation affects decision making in cultural matters worldwide, specifically in the field of the arts. It looks at the theoretical and practical implications of economic globalisation on the creation, production, distribution, promotion and reception of all forms of the arts in all parts of the world. The impact of cultural conglomerates on local institutions and activities is huge. Ownership is now the core issue in a world-wide battle for mass audiences. Joost Smiers proposes radical alternatives to this steady convergence under ever-widening corporate umbrellas, to restore and develop cultural diversity, enrich the public domain and be beneficial to the arts and artists in the Third World. He advocates the abolition of copyright which has become one of the most important commercial products of the 21st century and which he argues no longer protects the interests of the majority of creative artists. He proposes a new International Treaty on Cultural Diversity, to enable countries to reduce the market domination of cultural industries and to formulate their own cultural policies.

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The raid on art

All that's fragile needs protection

The production of discourse is always controlled

The digital domain is not what it seemed to be

7. 'Everything of value is defenceless'

Dr Joost Smiers is director of The Centre for Research, Utrecht School of the Arts, The Netherlands, and visiting professor at the University of California, Los Angeles. He is a co-founder and board member of the European Research Institute for Comparative Cultural Policy and the Arts (ERICArts). He has written, lectured and researched extensively in the area of decision making in cultural matters worldwide, and on copyright.

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Art management
Entrepreneurial style

Giep Hagoort

In the 21st century, there is an enormous need worldwide for a basic knowledge of management in the cultural sector. Art Management Entrepreneurial Style provides this fundament; it is the result of more than 15 years of experience at the Utrecht School of the Arts. This knowledge fills the existing gap between general management theory and cultural praxis. It helps students, teachers, artists and practical art managers in translating management theory into successful cultural organizations. Cases from a local perspective, examples of the latest developments and a lot of practical exercises from all corners of the earth give this handbook a real international content. The last part of this book includes an intrepid study of the future. Here intercultural network competences will be the key to the survival of artistic workers and art managers in a cultural Global Village that will be dominated by the digital revolution and artainment in a diversified context.

Giep Hagoort (1948) studied Law at the Utrecht University and received a Ph.D. in Economics from the The Netherlands Business School of Nyenrode University. As reader-director of the Centre for Art & Economy of the Utrecht School of the Arts, part of his duties consists of managing international training projects. Giep Hagoort has participated in seminars of world famous researchers such as Igor Ansoff, Peter F. Drucker and Henry Mintzberg and has served as visiting professor at the Jagiellonian University (Krakow), University of the Witwatersrand (Johannesburg) and the New York University. His books and papers discuss cultural entrepreneurship, cultural strategic management, cultural projects and cultural policy. In 1998, he initiated the unique Master Programme of Art and Media Management in a European Context (MA AMMEC) at the Utrecht School of the Arts.

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(45) Notes

Date: Sat, 8 Oct 2005 08:23:31 +0200

From: "Dr. Hugo Heyrman" <drhugo@pandora.be>

Dear Ken Friedman,

Hereby my info:

Dr. Hugo Heyrman || Museums of the Mind ||

<http://www.doctorhugo.org/index.html>

A virtual museum project: exploring the art & mind connection.

Research, theory and experiments on the telematic future of art.

In our minds we have private virtual museums, silent places for our memories, imagination and dreams.

Sources on drawings, paintings, photography, film, video, multimedia, net.art, synesthesia and the senses.

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All the best,

//\\//\\

Yrs,

Dr. Hugo Heyrman