IJCMT Course Development Proposal Final Report
Development of a Cross-Disciplinary Collections Management Course
And Planning for the Future

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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 IJCMT 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,
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.
   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     E-mail: dena@colorado.edu
Office: MCOL W210C     Phone: 303-735-2011

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

Required Books:
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…

You 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 if 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*
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
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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.
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](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](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.


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**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.


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**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](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

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.
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](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](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.


*(See attached for syllabus.)*

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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](http://advanced.jhu.edu/academic/museum/courses/index.html)

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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


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


12. Thibodeau, Kenneth. "Overview of Technological Approaches to Digital Preservation and Challenges in the Coming Years" (2002).


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

History Museum Curatorship: Collections Management
HIS 547 / IAR 547

Hall for Humanities & Research Administration
Room 3208                Jon B. Zachman
Greensboro Historical Museum       W:  373-4589
Greensboro Masonic Museum        C:   362-6312
Tuesday 6:30-9:20pm       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

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


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


Case, Mary. “What Registrars Do All Day,” in *Registrars on Record.* pp.13-33. (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:

“Building the Intellectual Framework,” pp.5-10. (e-Reserve)
“Writing the Collections Plan,” pp.11-26. (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


Collections Management Policies on e-Reserve:

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: Beverlye Hancock, Curator and Kyle Bryner, Registrar

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.
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


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)
Kite, Marion and Audrey Hill. “Man-made Materials and Textile Conservation” in International Perspectives on Textile Conservation. pp.8-12. (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


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

Byrne, Kathleen T., “Deaccessioning Museum Collections,” in *CRM Cultural Resource Manager*. pp.15-17. (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.
March 25, 2008: Risk Management, Disaster Planning and Emergency Plans
Copyright, Insurance, Rights and Reproduction, and Security
Class meets at Greensboro Historical Museum

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)

Common Security Mistakes—hand out

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

April 1, 2008: Historic Preservation
Miller, Hugh C. “Why Care about Your Historic House?,” Chapter 1 in Caring For Your Historic House. pp.10-19. (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


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)
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  
Location: Milwaukee Public Museum

Museum Functions     Education Lab II (Ground Floor)
Semester II, 2003    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:
3. Conservation Concerns, Konstanze Bachman, Smithsonian Instit. Press.

Optional:
5. Insect Pests in Museums, Archives and Historic Houses, David Pinniger, Archetype, 2001. (Removed from Optional due to high cost)

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.
"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
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:
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.
Copy of Fine Arts Insurance.

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