

UNIVERSITY OF PITTSBURGH  
SCHOOL OF INFORMATION SCIENCE

LIS 2970	MUSEUM ARCHIVES, SUMMER 2004 TERM
Time/Location	Wednesday, 6:00 – 9:15 PM. IS 501 (May 12 – July 28, 2004)
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:	<a href="mailto:calleryb@carnegiemuseums.org">calleryb@carnegiemuseums.org</a>
Instructor's Homepage	<a href="http://www.carnegiemuseums.org/cmnh/library/calleryweb/index.htm">http://www.carnegiemuseums.org/cmnh/library/calleryweb/index.htm</a>
Course URL:	<a href="http://courseweb.pitt.edu">http://courseweb.pitt.edu</a> . (Search for 04315595)
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 or produce public educational programs.

## ***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 collections curator
- Assess the impact of specific legislation and other external mandates which influence museum recordkeeping systems, identify their recordkeeping requirements and evaluate the effectiveness of a museum's present recordkeeping system in complying with those requirements
- 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. Students are strongly encouraged to read the required and recommended 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 and websites of organizations discussed in class are included both in the hardcopy syllabus and on its electronic version at <http://courseweb.pitt.edu>. To use the Courseweb site,

- Type 04315595 in the search window and click on the Special Topics course that appears
- Enter your student username and password to gain access to the specific course material.

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.

## **Evaluation and Other Class Policies**

### Grading scale

Your final grade will be composed of the following:

Class participation and discussion	20%
Authentication paper	10%
Policy paper and cover memo	30%
Final research paper	40%

See below for more detail on the requirements for each writing assignment. Please do not hesitate to discuss these assignments with the instructor in class, via email or in person outside class.

Please note that a significant portion of your grade is based on your participation in class. Any student not participating in class discussion, either in class or on the class listserv will receive no higher than a "B+" for the course.

All students registering for the class will be automatically added to the class listserv. A handout summarizing the mechanics of posting to the listserv and responding to postings will be distributed during the first two weeks of class. A copy of these instructions will also be available on the Courseweb class site.

During the course of the class, there may be several informal, ungraded classroom assessment techniques. These will be done to help the instructor determine if the teaching methodologies used have been successful in conveying the content of the course.

## Readings and Class Discussion

You are responsible for reading the weekly required texts. The course methodology will be part lecture on the theory of museum recordkeeping systems, illustrated with actual examples from museum practice and case studies, and part directed discussion, building on students' comments on the readings. Note that each week's readings begin with a general question that will form the basis of our initial discussion of those readings in class.

Hint: As a method for dealing with the volume of readings, select an aspect of museum functionality that interests you, then read with that topic in mind. This may help focus your readings and class discussions.

## Assignments

Because so much of your interaction with others in this profession will be through written communications, three of the course assignments are opportunities to practice your writing skills. Reminders of assignments and their due dates will appear on the Courseweb site and on the Course at a Glance page following. Assignments can be turned in through hard copy handed to the instructor or via the Courseweb Drop Box by 6 PM on the day the assignment is due.

NOTE: You will be expected to meet at least once during the course with the instructor in order to discuss your progress and work on the assignments.

**Authentication paper.** The first paper will be a 2-3 page paper in which you select a record or an artifact of any kind, describe it briefly and discuss what supporting documentation you would use to authenticate it. Possible records could include a letter, diary or photograph, a videotape or sound recording; possible objects include a painting, piece of pottery or a fossil. Be aware that provenance of the object may not be complete and that you may have to use indirect evidence or consult with an expert who is a specialist in that type of object. Be sure to comment on the criteria you would use to guarantee the validity of the documentation and guard against the possibilities for intentionally falsifying either the supporting documentation or the record or object itself. The purpose of this paper is to introduce you to the types of documentation used in authenticating a museum object and to provide the instructor with a sample of your writing. ***This paper will be due in week 3.***

**Policy paper and cover memo.** The second paper will be a total of 8-15 pages and will discuss 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 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 7.***

**Final Research Paper.** The third paper 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. Topics could include the identification and restoration of looted art, the repatriation of cultural objects, the museum accreditation process, 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 8 and you will come prepared to briefly discuss your topic in week 9. The final form of the paper will be due in week 11.**

*Doctoral Students.* Doctoral students have the option of either doing all three of the class papers 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.

## Course At A Glance

The first day of this class is May 12, 2004; the last day of this class is July 28, 2004.

<i>Week/ Date</i>	<i>Topic</i>	<i>Objectives</i>	<i>Assignments (in addition to the assigned readings)</i>
Week 1 12 May	Introduction to the course and to museum history	Identify phases of historical change in museum practice	
Week 2 19 May	Functional analysis, museum records and recordkeepers	Describe the types of records and the role of recordkeepers	Authentication paper assigned
Week 3 26 May	Collection management literature and museum archives	Analyze the language and purpose of collection management literature and museum archives	<b>Authentication paper due</b> Policy paper assigned
Week 4 2 June	Policies and practices	Review the types of policies typically in place for the administration of museum archives	
Week 5 9 June	Accountability and repatriation: External legislation and professional ethics	Analyze the impact of external legislation and professional ethics on museum accountability	Research paper assigned. Policy paper discussed.
Week 6 16 June	Hot Topics: Museums as educational institutions	Survey the changes in public expectation of museums as educational institutions	
Week 7 23 June	Hot Topic: Multi-media records in museums and intellectual property	Analyze the impact of technology on museum recordkeeping systems and archives	<b>Policy paper due</b>
Week 8 30 June	Hot Topics: Provenance research	Identify the resources and methodologies for provenance research	<b>Research paper outline due</b>
Week 9 7 July	Hot Topics: Ownership and cooperative (online) access to cultural property	Survey the changes in attitudes towards ownership and cooperative access to cultural property in the electronic age	Brief discussions of research paper topics
Week 10 14 July	Hot Topics: Preservation in museums, Maintaining the illusion of permanence	Identify the tensions between preservation, access and use; consider what is real	
Week 11 21 July	Hot Topics: History wars	Survey the changes in the exhibition and interpretation of cultural and non-cultural objects	<b>Research paper due</b>
Week 12 28 July	Reprise of the role of museum archivists	Articulate the role of records in museums and the professional responsibilities of archivists	

## **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>.

## **Required and Recommended 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.

## Additional Useful Reference Works

Cato, Paisley S., Julia Golden and Suzanne B. McLaren, comps. *Museum Wise: Workplace Words Defined*. Washington, DC: Society for the Preservation of Natural History Collections, 2003.

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

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

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

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

Shapiro, Michael S. and Brett I. Miller. *A Museum Guide to Copyright and Trademark*. Washington, DC: American Association of Museums, 1999.

Woodhead, Peter and Geoffrey Stansfield. *Keyguide to Information Sources in Museum Studies*. London: Mansell, 1994. Particularly see "The Bibliographical Listing of Sources of Information," 75-163.

## **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/>



Museum Learning Collaborative (MLC). Concerned with the study of learning in informal contexts, such as museums. Includes bibliographies and course syllabi. While the project officially ended in December 2003, see <http://museumlearning.com> as a record of the project.

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/)  
[http://www.unesco.org/webworld/portal\\_archives/pages/Archives/](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 readings

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

Sarton, George. "Notes on the Reviewing of Learned Books." *Isis* 41(2):149-158 (July 1950).

Wythe, Deborah. "Museum Context." In *Museum Archives*, edited by D. Wythe. Chicago, IL: Society of American Archivists, 2004.

#### 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 – Functional analysis, museum records and recordkeepers**

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

Alexander, Edward P. Chapters 1-5 in *Museums in Motion: An Introduction to the History and Functions of Museums*, 5-116. 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.

Przybyla, Ann Marie. "The Museum Archives Movement." In *Museum Archives*, edited by D. Wythe. Chicago, IL: Society of American Archivists, 2004.

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

### 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 – Museum Archives and collection management literature**

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?

**Note: Authentication paper due.**

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.

Seeff, Judy. "Archives as Museum Objects." *Archives and Manuscripts* 13(1): 39-48 (May 1985).

Sarasan, Lenore. "Why Museum Computer Projects Fail." *Museum News* 59(4):40-49 (1981).

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.

### Recommended Readings

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

Blackaby, James R. et al. *The Revised Nomenclature for Museum Cataloging: A Revised and Expanded Version of Robert G. Chenall's System for Classifying Man-Made Objects*. Nashville, TN: American Association for State and Local History, 1989. Particularly note the introduction and discussion of the rationale for the nomenclature.

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

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).

Orna, Elizabeth and Charles Pettit. *Information Management in Museums*. Aldershot: Gower, 1998.

### **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

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

DeAngelis, Ildiko Pogany. "Collections Management: Hypothetical Cases, Acquisitions, Deaccessions, and Loans." In *Libraries, Museums, and Archives: Legal Issues and Ethical Challenges in the New Information Era*, edited by Tomas A. Lipinski, 83-94. Lanham, MD: Scarecrow Press, 2002.

Duranti, Luciana. "Reliability and Authenticity: The Concepts and Their Implications." *Archivaria* 39: 5-10 (Spring 1995).

Shapiro, Michael S., ed. *The Museum: A Reference Guide*. New York: Greenwood Press, 1990. Read one of the following: "The Natural History Museum," 1-30; "The Art Museum," 31-58; "The History Museum," 85-114.

### 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 – Accountability and repatriation: external legislation and professional ethics**

What is the impact of external mandates, such as legislation, on museum recordkeeping systems? How are museums affected by professional ethics?

### Required Readings

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

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.

Gerstenblith, Patty. "Cultural Significance and the Kennewick Skeleton: Some Thoughts on the Resolution of Cultural Heritage Disputes." In *Claiming the Stones, Naming the Bones: Cultural Property and the Negotiation of National and Ethnic Identity*, ed. Elazer Barkan and Ronald Bush, 162-197. Los Angeles: Getty Research Institute, 2002.

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

Owsley, Douglas W. and Richard L. Jantz. "Kennewick Man – A Kin? Too Distant." In *Claiming the Stones, Naming the Bones: Cultural Property and the Negotiation of National and Ethnic Identity*, ed. Elazer Barkan and Ronald Bush, 141-161. Los Angeles: Getty Research Institute, 2002.

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

### Recommended Readings

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

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

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

Sax, Joseph L. "Antiquities Business." In *Playing Darts with a Rembrandt: Public and Private Rights in Cultural Treasures*, 179-196. Ann Arbor: University of Michigan Press, 1999.

United States Information Agency (USIA) website on International Cultural Property Protection. For background on background on the problem of international pillage of artifacts and the U.S. response; information about relevant laws, bilateral agreements and U.S. import restrictions; recent news stories and magazine articles, see <http://exchanges.state.gov/education/culprop/>

### **Week 6 – Hot Topic: The Responsibilities of Museums as Educational Institutions**

How have the museum's responsibilities for public education changed over time and how can these changes be documented? What is the nature of learning within museums?

Guest Lecturer: Catherine Eberbach, University of Pittsburgh, Education, Cognitive Studies.

### Required Readings

Carr, David. "Museums, Educative: An Encyclopedia Entry," in his *The Promise of Cultural Institutions*, 17-35. Walnut Creek, CA, AltaMira Press, 2003.

Falk, John H. and Lynn Dierking. *The Museum Experience*. Washington, DC: Whalesback Books, 1992. "Museum Learning Defined," 97-114; "Understanding the Museum Experience," 115-125.

Yellis, Kenneth A., "Museum Education." In *The Museum: A Reference Guide*, edited by Michael S. Shapiro, 167-197. (New York: Greenwood Press, 1990).

## Recommended Readings

Alexander, Edward P. Chapters 10-12 in *Museums in Motion: An Introduction to the History and Functions of Museums*, 173-229. Nashville, TN: American Association for State and Local History, 1979

Teather, Lynne. "A Museum Is A Museum Is A Museum ...Or Is It? Exploring Museology and the Web." Presented at the 1998 Museums and the Web conference. Online at [http://www.archimuse.com/mw98/papers/teather/teather\\_paper.html](http://www.archimuse.com/mw98/papers/teather/teather_paper.html)

## ***Week 7 – Hot Topics: Multimedia records in museums and intellectual property***

What are the impacts of external mandates such as the changing copyright laws and the introductions of new technologies to the archivist's responsibility to identify, capture and provide access to archival records within the museum setting?

### **Note: Policy Paper Due**

## Required Readings

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.

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

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>

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.

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

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

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.

### Recommended Readings

E-spectra: the online news portal of the Museum Computer Network. Particularly see its News and Resources sections. <http://www.mcn.edu/espectra/index.html>

National Research Council. *Bits of Power: Issues in Global Access to Scientific Data*. Washington, DC: National Academy Press, 1997.

Jones-Garmil, Katherine. "Laying the Foundation: Three Decades of Computer Technology in the Museum." In *The Wired Museum: Emerging Technology and Changing Paradigms*, edited by K. Jones-Garmil, 35-62. Washington, DC: American Association of Museums, 1997.

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

### **Week 8 - Hot Topics: Authentication and Ownership: Provenance Research**

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?

Guest lecturer: Deane Root, Director, Center for American Music, University of Pittsburgh

#### Required Reading

Anderson, G. Et al. "Forgery in the Music Library: A Cautionary Tale," *Notes* (Music Library Association), Summer 2004.

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

Webb, Timothy, "Appropriating the Stones: the 'Elgin Marbles' and English National Taste" in *Claiming the Stones, Naming the Bones: Cultural Property and the Negotiation of National and Ethnic Identity*, ed. Elazer Barkan and Ronald Bush, 51-96. Los Angeles: Getty Research Institute, 2002.

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

## 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.

## ***Week 9 - Hot Topics: Ownership and cooperative online access to cultural property***

### **Note: Research paper outline due.**

Who owns cultural property? Who wields the power to control identity? How is the concept of ownership culturally biased and how has it changed over time? Who controls access to the records of cultural property, including electronic images and machine-readable collection information and online exhibitions?

## Required Readings

Alexander, Edward P. Chapter 7 in *Museums in Motion: An Introduction to the History and Functions of Museums*, 117-137. Nashville, TN: American Association for State and Local History, 1979.

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

Kirshenblatt-Gimblett, Barbara. "Objects of Ethnography." In *Exhibiting Cultures: The Poetics and Politics of Representation*, edited by Ivan Karp and Steven D. Lavine, 386-443. Washington, DC: Smithsonian Institution Press, 1991.

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.

Washburn, Wilcomb E. "Museum Exhibition." In *The Museum: A Reference Guide*, edited by Michael S. Shapiro, 199-229 (New York: Greenwood Press, 1990).



## Recommended Readings

Art Museum Image Consortium (AMICO), a not-for-profit association of institutions with collections of art, that is creating a digital library of their holdings for licensing to educational users. [http:// www.amico.org](http://www.amico.org)

Macdonald, Sharon. *The Politics of Display: Museums, Science and Culture*. New York: Routledge, 1998.

Museums and the Web. Browse the papers presented at this conference held every year since 1997. View conference proceedings at <http://www.archimuse.com/mw2003/index.html>

Pearce, Susan M. *Archaeological Curatorship*. London: Leicester University Press, 1996. Especially her "The contemporary context", pp. 7-64.

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.

Stephenson, Christie and Patricia McClung, eds. *The Museum Educational Site Licensing Project. I. 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 A. "The Collective Memory: Archives and Libraries as Heritage." *Archivaria* 15:118-130 (Winter 1982/1983).

## **Week 10 - Hot Topics: Preservation and Restoration**

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?

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

## Required Readings

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

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

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.

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

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).

Duckworth, W.D., H.H. Genoways and C.L. Rose. *Preserving Natural Science Collections: Chronicle of Our Environmental Heritage*. Washington, DC: National Institute for the Conservation of Cultural Property, 1993.

Kenworthy, Mary Anne, et al. *Preserving Field Records*. Philadelphia: the University Museum, University of Pennsylvania, 1985.

MacDonald, George F. and Stephen Alford. "The Museum as Treasure-House." In *A Museum for the Global Village: The Canadian Museum of Civilization*, 101-118. Hull: Canadian Museum of Civilization, 1989.

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

"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/>

#### **Week 11 - Hot Topics - 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?

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

#### Required Readings.

Alexander, Victoria D. "A Delicate Balance: Museums and the Market-Place." *Museum International* 51(2): 29-34 (1999)

Boyd, Willard L. "Museums at the Center of Controversy." *Daedalus* 128 (3): 185-228 (Summer 1999).

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.

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

Weil, Stephen E. "On a New Foundation: The American Art Museum Reconceived." In *A Cabinet of Curiosities: Inquiries into Museums and Their Prospects*, 81-123. Washington, DC: Smithsonian Institution Press, 1995.

### 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*).

### **Week 12 - Professionalism and The Reprise Of The Role Of Museum Archivists**

How do you define a profession? What is the changing nature of the museum profession and how have those changes affected expectations of recordkeeping systems?

### Required readings

Parr, A.E. "A Plurality of Professions." *Curator* 7 (4):287-295. (1964).

Teather, J. Lynne, "Professionalism and the Museum." In *The Museum: A Reference Guide*, edited by Michael S. Shapiro, 199-327. New York: Greenwood Press, 1990.

Washburn, Wilcomb E. "Professionalizing the Muses." *Museum News* 64 (2):18-25,70-71 (1985).

### Recommended Readings

Cox, Richard J. "Professionalism and Archivists in the United States." *American Archivist* 49 (3): 229-247 (Summer 1986).

Weil, Stephen W. "The Ongoing Pursuit of Professional Status." In *Rethinking the Museum and Other Meditations*, 73-89. Washington, DC: Smithsonian Institution Press, 1990. Originally published in *Museum News*, Nov/Dec, 1988.

