

IJCMT Course Development Proposal Final Report

Development of a Cross-Disciplinary Collections Management Course And Planning for the Future

Deane Bowers, Museum and Field Studies & Ecology and Evolutionary Biology

Claire Farago, Art History

Kathryn Lage, Earth Sciences & Map Librarian Sciences Department, University Libraries

Dena Smith, Museum and Field Studies & Geological Sciences

I. Rationale and Goals

The Museum and Field Studies (MFS) program currently has a Collections Management course (MUSM 5051) that is offered each year as part of its core curriculum for museum graduate and certificate students. This course is taught in alternate years by Museum faculty Smith and Bowers. While the focus of this class has been on issues important to natural history museums, it often includes students enrolled in Art and Art History, Classics, and the History Department, as well as students with a strong interest in libraries and archives. At this time, members of these departments give guest lectures. With funding from the ICJMT program, the four faculty PIs on this project have worked together to develop a revised and broader curriculum for the Collections Management course that will appeal to students in a variety of disciplines, including Art, History, Classics, and Anthropology, as well as students in the MFS program. We have initiated a collaboration with Lisa Tamiris Becker, the Director of the CU Art Museum and her Collections Managers to get input on topics important for students interested in future work in art museums and will work with other departments to add modules relevant to a broader student audience. We are developing a new course, the first iteration of which will be taught this spring, that is restructured to include content and exercises that are appropriate for collection managers, registrars and archivists in all of our departments, which will strengthen the multidisciplinary training that our students receive and will make them more competitive in a rapidly expanding and integrative field. We will continue to refine this course for coming years as our research and development continue (see below).

Collections, the objects or specimens they contain, the information associated with them, and their care and maintenance are a crucial part of both the sciences and the humanities. While seemingly disparate, many of the issues faced by those responsible for collections are quite similar: how to preserve and care for those collections, legal issues surrounding the materials they contain, how to organize and classify the items, how to facilitate discovery and access, and how to make the information contained in them available to the broadest audience possible. By drawing on the wide-ranging experience and expertise of the proposers, the course we are developing will provide students with a broader background and understanding of the issues facing many different kinds of collections, and the similarities (as well as the differences) faced by collections as disparate as archives, fine arts, anthropology, digital media and natural history specimens. The collaboration of faculty from biology, geology, fine arts and libraries has allowed us to incorporate the most recent research and development of best practices into this new course. In addition, we are working with the CU Art Museum, other museums on campus,

and the libraries to develop a longer-term plan for future course and program development and what would be needed to accomplish these goals.

In developing this multidisciplinary course and considering our long-term goals, we have developed a 3-tiered plan, including our short-, medium-, and long-term goals.

A. Short term goals—all accomplished.

1. Get together faculty from the Museum of Natural History, Art and Art History and the Libraries to discuss potential changes to the Collections Management course that will better address the needs of students in multiple departments. We met seven times over the fall semester, did a lot of brainstorming and developed a plan for implementing changes to the Collections Management course for the spring of 2013. We also discussed more long-term goals (see below) and will continue to meet over the spring semester to accomplish these goals.
2. Discuss plans and potential involvement of the CU Art Museum with Lisa Tamiris Becker, Director.
3. Acquire sample syllabi from other Collections Management courses. Several samples are attached as Appendix 3; however, these are from several years ago and programs in Collections Management have greatly increased in number in recent years, thus we are using our graduate assistant to acquire more recent syllabi.
4. Develop a modified syllabus for the Collections Management course that will integrate the expertise of participating departments to better meet the needs of our students. This new syllabus and organization are being implemented this spring, 2013 (see Appendix 1).
5. Hire a graduate student who will investigate other Collections Management courses, paying particular attention to courses involving more of an art, libraries and archives component. We are working with Caitlin Roberts, from the Art and Art History Department.
6. Talk with Mél Hogan, post-doc in Journalism about her possible contributions to this course.
7. Discuss implementing a 20 to 30 hour internship as an additional component to the course that will allow students to gain hands-on experience in the collection or Museum of their choice.
8. Cross-list the Collections Management course with the Art and Art History Department.

B. Medium term goals (to be accomplished over spring and summer of 2013)

1. Continue meeting over the spring semester to discuss future changes to the course.
2. Continue to work with campus and local Museums and libraries (e.g., CU Art Museum, Heritage Center, Boulder History Museum, and the Archives and Special Collections of the University Libraries) to better address needs of students interested in different kinds of museums and collections.
3. Talk with History Department about how we might address needs of their students.

4. Have graduate assistant, Caitlin Roberts, continue to accumulate information about other courses in various aspects of collections management/archives/library science that might be useful to us.
5. Talk with campus and local museums and the university libraries about implementing the internship component of the course in ways that would be most advantageous to them. For example, encourage participating students to apply to the Library's Provost Fellowship program.
6. Discuss including increased emphasis on archives, including "hard copy", digital, and "born digital", and integrate these ideas into the course (see sample syllabus about "born digital" collections).
7. Discuss ideas about development of new courses or modules that would allow students to pursue opportunities best suited to their professional needs.
8. Prepare summary of findings from research by graduate assistant.
9. Discuss future program development.

C. Long-term goals

1. Develop a plan for long-term program development, including
 - a. planning of additional courses,
 - b. further modification of Collections Management course,
 - c. the possible development of different tracks (e.g., natural history museums, anthropology museums, art and art history, libraries, archives).
2. Discuss possibility of increased enrollment of students in the Museum and Field Studies Program (discussion with MFS Curriculum committee and other departments).
3. Investigate possible resources for promoting increased involvement of other entities on the CU campus and Boulder-Denver community. These could include GA appointments, undergraduate assistance, hourly appointments. Given the time constraints on current staff in participating programs, increased involvement may require new resources.
4. Investigate possibility of changing MFS degree from M.S. to M.A. to make the program more appropriate for students more interested in non-natural history museums.
5. Look into the feasibility of increasing undergraduate participation.
6. Investigate potential collaboration with University of Denver's programs in Library and Information Sciences and Museum and Heritage Studies.

II. The Future

We hope to expand the program to provide essential museum training to a diverse audience of students, enlisting participation from multiple units on campus and in the community. Such an expansion will require resources that will allow us to enlist faculty from other units to expand our course offerings and provide support (intellectual as well as financial) for participating students. Our current success at placing students at museums around the country indicates that jobs will be waiting for graduates of the program.

III. Course Implementation

The Collections Management course will be taught by Dena Smith in the spring of 2013. Based on our discussions and input from all participating faculty, she has made many modifications to the content of the course (see Appendix 1). Major changes include new components or enhancement of existing components:

1) Digitization

- a. Presentation and Reading on digitization of collections: the what, why, and how.
- b. Panel of PIs with currently funded digitization projects: Jennifer Shannon CU Museum Anthropology, Timothy Hogan, CU Museum Herbarium, Virginia Scott, CU Museum Entomology.
- c. Presentation and workshop on Digitization workflows: Talia Karim.
- d. Presentation on global efforts of digitization and implications: Rob Guralnick.

2) Collections Management in Art Museums

- a. Two presentations at the CU Art Museum on case studies related to Art Collections: Caitlin Rumery and Maggie Mazzallo, CU Art Museum Collection Managers.

3) Libraries and Collections Management

- a. Session 1:
 - i. Archives and Special Collections - conservation, rules for visitors.
 - ii. Gifts and the objects that come with library items.
 - iii. Legal Issues – copyright.
- b. Session 2
 - i. The service side of libraries and how it relates to museum collections.
 - ii. Social media in the libraries to improve accessibility.
 - iii. Digital collections: collecting, preserving, providing access.
 - iv. Scholarly communication: open access journals, etc.

Appendix 1: Collections Management syllabus for 2013.

Appendix 2: Preliminary report on other relevant courses.

Appendix 3: Sample syllabi that we have consulted in developing our revised course.

APPENDIX 1: Collections Management Syllabus
COLLECTIONS MANAGEMENT - MUSM 5150
SPRING 2013 SYLLABUS

Instructor: Dr. Dena M. Smith
Office: MCOL W210C

E-mail: dena@colorado.edu
Phone: 303-735-2011

Lecture: Tuesdays and Thursdays, 11-12:15
Office Hours: Thursdays 12:30-1:30, or by appointment

Required Books:

1. Buck, R.A. and J. A Gilmore (eds.). 1998. The New Museum Registration Methods. American Association of Museums. Washington, D.C.
2. Malaro, M. 1998. A Legal Primer on Managing Museum Collections. Smithsonian Institution Press, Washington, D.C. 2nd edition.
3. *Additional readings will be assigned in class and available through D2L*

Course Description:

This class deals specifically with curation and data management. Topics include acquisition practices and problems; organization, management, use and preventive conservation of collections; and computer data management of collections.

Course Requirements:

1. **Small Written Assignments**
2. **Database Project**
3. **Grant Writing Project**
4. **Collections Case Study**
5. **Regular Attendance and Class Participation**

1. **Small Written Assignments (4 write-ups: 15 points/write-up = 60 total)**

- a. You will be expected to write five two-page write-ups (double-spaced, 12 pt. font). Write-ups must be printed, stapled and submitted at the beginning of class on the due date (see class schedule). Each write-up will be based on class readings, discussions, presentations, etc., and will be assigned the week prior to their due date.

2. **Database Project (Presentation 40 points + Paper 60 points = 100 total)**

Being able to understand, use and even design relational databases has become an increasingly important skill for registrars and collection managers. Databases can serve multiple functions, for many different end users. This project will get you started down the road of understanding and designing databases.

First, you will need to locate a junk drawer in your home (maybe in the kitchen, or in a spare desk drawer at home). Dump out all the contents and come up with an organizational scheme (of your own choosing). Think about who will use your database to locate objects and how they might go about searching for items. This will help you with your organization. Figure out what tables you need, what fields, what relationships, what queries, etc...

Your presentation and paper should include a description of your "collection", how you decided to organize the collection and why, a description of your end users,

a map of your tables, fields and associated relationships. You should also be able to explain how one would conduct a query. This is a software free, design-oriented project, but you should feel free to use software if that helps you to think about it.

3. Team Grant Writing Project* (Presentation 50 points + Paper 50 points = 100 total)

Grant writing is a very important part of the museum professional's life. The goal of this project is to get you some experience with identifying potential funding agencies and with the mechanics of writing grants in teams. Today, most grant writing is done in collaboration with a group of contributors participating. You will be assigned teams and together will need to write a grant proposal for a project designed to improve some aspect of the management and curation of a collection. You may also write a grant to increase the accessibility and use of collections materials for a broader audience (research, exhibits, or education purposes). For example, the collection may need more storage cabinets, may need databasing, or there may be a large backlog of unaccessioned/uncataloged material, etc. Or, you may have already got your collection in great shape, and now you want to use these materials for educational purposes (online exhibits, teaching modules, traveling exhibits, etc).

To accomplish your proposed project, you may need to ask for funds to support additional personnel, equipment, computers, and/or space renovation/addition. First, you will need to find a funding agency and learn all that you can about their proposal requirements (writing assignment #5 will get you started). Next you will co-write your proposal, according to their guidelines. Generally, your proposal should include background information about the collection, the needs for the project, a plan for implementation (including how you will do some assessment if this is for exhibits/education), a budget, and a budget justification. More details about the various parts of a grant proposal will be provided.

Both team members are expected to present. Proposals will be co-authored. You will also need to include information about your funding agency and their proposal guidelines (photocopies of this information will suffice). Each co-author should provide an extra paragraph or so, turned in separately, describing their contribution to the project and their collaborators' contribution. Non-collaborative collaborators (that includes those who "don't pull their weight", as well as those who "take-over" a project) will have grade penalties on the assignment.

4. Collections Case Study* (Presentation 40 points + Paper 40 points = 80 total)
I recommend getting started on this project as soon as possible.

The goal of this project is to identify a collection (a distinct group of specimens, from within a larger collection – for example: Colombian amber, within the Invertebrate Paleontology collection) early in the semester and to use this as your case study as we learn about various aspects of collection management. To complete this assignment, you will need to find a collection and collection manager/curator who is willing to help guide your efforts. You can focus on a collection in this museum, or elsewhere.

You will need to find out what the mission, policies and procedures, registration and conservation issues are that surround your specific collection. What are some of the unique attributes of the collection? How does this specific collection fit into the larger goals of the section's collections and goals of the museum? What are the main concerns and future needs of these materials? You will need to write an assessment report that gives the full background of your collection, assesses the quality and needs of the collection and make recommendations for the future.

Presentations and papers are due during the final exam period (May 8th, 4:30-7pm)

5. Attendance and Class Participation (15 weeks * 4 points/week = 60 total)

- a. Attendance in class is required and will be documented. If you know you will not be able to attend class, notify me ahead of time, and I will make sure that you receive any materials that were handed out in class.
- b. We may have to make slight modifications to our schedule as the semester progresses, as guest speakers sometimes have last minute conflicts or as new opportunities to delve into topics arise. Therefore, it is very important to attend class to keep abreast of any changes that might occur.
- c. Your participation is necessary for the success of this course. You are expected to participate and come prepared for discussion. This includes having questions prepared for your peers and for our guest speakers. Again, your participation will be documented.

***Additional Tips for the Grant Writing and Case Study Projects**

You should talk with me about what you are planning to do so that we can be sure that a variety of different grants/collections are represented.

Please use these projects as opportunities to learn about a variety of different kinds of collections. For example, if your main interest is in art collections, please do at least 1 of these projects on a completely different kind of collection.

You will need to contact collection managers and/or curators to make the arrangements for these projects. In addition to using your own expertise and contacts, please tap into the resources available through other members of the class and the faculty and staff of the Museum. We all have a variety of contacts in local museums.

Please respect the fact that other people are as busy as you. Be as flexible as possible when trying to arrange meetings with registrars, collection managers, and curators.

These contacts are important for future jobs or internships, as well as for the experience that they afford you. Take advantage of these opportunities.

OTHER IMPORTANT INFORMATION:

Disability Services:

If you qualify for accommodations because of a disability, please submit to your professor a letter from Disability Services in a timely manner (for exam accommodations provide your letter at least one week prior to the exam) so that your needs can be addressed. Disability Services determines accommodations based on documented disabilities. Contact Disability Services at

303-492-8671 or by e-mail at dsinfo@colorado.edu.

If you have a temporary medical condition or injury, see *Temporary Injuries* under *Quick Links* at *Disability Services* website (<http://disabilityservices.colorado.edu/>) and discuss your needs with your professor.

Religious Observances:

Campus policy regarding religious observances requires that faculty make every effort to deal reasonably and fairly with all students who, because of religious obligations, have conflicts with scheduled exams, assignments or required attendance. In this class, I will need you to inform me in writing (by email or letter), at **LEAST ONE WEEK PRIOR**, of any conflicts of which you are aware, so that we may make arrangements in advance. See full details at http://www.colorado.edu/policies/fac_relig.html

Appropriate Classroom Behavior:

Students and faculty each have responsibility for maintaining an appropriate learning environment. Those who fail to adhere to such behavioral standards may be subject to discipline. Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, color, culture, religion, creed, politics, veteran's status, sexual orientation, gender, gender identity and gender expression, age, disability, and nationalities. Class rosters are provided to the instructor with the student's legal name. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of this preference early in the semester so that I may make appropriate changes to my records. See policies at

<http://www.colorado.edu/policies/classbehavior.html> and at

http://www.colorado.edu/studentaffairs/judicialaffairs/code.html#student_code

Discrimination and Harassment:

The University of Colorado Boulder (CU-Boulder) is committed to maintaining a positive learning, working, and living environment. The University of Colorado does not discriminate on the basis of race, color, national origin, sex, age, disability, creed, religion, sexual orientation, or veteran status in admission and access to, and treatment and employment in, its educational programs and activities. (Regent Law, Article 10, amended 11/8/2001). CU-Boulder will not tolerate acts of discrimination or harassment based upon Protected Classes or related retaliation against or by any employee or student. For purposes of this CU-Boulder policy, "Protected Classes" refers to race, color, national origin, sex, pregnancy, age, disability, creed, religion, sexual orientation, gender identity, gender expression, or veteran status. Individuals who believe they have been discriminated against should contact the Office of Discrimination and Harassment (ODH) at 303-492-2127 or the Office of Student Conduct (OSC) at 303-492-5550. Information about the ODH, the above referenced policies, and the campus resources available to assist individuals regarding discrimination or harassment can be obtained at <http://hr.colorado.edu/dh/>

Honor Code:

All students of the University of Colorado at Boulder are responsible for knowing and adhering to the academic integrity policy of this institution. Violations of this policy may include: cheating, plagiarism, aid of academic dishonesty, fabrication, lying, bribery, and threatening behavior. All incidents of academic misconduct shall be reported to the Honor Code Council (honor@colorado.edu; 303-735-2273). Students who are found to be in violation of the academic integrity policy will be subject to both academic sanctions from the faculty member and non-academic sanctions (including but not limited to university probation, suspension, or

expulsion). Other information on the Honor Code can be found at <http://www.colorado.edu/policies/honor.html> and at <http://honorcode.colorado.edu>

DATE	DAY	TOPIC	ASSIGNMENT DUE DATES
15-Jan	Tu	Introductions, Syllabus	
17-Jan	Th	Why Collect	Assign #1
22-Jan	Tu	Types of Collections/Mission Statements	
24-Jan	Th	Policy, Planning and Ethics	Writing #1 Due, Assign #2
29-Jan	Tu	Acquisitions & Accessioning -Incoming Materials/Handling	
31-Jan	Th	Acquisitions & Accessioning - Registration	Writing #2 Due, Assign #3
5-Feb	Tu	Collection Managers Panel	
7-Feb	Th	Loans	
12-Feb	Tu	Deaccessions/Exchanges	Writing #3 Due, Assign #4
14-Feb	Th	Organization and Storage	
19-Feb	Tu	Art Collections - Case Studies	
21-Feb	Th	Art Collections - Case Studies	Writing #4 Due
26-Feb	Tu	Information Management	
28-Feb	Th	Database Basics	
5-Mar	Tu	Collections Digitization	
7-Mar	Th	Digitization Panel - Pis and Projects in the CU Museum	
12-Mar	Tu	Museum Informatics - Rob Guralnick	
14-Mar	Th	Digitization Workflows - Talia Karim	
19-Mar	Tu	Databases Project Presentations	Database Write-Up DUE!
21-Mar	Th	Databases Project Presentations	
		SPRING BREAK!	
2-Apr	Tu	Legal Issues: Paleo & Zoo - Toni Culver and Christy McCain	
4-Mar	Th	Grant Writing	
9-Apr	Tu	Pest Mgmt - Christie Cain?	
11-Apr	Th	Legal Issues - Anthropology - Steve Lekson?	
16-Apr	Tu	Library Panel 1	
18-Apr	Th	Library Panel 2	
23-Apr	Tu	Exhibits/Ed/ Get a Job!	
25-Apr	Th	Grant Writing - Work Day!	
30-Apr	Tu	Team Grant Writing Presentations	Team Grants DUE!
2-May	Th	Team Grant Writing Presentations	
7-May	Mon	Collection Case Studies Presentations	Collection Case Studies Due!

APPENDIX 2
Report from Graduate Assistant, Caitlin Roberts

TO: Deane Bowers, Claire Farago, Dena Smith, Katie Lage
FR: Caitlin Roberts
DA: January 7, 2013
RE: ICJMT Grant Collections Management Course Preliminary Research

At the outset of my research, I found an extremely helpful Smithsonian website, which provides a museum studies training directory. (Available: <http://museumstudies.si.edu/training.html>). Since this is the preliminary stage of my research, I thought it would be most efficient to work from this resource to gather basic data.

I focused my research on graduate programs with an advanced degree or certificate option in Museum Studies specifically. The information below is a result of several factors. The first is that many programs do not have available course descriptions, and a simple course listing is less helpful than an informational blurb. Second, many programs do not require a collections management course towards a degree or certificate. For programs that do have an option for collections management, the course is evenly split between required and elective.

I have provided below the Smithsonian blurbs on the programs themselves and the Collections Management course descriptions for those programs. I have also included the course description website where I gathered the information. Two syllabi were available online (also attached) though they seem to be significantly out of date.

Based on my perusal of these websites, I believe the best place to start would be New York University, since their program seemed most comprehensive and detailed. Another approach might be to identify which programs have goals most similar to ours and reach out to them first.

The fourteen entries below are arranged alphabetically by the state.

San Francisco State University San Francisco, CA 94132

Master of Arts in Museum Studies

Museum Studies Program, College of Humanities

Master of Arts Program is highly practical, building upon students' previous academic studies in Anthropology, Art History, Classics & Classical Archaeology, Design, Education, History, the Sciences, Public Administration, or related disciplines.

M S 790 Archives Management & Preservation

Schedule: Wednesdays, 4:10-6:55 PM

Instructor: L. Ellis

Notes: For Museum Studies majors only, or with instructor consent. Can be used towards the degree requirement in Collections Care, or as an elective for students whose area of emphasis is curation, registration & collections management, or management.

Available: <http://museumstudies.sfsu.edu/museumstudies/node/122>

University of Denver Denver, CO 80208

Master of Arts Art History with Museum Studies Concentration

School of Art and Art History

The School of Art and Art History teaches the technical processes of art, methods of analyzing and criticizing visual culture and the diverse histories of art.

ANTH 3743 Managing Collections (4 credits)

Principles and methods regarding acquisition, documentation, conservation and accessibility of collections. Law, registration methods, computerization, policy, development, ethics and preventive conservation are also discussed.

Available: <http://www.du.edu/ahss/schools/anthropology/coursedescriptions.html>

University of Delaware Newark, DE 19716

Certificate in Museum Studies

Museum Studies Program

Since 1972 the University of Delaware's Museum Studies Program has introduced students to successful careers in museums, historic sites, and other cultural organizations. Any University of Delaware graduate student enrolled in a degree-granting program is eligible to pursue the Certificate in Museum Studies. Students take a minimum of 9 credit hours of classes and complete a three-credit internship. Instructors include distinguished professionals from area museums as well as university faculty.

MSST 601: Museum Curatorship: Collections Management

Collections management theory and practices that focuses on the administration, handling, physical care, recording and study of museum collections. Combines classroom instruction, demonstrations and field trips with "hands on" projects in the University Gallery and other area museums.

Available: <http://www.udel.edu/museumstudies/courses.html>

University of Illinois at Chicago Chicago, IL 60607

Master of Arts in Museum and Exhibition Studies

The interdisciplinary Museum and Exhibition Studies Program at UIC integrates professional experience with the study of exhibition-making and social engagement at museums of art, history, architecture, science, anthropology, and contemporary culture, among others.

AH 532 Collections

4 hours. Practical, theoretical and institutional goals and practices related to collections. Students meet in seminar, read and discuss core texts and ideas; travel to representative exhibition and

cultural heritage sites. Extensive computer use required. Prerequisite(s): Approval of the department.

Available: <http://arthistory.aa.uic.edu/index.php?page=36>

Indiana University-Purdue University Indianapolis Indianapolis, IN 46202

Master of Arts in Museum Studies and Graduate Certificate Program

Museum Studies Program

The flexible, multidisciplinary curriculum allows students to build on the foundational knowledge presented in core courses and to select electives and internship experiences that meet their professional goals. Supports the development of self-reflective, skilled, and engaged leaders in the museum field through experiences in and outside of the classroom and to advance the scholarship of museums and their missions. Core values: civic engagement, applied learning, integration, collaboration, inclusion, and leadership.

MSTD A516: Collections Care and Management (3 cr.) A survey of techniques for the management and care of collections in museums. It covers documentation, management of collections, processes, administrative functions, risk management, and ethical and legal issues. The course also covers the physical care and conservation of collections.

Available: http://liberalarts.iupui.edu/mstd/index.php/resources/course_syllabi

University of Kansas Lawrence, KS 40823

Masters of Arts in Museum Studies

Museum Studies Program

Since 1981, the graduate program in Museum Studies at the University of Kansas has offered training for challenging careers in museums, historical agencies, and similar institutions. The program's curriculum provides an understanding of the nature of museums, historical agencies and related institutions as well as specialized training. Core courses provide a solid foundation in the theories, history, techniques, and problems common to museums, historical agencies and related institutions as well as the specialized operations of such institutions.

MUSE 710 Current Topics in Curation and Collections Management (2) [Museum Studies Elective]

Seminar course to provide students with a working knowledge of the primary issues and current trends in building, administration and care of scientific collections. Topics include permits, collecting, accessioning, cataloging, preservation, preventive conservation and access issues. The course format consists of readings, lectures, guest speakers, discussions and visits to scientific collections on campus.

Available: <http://museumstudies.ku.edu/program/degree.shtml#required>

Southern University at New Orleans New Orleans, LA 70126

Master of Arts in Museum Studies

Museum Studies Program

Trains students to become innovative and knowledgeable leaders in museums and cultural institutions. Raising the consciousness of the importance and necessity of culture and tolerance in our lives; Intellectual honesty, integrity, and ethical conduct; Professionalism in museum work; Critical thinking and theoretical discourse; Program quality and excellence; Innovation and leadership; A balance of theory and practice; Students with diverse backgrounds; and, in-depth, hands-on, Practicum experiences.

MUSE 504. COLLECTIONS MANAGEMENT

This core course provides students with the necessary skills to develop a collection management plan based on the mission of the institution; accessioning and de-accessioning; technical aspects of handling, storing and exhibiting a variety of materials, including archival and registration procedures, writing condition reports, crating and shipping artifacts, in-house conservation methods, and sub-contracting trained conservators.

Available: <http://suno.edu/colleges-and-schools/arts-sciences/museum-studies/course-description/>

Tufts University Medford, MA 02155

Graduate Museum Studies Certificate

Museum Studies Program

Certificate students choose a concentration in either Art History, Classics, Education, or History; Program is designed to be flexible with evening classes, and part-time schedules.

Collections Management (FAH 284)

Margherita Desy, Historian, Naval Historical Center Detachment, Boston, MA

Every museum has a curator, registrar, or collections manager whose primary role is to oversee the use, management, and care of its collections. While types of collections may vary, these functions are critical to the success of all collecting institutions. This course examines the responsibilities of the curator collections manager, or registrar in documenting, researching, storing, and exhibiting objects. Students are exposed to various collection policies and registration methods, the acquisition process, loan procedures, and the numerous legal and ethical issues that surround accessioning and deaccessioning artifacts. Security, insurance, and access to and use of collections are also discussed. The class will make at least one site visit to view a collections storage facility at a local museum. Prerequisite: FAH 285. (fall)

Available: <http://ase.tufts.edu/MuseumStudies/courses.asp>

Cooperstown Graduate Program Cooperstown, NY 13326

Master of Arts in History Museum Studies

Cooperstown Graduate Program

Prepares creative and entrepreneurial museum leaders committed to generating programs and services for the public good. Encourages the development of strong institutions that play a central role in their communities, encouraging broad public audiences to use artifacts and the study of art and history as a catalyst for social change. Students gain an understanding of all aspects of museum work--particularly administration, collections, exhibitions, and programming. Students study Museum Studies theory, procedures, and evaluation; social and cultural history, research methodology, criticism, and academic presentation; Material Culture of decorative arts and architecture; folk art and fine art; and develop practical and professional skills, applying theory to realistic practice.

Collections Care and Management

HMUS 501 (1 or 3 credits)

Instructors: Erin Richardson

This course will provide students with the fundamentals of managing museum collections. Topics covered will include collections policies and procedures, manual and computerized documentation systems, sound handling and storage techniques for varied materials, and ethical and legal issues. Students will gain first-hand experience in cataloging, photography and other collections management tasks.

Spring, required second semester.

Available: <http://www.oneonta.edu/academics/cgp/curriculum/courseworkcollections.html>

New York University New York, NY 10021

Master of Arts in Museum Studies, and an Advanced Certificate in Museum Studies

Program in Museum Studies

Interdisciplinary study of museums and courses of practical training; Students obtain a broad foundation in the history and theory of museums, the creation and maintenance of exhibitions and collections, and museum management, and pursue personal programs of study supporting individual academic and career objectives. Program also offers a Concentration in Museum Studies to students enrolled in a Master's degree in one of the following NYU departments: Africana Studies, Hebrew and Judaic Studies, Latin American and Caribbean Studies, and Near Eastern Studies.

Museum Collections and Exhibitions G49.1501 Gear. 4 points.

Introduction to the care and management of objects and collections and to the process of organizing a temporary exhibition. Assignments consist of individual reports and working in small teams to prepare and present proposals on specific functions of collection management and to make an exhibition proposal. Museum professionals (Registrars, Conservators, Curators) speak on issues specific to their practice. Museum visits are scheduled as part of regular classroom meetings. As far as possible, the course covers museums of all disciplines.

Available: http://museumstudies.as.nyu.edu/object/museum.grad.required_elective#req2

University of North Carolina at Greensboro Greensboro, NC 27412

Master of Arts in history with a concentration in Museum Studies or Historic Preservation
History and Interior Architecture Departments

The Museum Studies concentration offers a broad-based training in how to build relationships between history and public audiences, focusing on the theory and practice of telling stories through museums, historic sites, and other cultural institutions. It introduces students to the tools that public historians use; examines contemporary models for how best to reach audiences in ways that make history meaningful; and offers concrete experience in the development of public projects, collaboration, and leadership. Students engage in re-thinking how the professional practices of collecting, preserving, and interpreting the past are changing in the 21st century.

HIS/IAR 547: History Museum Curatorship: Collections Management (3)

Professional practices in the care and management of historic site and history museum collections, including principles of collection development, object registration, cataloging, and preservation.

Available: <http://www.uncg.edu/hpms/courses.php>

(See attached for syllabus.)

The Johns Hopkins University Washington, DC 20036

Master of Arts in Museum Studies
Museum Studies Program

Online Masters Degree Program to prepare current and future museum professionals to be the visionary leaders of museums in contemporary society. Summer classroom component.

460.666 – Collection Management

Museums exist to preserve and share their collections with the world. Collection managers, or registrars, are essential to any collecting institution, whether collections are art, history, science, or live specimens. This course focuses on the management of art and historic collections, although the principles can be applied more broadly to any type of collection. The course covers all aspects of collections care from the acquisition of objects, evaluation, care and storage, through loans and exhibitions. Safe collections care and handling using the most current methods are emphasized so objects may be preserved for future generations. Any student who intends to work at a collecting institution will benefit from mastering the practical knowledge and skills underpinning many phases of museum work, which will be taught in this class.

Available: <http://advanced.jhu.edu/academic/museum/courses/index.html>

The George Washington University Washington, DC 20052

Master of Arts in Museum Studies
Museum Studies Program

Program combines traditional academic training in both academic subjects and museum practices and practical experience. Topics include administration, collections, project

management, exhibit development and design, development/fund-raising; Certificate program also available.

MSTD 6201 – Museum Collections: Theory and Practice (required)

- L. Schiavo

This class will serve as an introduction to creating, controlling, and protecting collections. We will look at the fundamentals of collections care (collections plans and policies, accessions, deaccessioning, loans, access, and the physical protection of museum objects) as well as legal and ethical issues related to collecting and collections management. Because guidelines to best practices run up against contingencies ‘on the ground,’ case studies will introduce students to challenges encountered in museum practice.

Available: <http://programs.columbian.gwu.edu/museumstudies/academics/masters/courses>

University of Wisconsin-Milwaukee Milwaukee, WI 53201

Museum Studies Graduate Certificate

Department of Anthropology, Museum Studies Certificate Program

Provides an overview of museum work, including philosophical and contemporary issues, museum history and methodology, collections care and management, curation, interpretation, preventive conservation, and exhibitions. Coursework is structured to develop a high degree of professionalism and responsibility, skills in problem solving, critical thinking and evaluation, writing, oral presentation, decision-making, and teamwork.

721 - Museum Collections Management (Spring Semester)

Basic knowledge and skills for managing museum collections including methods and techniques used are covered in this course. Topics include collections registration and documentation, risk management and insurance concerns, disaster planning, packing/shipping, and preventive conservation topics such as artifact handling, monitoring the museum environment, and pest management. Prerequisite: Anthropology 720. Sample Syllabus: ([pdf17K](#))

Available: <http://www4.uwm.edu/letsci/museumstudies/courses.cfm>

(See attached for syllabus.)

APPENDIX 3: SAMPLE SYLLABI

L-95. Born Digital Materials: Theory & Practice (2012)

Instructors

Matthew Kirschenbaum
Associate Professor of English and
Associate Director, Maryland Institute for Technology in the Humanities
University of Maryland
mgk@umd.edu

Naomi L. Nelson
Director
Rare Book, Manuscript, and Special Collections Library
Duke University
naomi.nelson@duke.edu

Description

This course will introduce students to the challenges of preserving and providing access to the class of cultural heritage and archival matter known as “born-digital.” Born-digital materials are those that began their life on a computer, rather than as digitized surrogates of real-world primary sources. Contemporary collections of “papers” are often therefore hybrid collections, with disks, CDs, tapes, and sometimes entire computers commingling with more traditional kinds of archival content. (The implications of President Obama’s well-publicized use of a Blackberry device for the Presidential Records Act are one example.) Archivists are also considering how to preserve records created and stored in the cloud—including blogs, tweets, avatars, Facebook pages, and Google Docs. While this course will focus mainly on examples drawn from literature, culture, and the arts, the basic principles will be applicable to many other domains, including government, public policy, industry, science, and medicine.

The course is aimed primarily at archivists, manuscript curators, and others charged with managing this important new class of cultural record, as well as those scholars who might expect to make use of born-digital material in their research. Textual scholars and bibliographers are also a primary audience, as increasingly electronic books and electronic documents are critical elements of contemporary textual transmission. There will be significant emphasis on computer forensics, both its method and hardware. Other topics to be covered include preservation metadata; data migration from obsolescent media; emulation; authenticating electronic records; appraisal; donor relationships; new challenges in scholarly communication; intellectual property and copyright law; the ethics of access to electronic records; Web archiving and the “cloud”; and case studies drawn from current work with electronic literary materials, computer games, and digital art.

Participants are required to bring a laptop with them to class.

What this class is not . . .

- Assessing and implementing digital repositories
- Step-by-step implementation instructions or recommendations for particular strategies
- Detailed review of all applicable metadata standards
- Dedicated media formats for audio or video
- Records management—iRods does a great job for institutions
- Budgeting or funding opportunities
- Technical details of migrating files or emulating environments
- Trouble shooting/problem solving for particulars of your collections

What we will do . . .

- Provide an overview of the workflow from the first conversation with a donor to accession and patron access to get a sense of the issues involved in managing born digital personal archives
- Focus will be on managing personal papers/manuscripts rather than institutional records
- Introduce key concepts and vocabulary
- Review actual implementation strategies from leaders in the field
- Survey best practices as they now stand
- Discuss risks and complications associated with those best practices
- Introduce the field of computer forensics and discuss which aspects are and are not relevant to the archivist or cultural heritage specialist
- Incorporate examples that push limits and test assumptions

Required Reading

1. AIMS Born-Digital Collections: An Inter-Institutional Model for Stewardship (January 2012).
2. Cunningham, Adrian. "Ghosts in the Machine: Towards a Principles-Based Approach to Making and Keeping Digital Personal Records." in *I, Digital: Personal Collections in the Digital Era* edited by Christopher A. Lee. (SAA, 2011). Pages 78-89.**
3. Casey, Eoghan. *Digital Evidence and Computer Crime: Forensic Science, Computers, and the Internet*. 3rd edition. (Elsevier, 2011). PLEASE BUY.
4. Garfinkel, Simson and David Cox. "Finding and Archiving the Internet Footprint" (2008).
5. John, Jeremy L. "Adapting Existing Technologies for Digitally Archiving Personal Lives: Digital Forensics, Ancestral Computing, and Evolutionary Perspectives and Tools" (2008).**
6. Kirschenbaum, Matthew G., et al. "Digital Materiality: Preserving Access to Computers as Complete Environments" (2009).
7. Kirschenbaum, Ovenden, and Redwine. *Digital Forensics and Born-Digital Content in Cultural Heritage Collections* (CLIR 2010). Familiarize yourself.
8. Lowood, Henry. "Memento Mundi: Are Virtual Worlds History?" *iPres* 2009.**
9. Lowood, Henry. "The Hard Work of Software History." *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 2, no. 2 (Fall 2001): 141-61.**

10. Mumma, Courtney C., Glenn Dingwall, and Sue Bigelow. "A First Look at the Acquisition and Appraisal of the 2010 Olympic and Paralympic Winter Games Fonds: or SELECT* From VANOC_Records AS Archives WHERE value='true';". *Archivaria* 72 (Fall 2011): 93-122.**
11. Rothenberg, Jeff. "Renewing The Erl King" (2006).**
12. Thibodeau, Kenneth. "Overview of Technological Approaches to Digital Preservation and Challenges in the Coming Years" (2002).
13. Rob Walker, "Cyberspace When You're Dead." *New York Times*. Jan. 5 2011.

Readings marked ** will be the subject of in-class discussions; please jot down some questions and issues to pursue. Other required readings are background to lectures.

Recommended Reading

1. Beagrie, Neil. "Plenty of Room at the Bottom? Personal Digital Libraries and Collections." *D-Lib Magazine* 11:6 (June 2005).
2. Carroll, Laura, Erika Farr, Peter Hornsby, and Ben Ranker. "A Comprehensive Approach to Born-Digital Archives." *Archivaria* 72 (Fall 2011):61-92.
3. Cochrane, Euan. "Practical Options for Archiving Social Media." Content Summary for ALGIM Web-Symposium Presentation 03/05/11. (Available on the web).
4. Cunningham, Adrian. "The Archival Management of Personal Records in Electronic Form: Some Suggestions." *Archives and Manuscripts* 22.1 (1994): 94-105.
5. Duranti, Luciana. "From Digital Diplomats to Digital Records Forensics." *Archivaria* no. 68 (Fall 2009) p. 39-66.
6. Forstrom, Michael. "Managing Electronic Records in Manuscript Collections: A Case Study from the Beinecke Rare Book and Manuscript Library." *American Archivist* 72 (Fall/Winter 2009): 460-477.
7. Garfinkel, Simson and Abhi Shelat. "Remembrance of Data Past: A Study of Disk Sanitization Practices" (2003).
8. Gutmann, Peter. "Secure Deletion of Data from Magnetic Media" (1996).
9. Hedstrom, Margaret L., Christopher A. Lee, Judith S. Olson, and Clifford A. Lampe. "'The Old Version Flickers More': Digital Preservation from the User's Perspective." *American Archivist* 69, No. 1 (2006): 159-187.
10. Hilton, Christopher, and Dave Thompson. "Further Experiences in Collecting Born Digital Archives at the Wellcome Librar." *Ariadne* 53 (30 October 2007).
11. John, Jeremy L. "The Future of Saving Our Past." *Nature* 459 (2009): 775-6.
12. John, Jeremy L., et al. Synthesis for the Digital Lives research project. Version 0.2 (2010).
13. Knight, Gareth. InSPECT Framework Report. Work Package 3.3 (13 October 2009).
14. Levi, Charles. "Five Hundred 5.25-Inch Discs and One (Finicky) Machine: A Report on a Legacy E-Records Pilot Project at the Archives of Ontario." *Archivaria* 72 (Fall 2011): 239-246.
15. Monnens, D. Before It's Too Late: A Digital Game Preservation White Paper. Game Preservation Special Interest Group, International Game Developers Association. (2009)
16. Kirschenbaum, Matthew G. "Hamlet.doc: Literature in a Digital Age." *Chronicle of Higher Education* (August 17, 2007).

17. Kirschenbaum, Matthew G. *Mechanisms: New Media and the Forensic Imagination* (Cambridge: MIT Press, 2008).
18. Kirschenbaum, Matthew G., et al. *Approaches to Managing and Collecting Born-Digital Literary Materials for Scholarly Use*. NEH Office of Digital Humanities (2008).
19. MacNeil, Heather. "Picking Our Text': Archival Description, Authenticity and the Archivist as Editor." *American Archivist* 68:2 (Fall/Winter 2005): 264-78.
20. MacNeil, Heather and Bonnie Mak. "Constructions of Authenticity." *Library Trends* 56:1 (Summer 2007): 26-52.
21. Paradigm Project, *Workbook on Digital Private Papers, 2005-2007*.
22. Rinehart, Richard. "The Media Art Notation System: Documenting and Preserving Digital/Media Art." *Leonardo* 40:2 (April 2007): 181-187.
23. Ross, Seamus and Ann Gow. *Digital Archaeology: Rescuing Neglected and Damaged Data Resources*. A JISC/NPO Study within the Electronic Libraries (eLib) Programme on the Preservation of Electronic Materials. Humanities Advanced Technology and Information Institute (HATII) University of Glasgow. (1999).
24. Rothenberg, Jeff. "Ensuring the Longevity of Digital Information" (1999).
25. *Sustainable Economics for a Digital Planet: Ensuring Long-Term Access to Digital Information*. Final report of the Blue Ribbon Task Force on Sustainable Digital Preservation Access. (February 2010) Read the Executive Summary and Chapter 5.
26. Wright, Craig, Dave Kleiman, and Shyaam Sundhar R.S. "Overwriting Hard Drive Data: The Great Wiping Controversy." Springer Verlag *Lecture Notes in Computer Science (LNCS)* series. (2008)

History Museum Curatorship: Collections Management HIS 547 / IAR 547

Hall for Humanities & Research Administration

Room 3208

Greensboro Historical Museum

Greensboro Masonic Museum

Tuesday 6:30-9:20pm

Jon B. Zachman

W: 373-4589

C: 362-6312

jon.zachman@greensboro-nc.gov

Description

This course will introduce students to the professional principles and practices in the care and management of history museum collections and historic sites, including collections development, museum registration methods, cataloging, collections care, conservation and preservation. The class will look at collections-related jobs in the museum field: registrar, collection manager and curator, and explore what it means to be physically and intellectually responsible for museum objects. And lastly the class will examine the components of a collections management policy and a collections plan.

In addition to weekly reading assignments, students will be expected to actively participate in class and lead discussions based on assigned readings. There will be several practical “hands-on” exercises during the course and a class project at the Masonic Museum (requiring approximately 30 hours outside of classroom). There will also be one writing assignment and approximately three or four quizzes.

Grading

- 40% Class Participation (includes attendance, participation and leading class discussion of assigned chapters and/or articles)
- 30% Class Project
- 30% Writing Assignments: Three or four quizzes and one paper (5-7 pages) based on an assigned hypothetical situation.

Required Reading

Buck, Rebecca A. and Jean Allman Gilmore, eds. *The New Museum Registration Methods*, Washington, D.C.: American Association of Museums, 1998.

Gardner, James B. and Elizabeth E. Merritt. *The AAM Guide to Collections Planning*, Washington, D.C.: American Association of Museums, 2004.

Malaro, Marie C. *A Legal Primer on Managing Museum Collections*. Washington, D.C.: Smithsonian Institution Press, Second Edition, 1998.

Messenger, Phyllis Mauch. *The Ethics of Collecting Cultural Property: Whose Culture/ Whose Property?* Albuquerque: University of New Mexico, 1999.

Various journal articles, chapters and handouts (available on Blackboard/e-Reserves or distributed in class)

Recommended Reading

- Bachmann, Konstanze, editor. *Conservation Concerns: A Guide for Collectors and Curators*. Washington, D.C.: Smithsonian Institution Press, 1992.
- Fisher, Charles E. and Hugh C. Miller, eds., Heritage Preservation and National Park Service. *Caring for Your Historic House*. New York: Harry N. Abrams, Inc. 1998.
- Landrey, Gregory J., et al., *The Winterthur Guide to Caring for Your Collection*. Delaware: Henry Francis du Pont Winterthur Museum, 2000.
- Lanmon, Dwight P. *Evaluating Your Collection: The 14 Points of Connoisseurship*. Delaware: Henry Francis du Pont Winterthur Museum, 1999.
- Lubar, Steve and Kathleen M. Kendrick. *Legacies: Collecting America's History at the Smithsonian*. Washington, D.C.: Smithsonian Institution Press, 2001.
- Malaro, Marie C. *Museum Governance: Mission, Ethics, Policy*. Washington, D.C.: Smithsonian Institution Press, 1994.
- Schwarzer, Marjorie. *Riches, Rivals & Radicals: 100 Years of Museums in America*. Washington, D.C.: American Association of Museums, 2006.
- Shapiro, Michael S. et al., *A Museum Guide to Copyright and Trademark*. Washington, D.C.: American Association of Museums, 1999.
- Simmons, John E. *Things Great and Small: Collections Management Policies*. Washington, D.C.: American Association of Museums, 2006.
- Williams, Don and Louisa Jaggar. *Saving Stuff: How to Care for and Preserve Your Collectibles, Heirlooms, and other Prized Possessions*. New York: Simon & Schuster, 2005.

Course Schedule

January 15, 2008: Introductions and Course Overview

Class meets at HHRA 3208

January 22, 2008: Collectors, Collecting and Museums, Part 1

Collections and the History Museum

Class meets at HHRA 3208

- Akin, Marjorie. "Passionate Possession: The Formation of Private Collections," Chapter 9 in *Learning From Things: Method and Theory of Material Culture Studies*. pp. 102-128. (e-Reserve)
- Case, Mary. "What Registrars Do All Day," in *Registrars on Record*. pp.13-33. (e-Reserve)
- Malaro, Marie C. *A Legal Primer on Managing Museum Collections*. Chapter 1, "What Is a Museum? What is Required of Its Board Members?" pp.3-21. (e-Reserve)
- Muensterberger, Werner. *Collecting: An Unruly Passion*. New Jersey: Princeton University Press, 1994. Chapter 1 "Passion, or the Wellspring of Collecting" and Chapter 2 "First Possessions" pp.3-24. (e-Reserve)
- Schwarzer, Marjorie. *Riches, Rivals & Radicals: 100 Years of Museums in America*. "Introduction," pp.1-27 and Chapter "The Collection" pp.69-119. (e-Reserve)
- Woodhouse, Anne. "Museum Curators," in *Public History: Essays in the Field*. pp.187-201. (e-Reserve)

January 29, 2008: Collectors, Collecting and Museums, Part 2

Collections Development and Collecting Plans

Class meets at HHRA 3208

Guest Lecturer: Will South, Curator of Collections, Weatherspoon Art Museum

Collections Plans on e-Reserve:

Collecting Plan of the State Historical Society of Iowa, 1993. pp.1-16.

Permanent Collection Collecting Plan, Rogers Historical Museum, 2002. pp.1-7.

Gardner, James B. and Elizabeth E. Merritt. *The AAM Guide to Collections Planning*.

Washington, D.C.: American Association of Museums, 2004.

“Building the Intellectual Framework,” pp.5-10. (e-Reserve)

“Writing the Collections Plan,” pp.11-26. (e-Reserve)

“The Planning Process,” pp.27-32. (e-Reserve)

“Museum Politics,” pp.33-37. (e-Reserve)

February 5, 2008: Collectors, Collecting and Museums, Part 3

Collections Management Policy

Class meets at Greensboro Historical Museum

Buck, Rebecca A. and Jean Allman Gilmore, eds. *The New Museum Registration Methods*. Introduction, pp. 45-62, 95-101, 221-223.

Malaro, Marie C. *A Legal Primer on Managing Museum Collections*. Chapter 3, “Collections Management Policies,” pp.45-57.

Collections Management Policies on e-Reserve:

Lower East Side Tenement Museum, Collections Management Policy, 2001. pp.1-9.

Historical Society of Frederic County, Collections Management Policy, 2002. pp.1-16.

AAM Writing a Collections Management Policy—handout

Object Handling and Condition Reporting Exercise

QUIZ #1

February 12, 2008: Collecting Cultural Property & NAGPRA

Class meets at Museum of Anthropology at Wake Forest University (Class Time:TBD)

Guest Lecturers: Beverly Hancock, Curator and Kyle Bryner, Registrar

Buck and Gilmore. *The New Registration Methods*. pp. 309-319.

Malaro, Marie C. *A Legal Primer on Managing Museum Collections*. Chapter 4 Section entitled “Objects Improperly Removed from Their Countries of Origin,” pp.84-118.

McKeown, Timothy C., et al., “NAGPRA at 10: A Critique,” in *Museum News*. September/October 2000. pp. 42-49, 67-69, 71-75. (e-Reserve)

Messenger, Phyllis Mauch. *The Ethics of Collecting Cultural Property: Whose Culture/ Whose Property?* Intro, Chapters 1, 2, 6-10, 12.

UNESCO: A Brief History—hand-out

February 19, 2008: Museum Registration Methods: Acquisitions, Accessions Cataloging, Collections Documentation & Automation
Class meets at Greensboro Historical Museum

Classification schemes; Management, Descriptive Data and Historical Information: Records and Inventory

Blackaby, James R. AASLH Special Report 3 "Managing Historical Data: The Report of the Common Agenda Task Force" (e-Reserve)

Buck and Gilmore. *The New Registration Methods*. pp.1-44, 64-93, 117-119, 156-166, 301-302.

Malaro. *A Legal Primer on Managing Museum Collections*. Chapter 4 "The Acquisition of Objects: Accessioning," pp.58-82, and Chapter 11 "Promised Gifts," pp. 360-368. (e-Reserve).

Object Cataloging Exercise

February 26, 2008: Care of Collections, Conservation, Preservation and Storage
Class meets at Greensboro Historical Museum
Guest Lecturer: Anne Peranteau, Textile Conservator, North Carolina Museum of History

AIC Code of Ethics and Guidelines for Practice (e-Reserve)

Buck and Gilmore. *The New Registration Methods*. pp.103-116, 120-125.

Clavir, Miriam. "The Social and Historic Construction of Professional Values in Conservation," in *Studies in Conservation*, Vol. 43, No.1 (1998), pp.1-8 (e-Reserve)

Heald, Susan and Kathleen E. Ash-Milby. "Woven by the Grandmothers: Twenty-four Blankets Travel to the Navajo Nation," in *Journal of the American Institute for Conservation*, Vol. 37, No. 3 (1998), pp.334-345. (e-Reserve)

Kite, Marion and Audrey Hill. "Man-made Materials and Textile Conservation" in *International Perspectives on Textile Conservation*. pp.8-12. (e-Reserve)

Mellor, Stephen P. "The Exhibition and Conservation of African Objects: Considering the Nontangible," *Journal of the American Institute for Conservation*, Vol. 31, No.1 (1992), pp.3-16. (e-Reserve)

Merritt, Jane. "Housekeeping for Museum Collections," Winterthur Museum, May 2002 (e-Reserve)

Williams, Don and Louisa Jaggard. *Saving Stuff: How to Care for and Preserve Your Collectibles, Heirlooms, and other Prized Possessions*. Chapter 1 "Your Treasures Want to Live in an Egyptian Tomb," pp.3-13 and Chapter 2 "Deciding What Stuff to Save, Give Away, or Toss" pp.14-22. (e-Reserve)

AIC Definition of Conservation Terminology—hand out

Object Cataloging Exercise, continued

March 4, 2008: Environmental Monitoring and Integrated Pest Management

Temperature, Relative Humidity, Light Levels, Pollutants, Housekeeping

Class meets at Greensboro Historical Museum

Guest Lecturer: Stephen Catlett, Archivist, Greensboro Historical Museum

Buck and Gilmore, *The New Registration Methods*. pp. 227-234, 255-266.

Butcher-Youngmans, Sherry and Gretchen E. Anderson. AASLH Technical Leaflet #

171 "A Holistic Approach to Museum Pest Management," in *History News*, Vol. 45, No.3, May/June 1990. (e-Reserve)

AAM Technical Information Service, "Describing the Museum Environment"—handout

QUIZ # 2

March 11, 2008: SPRING BREAK

NO CLASS

March 18, 2008: Incoming & Outgoing Loans and Exhibitions; Deaccessions,

Ethics and Museum Law-- Standard Facility Report, Packing and Shipping, Couriers, Appraisals and Authentications

Class meets at Greensboro Historical Museum

AASLH Technical Leaflet #224. "Ethics Position Paper: The Capitalization of Collections," in *History News*. Vol. 58, No. 4, Autumn 2003. (e-Reserve)

Buck and Gilmore. *The New Registration Methods*. pp.126-156, 167-206, 277-287, 303-307, and Registrar's Code of Ethics. pp. 349-358.

Byrne, Kathleen T., "Deaccessioning Museum Collections," in *CRM Cultural Resource Manager*. pp.15-17. (e-Reserve)

Malaro. *A Legal Primer on Managing Museum Collections*. Chapter 5, "The Disposal of Objects: Deaccessioning," pp.216-234, Chapter 6 "Loans: Incoming and Outgoing," pp.239-273, Chapter 12 "Tax Considerations Relevant to Gifts" pp.369-387 and Chapter 13, "Appraisals and Authentications, pp.384-405. (e-Reserve)

Miller, Steven H. "Guilt-Free Deaccessioning," in *Museum News*. September/October 1996, pp.32, 60-61. (e-Reserve)

Weisz, Jackie. *Codes of Ethics and Practice of Interest to Museums*. (e-Reserve)

AASLH Statement of Professional Ethics, pp.8-9.

AAM Code of Ethics for Museums, pp.10-16.

Curators' Code of Ethics, 1996. pp.181-186.

March 25, 2008: Risk Management, Disaster Planning and Emergency Plans
Copyright, Insurance, Rights and Reproduction, and Security
Class meets at Greensboro Historical Museum

Buck and Gilmore. *The New Registration Methods*. pp.225-226, 237-254, 267-275, 288-300

Flitner, Arthur. AASLH Technical Leaflet #147 "An Insurance Primer for the Local Historical Organization," (e-Reserve)

Lindblom, Beth C. and Karen Motylewski. AASLH Technical Leaflet # 183, "Disaster Planning for Cultural Institutions." (e-Reserve)

Lowenthal, Constance. "A Trust Betrayed: Inside Theft." in *Museum News*, May/June 1994. pp. 32-35. (e-Reserve)

Shapiro, Michael S. and Brett I. Miller. "Copyright in the Digital Age," in *Museum News*, January/February 2000. pp. 36-45, 66-67. (e-Reserve)

Vogt-O'Connor, Diane. "A Precarious Balance: Collections Access and Intellectual Property Rights," in *CRM Cultural Resource Manager*. pp. 61-65. (e-Reserve)

Whalen, Maureen. "Marooned in Storage: Rescuing Orphan Works," in *Museum News*, September/October 2000. pp.57-60. (e-Reserve)

Common Security Mistakes—hand out

Optional: *Stolen: A Documentary Film*. Directed by Rebecca Dreyfus, 2004.
(85 minutes)

April 1, 2008: Historic Preservation

Frens, Dale H. "Establishing A Maintenance Program," Chapter 3 in *Caring For Your Historic House*. pp.29-39. (e-Reserve)

Miller, Hugh C. "Why Care about Your Historic House?," Chapter 1 in *Caring For Your Historic House*. pp.10-19. (e-Reserve)

Slaton, Deborah and Timothy Barton, "Getting to Know Your House," Chapter 2 in *Caring For Your Historic House*. pp.20-28. (e-Reserve)

Secretary of Interiors Standards for the Treatment of Historic Properties—hand-out

QUIZ #3

April 8, 2008: What is Free Masonry?

Class meets at Greensboro Masonic Museum

Guest Speaker(s) from Greensboro Masonic Lodge

Additional readings on Masonic History—hand outs

<http://www.grandlodge-nc.org/> read section called **Freemasonry Revealed**

April 15, 2008: National Tragedies and Contemporary Collecting
Class meets at Greensboro Masonic Museum

Gardner, James B. "Collecting a National Tragedy," in *Museum News*. March/April 2002. pp. 42-45, 66-67. (E-Reserve)
Linenthal, Edward T. "Oklahoma City, September 11, and the Lessons of History," in *History News*. Vol. 57, No. 1, Winter 2002. pp.12-15. (E-Reserve)
Roe, Kathleen and Christine Ward. "And the Walls Came Tumbling Down... New York's Historical Community Responds to the World Trade Center Disaster," in *History News*. Vol. 57, No. 1, Winter 2002. pp.18-21. (E-Reserve)

April 22, 2008: Everything is Illuminated
Class meets at Greensboro Masonic Museum

American Association of Museums. *Guidelines Concerning the Unlawful Appropriation of Objects During the Nazi Era*. 2001. (e-Reserve)
American Association of Museums. *Recommended Procedures for Providing Information to the Public about Objects Transferred in Europe during the Nazi Era*. 2000. (e-Reserve)
Everything Is Illuminated. Film written and directed by Liev Schreiber, 2005. Adopted from the 2003 Novel by Jonathan Safran Foer.
<http://wip.warnerbros.com/everythingisilluminated/>

April 29, 2008: Final Presentations
Class meets at Greensboro Masonic Museum
Paper due
Class Project completed

Greensboro Historical Museum

130 Summit Avenue
Greensboro, NC 27401
Free parking in lot behind museum

Greensboro Masonic Lodge

426 West Market Street
Greensboro, NC 27401
Free parking in lot behind the lodge
Masonic Museum is located at the Masonic Lodge

*This syllabus is subject to change due to extenuating circumstances.

Course: Anthropology 721
Museum Functions
Semester II, 2003

Location: Milwaukee Public Museum
Education Lab II (Ground Floor)
Time: 1:30-4:10 Tuesdays

Instructor: Claudia L. Jacobson, Registrar; Milwaukee Public Museum

General:

The class meets once a week; however, additional time at the Museum is required in order to complete assigned projects. Students are expected to be on time, attend every class, and be prepared to participate. You are responsible for all information from readings or class lectures. All assignments are due by the deadline given. Late assignments are subject to reduction of grade dependent on the circumstances, tardiness, etc. A minimum grade of B in this (or any) Museum Studies course is required for continuation in the Program. This course is a prerequisite to the next class - Anthropology 723, Museum Curation.

Course Outline:

This course focuses on those museum functions that affect the proper care and management of the collections. These include both policies and procedures concerning collections management (proper care, handling and documentation of collections and associated activities), preventive conservation (particularly the forces of museum environment, their measurement, documentation and analysis), and risk management issues. You will also learn to use the MPM collections and documentation systems.

Grading:

Grading is composed of exam (25%), research exam/project (40%), final project (20%), and class projects, exercises, and participation in class (15%).

Exams:

A mid-term exam is given. A final exam/project will be done outside of class.

Artifact Research Project:

An Artifact Project is required for this course. Each student will be assigned one or more artifacts from the museum collections to research and analyze from various museum aspects. Besides the written paper, an in class power point presentation of that research is also required.

Required Texts:

1. The New Museum Registration Methods, Dudley et al., American Association of Museums, 1998.
2. A Legal Primer on Managing Museum Collections, Marie Malaro, Smithsonian Instit. Press, 2nd Edition, 1998.
3. Conservation Concerns, Konstanze Bachman, Smithsonian Instit. Press.
4. Storage of Natural History Collections: A Preventive Conservation Approach (Vol. 1), eds. Carolyn L. Rose et al., Society for the Preservation of Natural History Collections, 1995.

Optional:

5. Insect Pests in Museums, Archives and Historic Houses, David Pinniger, Archetype, 2001. (Removed from Optional due to high cost)
6. A Museum Guide to Copyright and Trademark, American Association of Museums, 1999.

Due Dates:

Mid-Term Exam:	March 11
Exercises/Assignments:	
Catalog & Condition Reports	March 25
Environmental Project	April 29
Artifact Report:	
Project/Research Proposal	February 11
Parts I & II, Draft III & IV	April 8
Oral Presentations	April 15, 22, 29
Final Revisions	One week after Oral Presentation (4/22, 4/29, 5/6)
Final Project:	May 6 (Assigned April 15)

Anthropology 721 - MUSEUM FUNCTIONS

Spring Semester 2003

Instructor: Claudia Jacobson, Registrar, Milwaukee Public Museum

SYLLABUS AND READINGS

(Other readings may be assigned throughout the semester)

January 21 -

Introduction/Orientation

Nature of Collections

Intro to Museum Environment - Video

Museum Health and Safety

Readings:

Storage... Collections, "Environmental Monitoring", pp. 123-146, 187-196

"Basic Principles for Controlling Environmental Conditions in Historical Agencies and Museums", Shelley Reisman

Paine, AASLH Technical Report

MRM - pp. XII-XVII

Storage...Collections, pp. 1-19.

Storage...Collections, Health and Environmental Safety, pp. 233-254.

January 28

Museum Environment

Preventive Conservation

Integrated Pest Management

Assignment Artifact Project

Readings:

See above for 1/21.

Conservation Concerns, p. 15-22.

February 4 -

Museum Environment Workshop

Pest Monitoring (deBie)

Artifact Handling & Movement

Museum Environment Monitoring Assignment

Readings:

A Legal Primer, pp. 449-456.

MRM, pp. 341-347; 45-48.

"Using and Choosing Gloves for Handling Museum Collections", Nancy Odegaard, 1987.

"Integrated Pest Management for Museums", Wendy Claire Jessup, Museum Support Center, Smithsonian Institution

February 11 -

Policies - Collections, Ethics

Acquisitions, etc.

Legal Issues

DUE: Artifact Project Proposal

Readings:

A Legal Primer, pp. 45-238

Museum Registration Methods - pp. 157-176, 277-280, 301-302, 349-354

MPM Collections Policy – Sections

Ethics Policies: AAM, Registrars, Curators

"Formulation, Implementation, and Evaluation of Collections Management Programs", John E. Simmons.

February 18 -
Collections Management and Documentation
Research Sources

Readings:

MRM, pp. 1-52, 95-119, 303-308
Legal, pp.384-405

February 25 -
Risk Management
Insurance
Collection Access/Use
Loans
Surveys, Facility Reports

Readings:

A Legal Primer, pp. 149-215, 239-383, 433-448.
MRM, pp. 177-206, 225-235, 281-300.
AAM Facility Report

March 4 -
Condition Reporting Workshop

Readings:

MRM, pp. 53-64
Additional Handouts

March 11 -
MIDTERM EXAM (1/2 Class Period)
Work Period
Project Consultations

March 17-23
SPRING BREAK

March 25 –
Object Preparation
Use of Materials with Collections
Material Testing Techniques
Marking Museum Collections
DUE: Condition Report and Catalog worksheet Drafts

Readings:

MRM, 65-94, 120-126
Storage...Collections, Section III pp. 255-326.
Conservation Concerns, pp. 23-28
Handouts on Materials and Testing Protocols

April 1-
Collection Storage
Collection Storage Equipment & Techniques

Readings:

MRM, 109-126.
Storage...Collections, pp. 327-408.
Conservation Concerns, all.

April 8 -
Packing and Transportation
Couriering
DUE: Artifact Papers – Part I & II Final; Part II

Readings:

To be determined

April 15 -

Risk Management – Collections Security and Fire Protection
Artifact Projects Oral Reports (6) – Group #1
Assignment Final Project

Readings:

MRM, pp. 237-275.
Storage...Collections, pp 211-231, 147-156.

April 22 -

Risk Management - Disaster Preparation & Mitigation
Insurance
Artifact Projects Oral Reports (4) – Group #2

DUE: Final Paper Artifact Project Group #1

Readings:

A Legal Primer, pp. 406-432.
Storage...Collections, pp. 21-99.
"Procedures for Handling Loss" from Fine Arts Insurance, P. Nauert and C. Black, pp. 59-65, 1979.
Copy of Fine Arts Insurance.
"Guide to Emergency Supplies and Equipment," John E. Hunter, 1984.

April 29 -

Environmental Analysis
Finding Solutions
Microenvironments Creating Better Environments
Artifact Projects Oral Reports (4) – Group # 3

DUE: Final Paper Artifact Project Group #2
Environmental Project

Readings:

MRM, pp. 131-155, 255-258
Storage...Collections, pp. 103-121

May 6

FINAL CLASS
Budgets and Grants (del Re)

DUE: Final Project Papers
Final Paper Artifact Project Group #3

Readings:

MRM, 209-220
Storage...Collections, pp. 411-422