

UNIVERSITY OF PITTSBURGH  
SCHOOL OF INFORMATION SCIENCE

LIS 2225	MUSEUM ARCHIVES, SUMMER 2005 TERM
Time/Location	Wednesday, 6:00 – 9:15 PM May 11 – July 27, 2005 IS Building, 1 <sup>st</sup> floor conference room
Instructor:	Bernadette G. Callery
Office Telephone:	412-622-8870
Office Hours:	By appointment or via email
Office Location:	Carnegie Museum of Natural History or by appointment
Instructor's Email:	calleryb@CarnegieMNH.org
Instructor's Homepage	<a href="http://www.carnegiemnh.org/library/calleryweb/index.htm">http://www.carnegiemnh.org/library/calleryweb/index.htm</a>
Course URL:	<a href="http://courseweb.pitt.edu">http://courseweb.pitt.edu</a> .
Other class contacts:	

**Course Description**

Museums can be defined as objects organized within a specific intellectual environment. This course is an opportunity for students to analyze and evaluate the range of recordkeeping systems that have been used by museums to document their collections, and the physical and intellectual environment in which records are created, used and maintained. Records of lasting value to museums include both those records that document individual objects in the museum's collection and those that document the business of the museum in acquiring, preserving and interpreting those objects.

Beginning with an overview of the history of museums and the roles of museum staff in creating and using museum records, students will identify the various types of records created by a museum in the course of its business of building, maintaining and using collections of objects. Functional analysis will be used as an archival appraisal technique to examine the organizational structure of a museum, in order to determine what records are created by the museum in the course of its business, which of those records are essential to the museum and where those records are likely to be created and maintained in a given museum. Students will examine internal and external policies governing the activities of the organization, and determine their influence on records creation and retention. The second half of the course will apply this knowledge to a series of "hot topics" which bear directly on the capture, retention and interpretation of records. Examples of these "hot topics" are acquisition and ownership of cultural property, repatriation of cultural objects, provenance research, especially of Nazi-era looted art, detection of forgeries and collaborative online access to images and other collection information. The course will provide an opportunity to apply previously learned archival theories to a specific institutional setting. While all types of museums will be considered, the course will focus on the records of natural history museums, art museums and history museums.

## Prerequisites

While direct experience of any type of museum will be helpful in this class, it is not required. If this is your first archives class, you may find it necessary to do additional reading in order to participate in class discussions and to benefit from the assigned readings. If you are in doubt about your background for this class, please contact the instructor to discuss this.

Please note that while this class will help you develop skills to identify, capture and maintain records dealing with museum exhibitions, object description and conservation and educational programs, this class will not teach you to design or mount museum exhibitions, catalog or conserve museum objects.

## ***Course Goals and Learning Objectives***

As an active and thoughtful participant in this class, you will be prepared to serve as an archivist within a museum and to create, analyze or maintain a museum archives and records management system. These skills will allow you to:

- Identify the historical changes of a museum's purpose and structure and analyze the impact of those changes on museum recordkeeping systems
- Analyze the recordkeeping issues specific to museums as a particular class of archival system
  - Describe the specific types of records and recordkeeping systems used by museums
  - Apply functional analysis as an appraisal method to the museum's collections and activities as a means of evaluating its records for retention
- Debate the application of archival theory and practice to the organization and access to museum records
  - Compare the recommendations and rationale for records management in the archival and collection management literature from the point of view of both an archivist and a museum curator
- Examine copyright and intellectual property policies and practices in the museum context, particularly in the electronic information environment
- Formulate maintainable museum archive policies that are consistent with professional best practice and that persuasively employ the specific language of museum recordkeeping systems

## ***Materials***

Books and periodical articles listed below as Required Reading are available on reserve in the School of Information Sciences Library on the 3<sup>rd</sup> floor of the School of Information Sciences building at 135 North Bellefield Avenue or available via E-reserve on Pittcat. You are strongly encouraged to read the periodical articles and book chapters in situ, in order to become familiar with the overall content and style of these journals and essay collections. Books on the Required Reading list can be purchased from the University of Pittsburgh Book

Store or ordered directly from online booksellers such as Amazon (<http://www.amazon.com>) or from professional societies such as the American Association of Museums or the Society of American Archivists.

Assignments, citations to readings, class notes and websites of organizations discussed in class are included both in the hardcopy syllabus and on its electronic version at <http://courseweb.pitt.edu>.

Please contact the instructor if you have any difficulty gaining access to any of this material, either in hard copy or in electronic form. Note that periodic updates and additions will be made to the information on the Courseweb site. Courseweb's email function will be used to send out notices of any changes or updates and may also be used by you to send email to any or all of your classmates or the instructor.

### ***Course Requirements and Grading***

#### **In-class participation – 10%**

- A discussion question will be posted via Courseweb prior to each class to begin the discussion portion of class.
- Students should make every attempt to attend every class session. If for some reason a student must miss a class, he or she should contact the instructor as soon as possible, but preferably in advance of the class meeting.
- Students should participate in discussions with relevant comments on the readings' major arguments and importance.
- Students who do not participate in class discussions should expect to get no higher than a B+ in the course.

#### **Class presentation – 20%**

Each student will select one of the required readings from weeks 4-11, locate another article or book related in some way to the chosen article and prepare a 15 minute class presentation on the two items, including leading a discussion based on a question posted to the class via CourseWeb in advance. Students should have made their selections by week 3.

As part of the presentation assignment, each student will write a one-page précis summarizing the major arguments of the articles discussed and assess the success or failure of these arguments. Such an assessment might examine sources, clarity of arguments, supporting evidence, competing theories, documentation, organization and writing style. This précis will be due the night of the class presentation.

#### **Note on Writing Assignments**

Because so much of your interaction with others in this profession will be through written communications, these assignments are opportunities to practice your writing skills. Reminders of assignments and their due dates will appear on the Courseweb site and on the following Course at a Glance page. Assignments can be turned as hard copy handed to the instructor or via the Courseweb Drop Box by 6 PM on the day the assignment is due. No

assignments will be accepted after the class period for which they are assigned without prior approval by the instructor.

Please do not hesitate to discuss these assignments with the instructor in class, via email or in person outside class. You are encouraged to meet with the instructor at least once during the course to discuss your work on the assignments.

### **Policy paper and cover memo – 30%**

This paper, due in week 8, June 29, will be a total of 8-15 pages and will concern museum policies dealing with some aspect of recordkeeping systems. You are to create a policy document and write an accompanying document summarizing the practical and theoretical literature dealing with this policy. Additionally, you will write an accompanying memo explaining the policy, such as might be used to justify the policy to the museum's director or as a cover letter accompanying the policy to the museum's staff. Sample policies might include requests for permission to use the archives, requests for permission to publish archival material from the collection, policies on staff collecting and consulting, ownership of personal papers created within the context of the museum, donations, digitization on demand or deaccessioning.

Assignment statement for the policy paper:

Your assignment is to select a single museum archives activity or service, then

- Write a policy statement and its accompanying procedure document that presents the museum's official position on this activity or service and the procedures used to achieve the policy's desired outcome. (2-4 pages)
- Write the cover memo for the policy that would introduce and explain the new policy to museum staff. (no more than 2 pages)
- Write the benchmarking document, a literature survey that supports your policy decision as representative of prevailing best practice. (4-8 pages)

The purpose of this paper is to give you practical experience in designing and communicating a recordkeeping policy. ***This paper will be due in week 8.***

### **Final Research Paper – 40%**

The second paper, due in week 11, 20 July, will be 20-25 pages and be a more extensive investigation of one of the "hot topics" discussed in class or another controversial issue of your choosing that illustrates the purpose and value of museum recordkeeping systems. Appropriate topics could include the identification and restoration of looted art, donor relations, management of personal papers (of museum staff), deaccessioning, conservation and art fraud, or cooperative access to electronic image collections.

***A 1-2 page summary of the research paper will be due to the instructor in week 7. The final form of the paper will be due in week 11.***

*Doctoral Students.* Doctoral students have the option of either all three assignments as described above or a major research paper of publishable quality that develops one of the

themes discussed in this class as it relates to their thesis research. Students choosing this option should discuss their plans with the instructor by the second week of class.

#### Style Manual

Students should adhere to the latest edition of the *Chicago Manual of Style* in the preparation of their papers. Papers should use at least 1.5 line spacing. Papers not using this style will be lowered half a letter grade.

### **Academic and Other Student Issues**

#### Academic Integrity

Students will be expected to comply with the University's Policy on Academic Integrity at <http://www2.sis.pitt.edu/~wadmin/academics/information/sisacint.html>

Any student suspected of violating this obligation for any reason during the semester will be required to participate in the procedural process, initiated at the instructor level, as outlined in the University Guidelines on Academic Integrity. If there is clear evidence of your presenting another's work as your own, including not citing published material or electronic resources, your final grade will be lowered a full letter grade.

#### Incompletes

No incomplete grades will be given for this course, unless there were emergency circumstances affecting a student's ability to meet course requirements.

#### Special Accommodations

If you have a disability for which you are or may be requesting an accommodation, you are encouraged to contact both your instructor and Disability Resources and Services, 216 William Pitt Union, 412-648-7890 or 412-383-7355 (TTY) as early as possible in the term. DRS will verify your disability and determine reasonable accommodations for the course. For further information see <http://www.drs.pitt.edu>.

## Course At A Glance

The first day of this class is May 11, 2005; the last day of this class is July 27, 2005

<i>Date/ Week</i>	<i>Topic</i>	<i>Objectives</i>	<i>Assignments in addition to assigned readings)</i>
11 May Week 1	Introduction to the course and to museum history	Identify phases of historical change in museum practice	
18 May Week 2	Relationship of museum archives to collection management	Analyze the language and purpose of collection management and museum archives	
25 May Week 3	Functional analysis of museums	Describe the types of museum records and their recordkeepers	Policy paper assigned
1 June Week 4	Museum policies and practices	Review the types of museum policies and their associated records that affect appraisal	Class presentations begin
8 June Week 5	Access and research use of archives and associated objects	Considers strategies of integrating access to archives and the objects they relate to	Research paper assigned. Policy paper discussed
15 June Week 6	Acquisitions, donors and deaccessioning	Identify the major concerns of documenting acquisitions, including donor relations	David Grinnell, guest speaker
22 June Week 7	Provenance research and repatriation	Identify the resources and methodologies for provenance research and processes of repatriation	Research paper outline due
29 June Week 8	Collaborative online access to image collections	Survey the changes in attitudes towards ownership and cooperative access to image collections	Ed Galloway, guest speaker. Policy paper due
6 July Week 9	Rights management	Identify issues dealing with ownership and access to cultural heritage materials held in museums and archives	
13 July Week 10	Conservation and exhibition records	Identify the tensions between preservation, access and use	Ellen Baxter, guest speaker
20 July Week 11	Authenticity onsite and online	Examine strategies for determining if documentation is real or forged	Research paper due.
27 July Week 12	History Wars	Examines effects of the History Wars on museum records	

## **Weekly Readings**

The items listed below and chosen for each week's readings represent a portion of the available literature on this topic. Students should also browse the selected organizational websites for general information about these organizations and their services, as well as the increasing number of online publications mounted at these sites.

The following are strongly recommended for purchase:

Alexander, Edward. *Museums in Motion: An Introduction to the History and Functions of Museums*. Nashville, TN: American Association of State and Local History, 1979.

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

Shapiro, Michael S., ed. *The Museum: A Reference Guide*. New York: Greenwood Press, 1990.

Wythe, Deborah, ed. *Museum Archives*. Chicago, IL: Society of American Archivists, 2004.

## **Online Resources, including Professional Societies**

American Association of Museums (AAM), especially their website's Hot Topics section which deals with aspects of museum law and cultural property. Major professional society and significant publisher of books in this field. *Museum News* is the Society's bi-monthly journal. <http://www.aam-us.org/>

American Association for State and Local History (AASLH). Valuable publications, including *Technical Leaflets* and useful links to regional and national organizations. <http://www.aaslh.org/>

American Institute for the Conservation of Historic & Artistic works. <http://aic.stanford.edu/>

Canadian Heritage Information Network (CHIN). Free access to resources dealing with collection management, intellectual property and creating and managing digital content in museums. Includes training tools, online publications, directories and databases. <http://www.chin.gc.ca/>

International Council on Museums (ICOM). Particularly concerned with the preservation of cultural heritage worldwide. <http://icom.museum/>

Legal Protection of Cultural Property: A Selective Resource Guide by Louise Tsang. 2004. Available online at <http://www.llrx.com/features/culturalproperty.htm>

Rights and Reproduction Information Network (RARIN). A taskforce of the Registrars Committee, a Standing Professional Committee of the American Association of Museums, concerned with rights and reproduction of museum materials.

<http://www.panix.com/~squigle/rarin/01rcsite.html>

Smithsonian Center for Education and Museum Studies (SCEMS). Includes Museum Studies Bibliographies. <http://museumstudies.si.edu/>

Society of American Archivists. <http://www.archivists.org>. See the Museum Archives section.

Society for the Preservation of Natural History Collections (SPHNC). Includes research on ethnographic collections as well as biological and geological collections. Indexes for and the full text of some issues of the Society's journal, *Collection Forum*, are also available online. <http://www.sphnc.org/>

UNESCO Archives Portal. [Includes listings and links to museum archives worldwide.](http://www.unesco.org/webworld/portal_archives/pages/Archives/)

## Course schedule

### ***Week 1 – Introduction to the course and to museum history***

How have museums institutionalized the basic human impulse to collect? How has the relationship of museums to their public changed over time and what impact have these changes had on museum recordkeeping systems?

Required reading

Levin, Miriam R. "Museums and the Democratic Order." *Wilson Quarterly* 26(1): 52-65 (Winter 2002).

Recommended reading

Weil, Stephen E. "The Proper Business of the Museum: Ideas or Things." In *Museum Provisions and Professionalism*, edited by G. Kavenagh, 82-89. London: Routledge, 1994. Also in his *Rethinking the Museum*, 43-56. Washington, DC: Smithsonian Institution Press, 1990.

### ***Week 2 – Relationship of museum archives to collection management***

What are the main themes affecting recordkeeping in the professional collection management literature? What the tensions in museum archives between collection records and administrative records?



#### Required readings

Alexander, Edward P. Chapters 1-5 in *Museums in Motion: An Introduction to the History and Functions of Museums*, 5-95. Nashville, TN: American Association for State and Local History, 1979.

Bain, Alan L. "The Muses' Memory" and subsequent articles on museum archives. *Museum News* 70(6): 36-45 (November/December 1991).

Buck, Rebecca A. and Jean A. Gilmore, eds. "Archives." In *The New Museum Registration Methods*, 227-234. Washington, DC: American Association of Museums, 1998.

Seeff, Judy, "Archives as Museum Objects." *Archives and Manuscripts* 13(1): 39-48 (May 1983).

Wythe, Deborah, ed. *Museum Archives*. Chicago, IL: Society of American Archivists, 2004. Chapters 1-3, 10.

#### Recommended readings

Deiss, William A. *Museum Archives: An Introduction*. Chicago, IL: Society of American Archivists, 1983.

Schwartz, Carole, ed. "Keeping Our Own House in Order: The Importance of Museum Records." *Museum News* 61(4): 38-49 (April 1983).

### **Week 3 – Functional analysis of museums**

Do different types of collections generate different types of records? Which museum staff create and use what records – and how? How can functional analysis be used to predict the likelihood of records and their creators?

#### Required readings

Buck, Rebecca A. and Jean Allman Gilmore. "Documentation," 1-37, "Processes," 157-206, "Collections management policies," 221-223. Skim "Collections management," 43-155 in *The New Museum Registration Methods*. Washington, DC: American Association of Museums, 1998.

Case, Mary, ed. *Registrars on Record: Essays on Museum Collections Management*. Washington, DC: American Association of Museums, 1988. Especially Margaret Santiago, "The Registrar in the Cabinet of Curiosities," 58-75; Karol A. Schmiegel, "Managing Collections Information," 46-56.

Tonelli, Edith A. "The Art Museum" in *The Museum, A Reference Guide*, edited by Michael S. Shapiro, 117-138. New York: Greenwood Press, 1990.

Spiess, Katherine and Philip Spiess. "Museum Collections." In *The Museum, A Reference Guide*, edited by Michael S. Shapiro, 141-166. New York: Greenwood Press, 1990.

Wythe, Deborah, ed. *Museum Archives*. Chicago, IL: Society of American Archivists, 2004. Chapters 4-6,11.

#### Recommended Readings

Bierbaum, E.G. "Records and Access: Museum Registration and Library Cataloging." *Cataloging and Classification* 9(1): 97-111 (1988).

Davis, Peter S. "Documentation of Collections." In *Manual of Natural History Curatorship*, edited by G. Stansfield, et al., 70-97. London: HMSO, 1994.

Samuels, Helen W. *Varsity Letters: Documenting Modern Colleges and Universities*. Metuchen, NJ: Scarecrow Press, 1992.

### **Week 4 – Policies and Practices**

In addition to the usual concerns of archives use, what circumstances peculiar to museums are covered in museum archives policies?

#### Required Readings

Alexander, Edward P. "Museum as Collection." In his *Museums in Motion: An Introduction to the History and Functions of Museums*, 117-138. Nashville, TN: American Association for State and Local History, 1979.

Anderson, Susan. "Research Use: Ethics, Privacy and Restrictions." In *Museum Archives*, edited by D. Wythe, 55-64. Chicago, IL: Society of American Archivists, 2004.

Belk, Russell W. "Institutional collectors." In his *Collecting in a Consumer Society*, 102-138. London: Routledge, 1995.

Malaro, Marie. "Legal and ethical foundations of museum collection policies." In *Libraries, Museums, and Archives: Legal Issues and Ethical Challenges in the New Information Era*, edited by Tomas A. Lipinski, 69-82. Lanham, MD: Scarecrow Press, 2002.

Swank, Scott T. "The History Museum." In *The Museum: A Reference Guide*, edited by Michael S. Shapiro, 85-114. New York: Greenwood Press, 1990.

#### Recommended Readings

Orna, Elizabeth. *Information Policies for Museums*. London: Museum Documentation Association, 1987.

Perry, K.D. et al. *The Museum Forms Book*. Austin, TX: Texas Association of Museums, 1990. Also see the Society of American Archivists' 1982 *Archival Forms Manual*.

### **Week 5 – Access and research use of archives and associated objects**

How does the combination of objects and records distinguish museum archives? How does this combination affect the audience served by museum archives and the issues surrounding access to museum records?

#### Required Readings

Buck, Rebecca A. and Jean Allman Gilmore. "Ethical and Legal Issues," in *The New Museum Registration Methods*, 349-353. Washington, DC: American Association of Museums, 1998.

Carr, David. "Museums and the Public Trust." In his *The Promise of Cultural Institutions*, 109-130. Walnut Creek, CA: AltaMira Press, 2003.

*The Evidence in Hand: Report of the Task Force on the Artifact in Library Collections*. Washington, DC: CLIR, 2001. <http://www.clir.org/pubs/reports/pub103/contents.html>

Porter, Charlotte M. "The Natural History Museum." In *The Museum: A Reference Guide*, edited by Michael S. Shapiro, 1-30. New York: Greenwood Press, 1990.

Sax, Joseph L. "Access to Library and Museum Collections" and "Heirs, Biographers and Scholars" In *Playing Darts with a Rembrandt: Public and Private Rights in Cultural Treasures*, 117-150. Ann Arbor: University of Michigan Press, 1999.

Stam, Dierdre C., "The Informed Muse: The Implications of the 'New Museology' for Museum Practice." *Museum Management and Curatorship* 12(1993): 267-283.

#### Recommended Readings

Boyd, W.L. "Museum Accountability: Laws, Rules, Ethics and Accreditation." *Curator* 34(3): 165-177 (1991).

Eisloeffel, Paul and Lisa Gavin. *Archival Materials in the History Museum: A Strategy for Their Management*. AASLH technical leaflet. No. 179, 1992. Also published in *History News* 47:3 (May/June 1992).

Weil, Stephen E. "From Being *about* Something to Being *for* Somebody: The Ongoing Transformation of the American Museum." *Daedalus* 128 (3): 229-258, 1999.

## **Week 6 – Acquisitions, Donors and Deaccessioning**

What are the common expectations of donors and how can gift policies clarify the conditions under which gifts are accepted and subsequently handled?

Guest Lecturer – David Grinnell, Acquisitions Archivist, Historical Society of Western Pennsylvania

### Required Readings

Dearstyne, Bruce W. *Managing Historical Records Programs*. Walnut Creek, CA: Altamira Press, 2000. Chapters 1,5,7.

Malaro, Marie C. *Museum Governance: Mission, Ethics, Policy*. Washington, DC: Smithsonian Institution Press, 1994. Chapters 6, 7, 10.

Weil, Stephen E., ed. *A Deaccession Reader*. Washington, DC: American Association of Museums, 1997. Pages 1-123.

### Recommended Readings

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

## **Week 7 – Provenance Research and Repatriation Practices**

What records are necessary and adequate to prove ownership of objects? How are museum archives used to authenticate objects or prove ownership? What cooperative resources have been developed to assist with repatriation?

### Required Readings

Guillford, A. "Bones of Contention: Repatriation of Native American Human Remains." *Public Historian* 18(2), Fall 1996: 119-143.

Haglund, Kristine A. "Implications of Repatriation for Museums and Archives." *ASC Newsletter* 21(5): 53, 58-60 (October 1993).

Lowenthal, Constance. "Art Restitution: An Interview with Constance Lowenthal," *Museum News* 77:3 (May/June 1997)

Yeide, Nancy, et al. *American Association of Museums Guide to Provenance Research*. Washington, DC: American Association of Museums, 2001. (Skim this)

Nazi-Era Provenance Internet Portal. <http://www.nepip.org/>

#### Recommended Readings

Nicholas, Lynn H. *The Rape of Europa: The Fate of Europe's Treasures in the Third Reich and the Second World War*. New York: Vintage Books, 1994.

Simpson, Elizabeth, ed. *The Spoils of War: World War II and Its Aftermath: The Loss, Reappearance and Recovery of Cultural Property*. New York: Harry N. Abrams, Inc., in association with the Bard Graduate Center for Studies in the Decorative Arts, 1997.

Trienens, Howard J. *Landscape with Smokestacks: The Case of the Allegedly Plundered Degas*. Evanston, IL: Northwestern University Press, 2000.

#### **Week 8 – Multi-media records and intellectual property. Collaborative online access to image collections**

##### **Note: Policy paper due**

Guest Lecturer: Ed Galloway, University of Pittsburgh, Digital Research Library

Who controls access to the multi-media records of cultural property, especially electronic images and machine-readable collection information and online exhibitions?

#### Required Reading

Please review the Historic Pittsburgh Image collections website at <http://images.library.pitt.edu/pghphotos> prior to this class and scan the associated project documents also on the site.

Buck, Rebecca A. and Jean Allman Gilmore. "Rights & Reproductions," in *The New Museum Registration Methods*, 221-226. Washington, DC: American Association of Museums, 1998.

Galloway, Edward A. "Imaging Pittsburgh: Creating a Shared Gateway to Digital Image Collections of the Pittsburgh Region." *First Monday*, 9(5), May 2004.  
[http://www.firstmonday.org/issues/issue9\\_5/galloway/index.html](http://www.firstmonday.org/issues/issue9_5/galloway/index.html)

Shapiro, Michael S. and Brett I. Miller. *A Museum Guide to Copyright and Trademark*. Washington, DC: American Association of Museums, 1999. See the chapters on copyright, pp. 15-55 and Museums and the Web, pp. 93-105. KF2996.S53

Sorkow, Janice. "Pricing and Licensing for Museum Digital Content." *Archives and Museum Informatics* 11:165-179 (1997).

#### Recommended Reading

Bearman, David. "New Economic Models for Administering Cultural Intellectual Property." In *The Wired Museum: Emerging Technology and Changing Paradigms*, edited by K. Jones-Garmill, 231-265. Washington, DC: American Association of Museums, 1997.

Stephenson, Christie and Patricia McClung, eds. *The Museum Educational Site Licensing Project. 1. Delivering Digital Images: Cultural Heritage Resources for Education. 2. Images Online: Perspectives on the Museum Educational Site Licensing Project.* Los Angeles, CA: Getty Information Institute, 1998.

Taylor, Hugh. "Heritage Revisited: Documents as Artifacts in the Context of Museums and Material Culture." *Archivaria* 40: 8-20 (Fall 1995)

## **Week 9 – Rights management**

Who wields the power to control cultural identity, particularly over material housed in museum archives? How is the concept of ownership culturally biased and how has it changed over time?

### Required Readings

Brown, Michael F. *Who Owns Native Culture?* Cambridge, MA: Harvard University Press, 2003. "The Missionary's Photographs" and "Cultures and Copyrights," pp: 11-68.

Hirtle, Peter. "Archives or Assets." Society of American Archivists Presidential Address, 2003. Available on SAA site <http://www.archivists.org/governance/presidential/hirtle.asp>  
Download (PDF) available at  
<http://techreports.library.cornell.edu:8081/Dienst/UI/1.0/Display/cul.lib/2003-2>

Sanjek, Roger. "The Secret Life of Fieldnotes." In *Field Notes: The Makings of Anthropology*, edited by R. Sanjek, 187-270. Ithaca, NY: Cornell University Press, 1990.

### Recommended Readings

Museums and the Web. Browse the papers presented at this conference held every year since 1997. View conference proceedings at <http://www.archimuse.com/mw2004/index.html>

Starn, Orin. *Ishi's Brain: In Search of America's Last "Wild" Indian.* New York: Norton, 2004.

Warren, Karen J. "A Philosophical Perspective on the Ethics and Resolution of Cultural Properties Issues." In *The Ethics of Collecting Cultural Property: Whose Culture? Whose Property?* edited by P.M. Messenger, 1-25. Albuquerque, NM: University of New Mexico Press, 1989.

Zorich, Diane M. "Beyond Bitslag: Integrating Museum Resources on the Internet." In *The Wired Museum: Emerging Technology and Changing Paradigms*, edited by K. Jones-Garmil, 171-201. Washington, DC: American Association of Museums, 1997

## **Week 10 – Conservation and exhibition records**

Guest lecturer: Ellen Baxter, Conservator, Carnegie Museum of Art.

Are the responsibilities of preservation and access mutually exclusive? What are the ethics of “invisible” restoration – and who keeps the records of conservation treatment? Is it real?

### Required Readings

Alexander, Edward P. “Museum as Conservation.” In his *Museums in Motion: An Introduction to the History and Functions of Museums*, 139-156. Nashville, TN: American Association for State and Local History, 1979.

Buck, Rebecca A. and Jean Allman Gilmore. “Risk Management.” In *The New Museum Registration Methods*, 237-266. Washington, DC: American Association of Museums, 1998.

Clavir, Miriam. “Historical Development of Conservation and Its Values,” “Conservation Values and Ethics.” In *Preserving What Is Valued: Museums, Conservation and First Nations* 3-25, 26-66. Vancouver: UBC Press, 2002.

“Conserv O Grams: Procedures, Techniques and Materials to Care for Your Museum Objects.” See the National Parks Service list of publications in their Museum Management Program at <http://www.cr.nps.gov/museum/>

O’Toole, James. “On the Idea of Permanence.” *American Archivist* 52 (Winter 1989); 10-25.

### Recommended Readings

Byrnes, Margaret. “Preservation and Collection Management: Some Common Concerns.” *Collection Building* 9(3/4): 39-45 (May 1990).

Caple, Chris. “History of Conservation,” “Conservation Ethics,” “Objects: Their Recording and Investigation,” and “Restoration.” In *Conservation Skills: Judgment, Method and Decision Making*, 46-58, 59-69, 70-89, 119-139. London: Routledge, 2000.

## **Week 11 – Authenticity Onsite and Online**

Where is the line drawn between facsimile and forgery? How does the use of a new technology used to create a surrogate, such as digitization, affect the validity of the original?

### **Note: Research Paper Due**

#### Required Readings

Mitchell, William H. “Wunderkammer to World Wide Web: Picturing Places in the Post-photographic Era.” In *Picturing Place: Photography and the Geographical Imagination*, edited by Joan M. Schwartz and James R. Ryan, 283-304. London: I.B. Tauris, 2003.

Rapport, Leonard, "Fakes and Facsimiles: Problems of Identification," *American Archivist* 42: 13-58 (Jan 1979).

Rentschler, Eric, "The Fascination of a Fake: The Hitler Diaries." In *Cultures of Forgery: Making Nations, Making Selves*, edited by Judith Ryan and Alfred Thomas, 199-212. New York: Routledge, 2003.

Smith, Abby. *Why Digitize?* Council on Library and Information Resources, 1999. (CLIR Report pub. 80) <http://www.clir.org/pubs/abstract/pub80.html>

Stille, Alexander. *The Future of the Past*. New York: Farrar, Straus and Giroux, 2002. "The Sphinx – Virtual and Real", 3-39 and also the introduction , ix-xxi and skim the conclusion "Writing and the Creation of the Past," 311-339.

#### Recommended Readings

Hoving, Thomas. *False Impressions: The Hunt for Big-time Art Fakes*. New York: Simon & Schuster, 1996

### **Week 12 – History Wars**

What are the social influences, resulting in the "History Wars," which influence how a museum selects and presents exhibitions and other public programs? How are these changes in position documented?

#### Required Readings

Yakel, Elizabeth. "Museums, Management, Media and Memory: Lessons from the Enola Gay Exhibit." *Libraries and Culture* 35 (Spring 2000): 278-310.

#### Recommended Readings

Linenthal, Edward T. and Tom Engelhardt, eds. *History Wars: The Enola Gay and Other Battles for the American Past*. New York: Henry Holt, 1996.

Lowenthal, David. *The Heritage Crusade and the Spoils of History*. Cambridge: Cambridge University Press, 1998. (Previously published in 1996 as *Possessed by the Past*).