



## 18<sup>th</sup> LJUBLJANA SUMMER SCHOOL *Take the Best from East and West* 3 - 21 July 2017

University of Ljubljana

FACULTY OF  
ECONOMICS

### LJUBLJANA SUMMER SCHOOL 2017

**COURSE TITLE: MODELS OF INNOVATIVE MANAGEMENT AND CREATIVITY**

**Type of course:** Bachelor course

**Lecturer:** Eva Kirsch, M.A., Director, Robert and Frances Fullerton Museum of Art, California State University, San Bernardino

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**ECTS credits:** 6

#### **Aims of the course:**

To offer new models of innovative management and creativity in the business and non-profit sector. Using museums as a focal point, this course offers a cutting-edge, interdisciplinary approach to equip students with the skills and insights they need to compete in our global economy. We'll study innovative management strategies, develop analytical and communication skills, and deepen cultural literacy through study of the museum and its collections. Why? Because integrating the humanities in business curriculum will give graduates an advantage in pursuing and sustaining careers in the business and the nonprofit sector.

#### Integrating Humanities in the Business Curriculum

The Association to Advance Collegiate Schools of Business, which accredits the Faculty of Economics, reports, "The world of business is undergoing seismic changes in the face of globalization." More than ever, the liberal arts are relevant for preparing the future generation of business leaders." This point is reiterated by the Wall Street Journal, which states that in a survey of 180 employers who review applicant résumés: "Four of the top five traits were hallmarks of a traditional liberal-arts education: teamwork, clear writing, problem-solving aptitude and strong oral communications." This course integrates humanities and business content and practices, encouraging students to take a holistic view of organizations and applying what they learn to multiple contexts.

#### What we will cover

We'll explore how museums operate and we'll investigate the creative expressions that museums, their collections, exhibitions and programs inspire. We ask students to read closely, take leadership roles in discussion, and analyze in writing assigned texts. Models of Innovative Management and Creativity will focus on:

- innovative management practices of the museum



- stewardship management
- recognizing patterns and emerging trends in managing complex organizations
- writing for multiple audiences and stakeholders and from diverse perspectives
- analyzing literature and film inspired by museum collections and applying those interpretative skills to management in a range of organizations

In order to make these concepts culturally meaningful, we'll explore museums in Austria, France, England, Russia, Slovenia, Egypt, and Spain, and analyze the films and literary texts inspired by their collections.

### Course syllabus:

Dates 3 July	Activities and Topics Official Opening Ceremony of Summer School	What you need to read or do
4 July	<b>The integration of liberal arts in business education</b>  <b>What is a Museum?</b>	Bordoloi Pazich, "Integrating Liberal Arts Into Business Education"  Chew, McInnis-Bowers, "Blending Liberal Art and Business Education"  Dillenburg, "What, If Anything, Is a Museum?"  <i>BBC Treasures of the Louvre</i>
5 July	<b>How museums offer a new model for management in the business and nonprofit sector</b>  <b>Stake Holder Theory</b> <i>Stakeholder theory is the idea “that companies survive and prosper when they simultaneously pay attention to the interests of customers, employees, shareholders, and perhaps even the communities in which they operate” (qtd in McNichol).</i>  <i>The Great Museum (Holzhausen)</i>	McNichol, "Inverting Western Business Models. Why Museum Practices are key to a new management paradigm."
6 July	<b>Multiple stakeholders: the British Museum</b> <i>"No matter how much the museum, consciously or unconsciously, produces and affirms the symbolic order, there is always a surplus of meaning that exceeds set ideological boundaries, opening spaces for reflection, and counter hegemonic memory."</i> (Huyssen)	American Alliance of Museums, <i>National Standards and Best Practices for U.S. Museums</i> . Excerpts. Huyssen, <i>Twilight Memories</i> Bernstein, <i>Roomscape: Women Writers in the British Museum...</i>
10 July	<b>Continuity in the Hermitage Museum</b> <i>Museums such as the Russian Hermitage Museum, the British Museum and the Louvre “have stood the test of time, a quality that is crucial when considering the strength of a brand... Museums are perceived as quality institutions that possess unique attributes, such as trustworthiness and continuity.” (McNichol)</i> <i>The Russian Ark (Sokurov)</i>	Starn, “A Historian's Brief Guide to New Museum Studies”  <b>Analysis 1 Due</b>

<b>11 July</b>	<p><b>Museum Acquisition, Technology &amp; Presentation</b>  With the digitalization of material and the construction of an electronic database about the cultural heritage that it preserves, the National Museum of Slovenia has joined similar European institutions that are attempting to enable the broadest possible access to items of the cultural heritage through the use of modern information technology.”</p> <p><b>Reaching and engaging specific audiences</b></p>	<p>Excerpt, Welsh, <i>Re-Configuring Museums</i></p> <p><b>National Museum of Slovenia</b>  <a href="http://www.narmuz-lj.si/">http://www.narmuz-lj.si/</a></p>
<b>12 July</b>	<p><b>The Museum Experience</b>  <i>“Whereas previously, museums focused on institutional outcomes, such as programmatic excellence, attempts are now concentrated on identifying how individuals are changed as a result of a museum experience.”</i> (McNichol)</p> <p>Case study of Egyptian Antiquities Museum in Cairo and vision for the Great Egyptian Museum in Saqqara</p> <p><i>Night at the Museum</i> (Levy)</p>	<p>Excerpt, Karp and Lavine, <i>Exhibiting Cultures: The Poetics and Politics of Museum Display</i></p> <p>Haggard, “Mr. Smith and the Pharaohs”</p>
<b>13 July</b>	<p><b>Sustainability and Resilience</b>  <i>“A sustainable organization is one that, through beneficial circumstances and good professional practices, generates enough financial and community support to guarantee its continued existence on an indefinite basis”</i> (qtd. in Dickman)</p> <p><b>The Triple Bottom Line</b>  Environmental results, economic impact, contribution to social well being</p>	<p>Shelley, “Ozymandias”</p> <p>Dickman, “Saving Historical Museums from the Grave: Making Museums more resilient.”</p> <p>Excerpt, Lawrence, Weber, <i>Business and Society: Stakeholders, Ethics and Public Policy</i>.</p> <p><b>Analysis 2 Due</b></p>
<b>17 July</b>	<p><b>Safeguarding the Irreplaceables</b>  The Irreplaceables: the Library of Alexandria; Library at Timbuktu; Sculptures of Palmyra, Conservation of artifacts in Egypt.</p> <p><i>La Ville Louvre</i> (Philbert)</p> <p><b>Team work and approaches to project management</b></p>	<p>Conan Doyle, “Ring of Thoth”</p> <p>Excerpts:  Edwards. <i>Thousands Miles up the Nile</i></p> <p>Wegner. <i>The Sphinx That Traveled to Philadelphia</i></p>
<b>18 July</b>	<p><b>Museums in a Global Recession</b>  The immense popularity of the Alhambra</p> <p>New museum openings during the global recession:  The case of the Picasso Museum in Malaga vs. the Petrie Museum in London initiative</p>	<p>Geller and Salamon, “Museums and Other Nonprofits in the Current Recession”</p> <p>Trendswatch, <i>Center for the Future of Museums</i>.</p> <p><b>Team projects</b></p>

<b>19 July</b>	<b>Lessons learned</b> Synthesis of concepts such as stewardship, enlisting multiple stakeholders, complexity of organizations, sustainability, championing the unquantifiable  <b>Preparing for “ultra high” earning careers</b>	Anders, “Good News Liberal-Arts Majors. . .”  <b>Team projects</b>
<b>20</b>	Study Day (No lecture)	
<b>21 July</b>	Course Reflection (not graded)	

## Bibliography:

### The value of liberal arts in business education:

- Anders, G. “Good News Liberal-Arts Majors. . .” *Wall Street Journal*.  
<http://www.wsj.com/articles/good-news-liberal-arts-majors-your-peers-probably-wont-outearn-you-forever-1473645902>
- Bordoloi Pazich, L. “Integrating Liberal Arts Into Business Education” *AACSB Blog*.  
<http://www.aacsb.edu/blog/2016/october/integrating-liberal-arts-into-business-education>
- Chew, E. B. and C. McInnis-Bowers. “Blending Liberal Art and Business Education”.  
<https://www.aacu.org/publications-research/periodicals/blending-liberal-art-business-education>

### Museums as Models of Innovation

- American Alliance of Museums. *National Standards and Best Practices for U.S. Museums*, (2008).
- Dickman, R. “Saving Historical Museums from the Grave: Making Museums more Resilient” (2016).  
[https://kuscholarworks.ku.edu/bitstream/handle/1808/21571/RebeccaDickman\\_2016.pdf?sequence=1](https://kuscholarworks.ku.edu/bitstream/handle/1808/21571/RebeccaDickman_2016.pdf?sequence=1)
- Dillenburg, E. “What, If Anything, Is a Museum?” *The Exhibitionist*. (Spring 2011): 8-13. [http://name-aam.org/uploads/downloadables/EXH.spg\\_11/5%20EXH\\_spg11\\_What,%20if%20Anything,%20Is%20a%20Museum\\_Dillenburg.pdf](http://name-aam.org/uploads/downloadables/EXH.spg_11/5%20EXH_spg11_What,%20if%20Anything,%20Is%20a%20Museum_Dillenburg.pdf)
- Geller, S. and Salamon, L. “Museums and Other Nonprofits in the Current Recession: A Story of Resilience, Innovation, and Survival,” *Journal of Museum Education*, Vol 35: 2010 129-140
- Karp, I. and Lavine, S. *Exhibiting Cultures: The Poetics and Politics of Museum Display* (1991)
- Lawrence, A. and Weber, J. *Business and Society: Stakeholders, Ethics & Public Policy*, (2015)
- McNichol, T. “Inverting Western Business Models. Why Museum Practices are key to a new management paradigm.” (2006)  
<http://www.intercom.museum/documents/1-6McNichol.pdf>
- Starn, R. “A Historian’s Brief Guide to New Museum Studies.” *American Historical Review* 110 (1):68-98 (2005).
- Trendswatch 2016. *Center for the Future of Museums*. (login)  
<http://aam-us.org/resources/center-for-the-future-of-museums/projects-and-reports/trendswatch/trendswatch2016>
- Welsh, P.H. *Re-Configuring Museums*, pp. 103-130. (2005).



## **Museums as sites of inspiration and cultural production**

- BBC *Treasures of the Louvre* <https://www.youtube.com/watch?v=o437CjNWgv0>
- Bernstein, S. *Roomscape: Women Writers in the British Museum from George Eliot to Virginia Woolf* (2014).
- British Museum. "Night at the Museum: Fact vs Fiction." [https://www.britishmuseum.org/visiting/family\\_visits/night\\_at\\_the\\_museum/fact\\_vs\\_fiction.aspx](https://www.britishmuseum.org/visiting/family_visits/night_at_the_museum/fact_vs_fiction.aspx)
- Conan Doyle, A. "Ring of Thoth" (1891). <http://gaslight.mtroyal.ab.ca/rngthoth.htm>
- Edwards, A. *Thousand Miles up the Nile.* <http://digital.library.upenn.edu/women/edwards/nile/nile.html>
- Haggard, H.R. "Smith and the Pharaohs" <http://gaslight.mtroyal.ca/smithphhh.htm>
- Huyssen, A. *Twilight Memories*. London: Routledge (1995).
- Shelley, P.B. "Ozymandias" <http://www.potw.org/archive/potw46.html>
- Wegner, J. and Wegner, J.H. *The Sphinx That Traveled to Philadelphia* (2015).

## **Teaching methods:**

The course involves lecture, group work, and discussion of texts and films; students complete individual presentations and analyses as well as team projects.

## **Prerequisites:**

None

## **Examination methods:**

- Team Projects that incorporate course concepts: (20%)
- Class participation and presentation (20%)
- Two Written Analyses that synthesize humanities and business content (60%)

*Note: This course is comparable to the officially accredited course Creative and Innovative Behavior Management (ECTS: 6) at the Faculty of Economics, University of Ljubljana.*

