**DEPARTMENT OF ANTHROPOLOGY**

**UNIVERSITY OF MEMPHIS**

**ANTH/ARTH 7661**

**Museum Practices**

**Fall Semester 2013**

Instructor: Dr. Robert P. Connolly

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Phone: campus – 901-678-3331, Chucalissa 901-785-3160

Class Time: 5:30 – 8:30 PM, Tuesday

Classroom: 322 Manning Hall

Office Hours: Tuesday 2:30 – 4:30 PM or by appointment

**Course Description**

Museum Practices is a graduate level seminar and one of two core courses in the Museum Studies Graduate Certificate Program. Over the semester, the course will cover a variety of topics on the day-to-day operation of museums, such as Cultural Patrimony, Professional Ethics, Collections Management, Visitor Experience, Digital Museums, and others. Seminar readings and discussions explore both the relevant theoretical approaches along with hands-on applications. Each student will complete an applied project that will benefit the student’s experiential development and the real time needs of a museum. While the topical scope of the course is diverse, emphasis is placed on the developmental needs of the enrolled students.

**Required Text**

*ICOM, Running a Museum: A Practical Handbook* (Paris: ICOM, 2004). Download at <http://unesdoc.unesco.org/images/0014/001410/141067e.pdf>. (accessed August 16, 2013) In addition to the required text, class readings are posted on ecourseware.

**Types of Class Readings**

**Required Text**: Assigned readings from the required text must be read by the start of the class period for which they are assigned. You are responsible for downloading or otherwise obtaining these readings.

**Required Readings from ecourseware & the Internet**: Assigned readings from ecourseware and the Internet must be read by the start of the class period for which they are assigned. You are responsible for accessing these readings from ecourseware or otherwise obtaining them.

**A note on Required Readings:** You will observe as you go through this syllabus, there are no tests where you are expected to provide me with times, dates or places. However, there are essays and projects into which I fully expect you to incorporate the required readings. For example, you will not be asked on a test to list the recommended relative humidity and temperatures for curating leather, ceramic, paper, and photographic film materials. However, if your project includes drafting plans for a museum curation facility, I certainly expect that you will reference and incorporate best practice climate controls into the proposal. We will discuss this point further on the first day of class.

**Optional Readings from ecourseware**: You are not required to read the optional readings on ecourseware. I list these readings because they are relevant to the specific topic. You will not be required to have knowledge of their content or need to discuss them in class. However, assume that if I took the trouble to upload them to ecourseware, they represent important statements about the seminar topic.

**Other Optional Readings noted in class**: Throughout the semester I will provide you with citations or copies of additional readings and other resources. As with optional readings on ecourseware, you are not required to read or have knowledge of these materials. Any additional Required Readings not currently listed on the class schedule below will be added to a revised syllabus that will be posted on ecourseware.

**Grading and Assignments**

**Class Participation**: Emphatically, this class is discussion-based. The success of our discussions depends on the participation of all. Students are responsible for being familiar with the week’s required assigned readings. Seminar attendance is mandatory – a single absence will be allowed for dire circumstances. Additional absences will result in point reductions (at 2.0 points per missed class) on the final grade. Seminar discussion guidelines include:

* Do not dominate the discussion.
* Be courteous and respectful of one another.
* Listen to what is said rather than who said it – responses should not be personalized, and disagreements in opinion are not to be taken personally.

**Reading Journal**: By Tuesday morning at 9:00 AM on the day of each class period beginning September 3, each student will submit via ecourseware at least one substantive comment or question for each required reading assigned for the class period as follows:

* The journal must contain at least one substantive comment or question generated through each of the required assigned readings. A substantive comment can be stated in one sentence, yet a rambling 100 word paragraph might not contain a single substantive comment.
* The journal notes may be written informally (e.g., list of bullet points; stream of consciousness; not style sheet compliant) but must be intelligible.
* The student must be prepared to discuss their comment or question in class.
* Reading Journals for each week will be awarded a maximum value of 1 point toward the final grade. Reading Journals submitted to ecourseware after 9:00 AM on the day of the class period will be assigned a grade value of 0 points.
* Reading journals are not required on September 17 (Chucalissa visit) October 15 (fall break) or November 19 (final presentations).

How to lose grade points for Reading Journals:

* write notes that do not demonstrate you read or gained any insights from the article such as “This was a very interesting article” or “I completely agree with this article.”
* write notes that only restate the premise of the article
* turn in the assignment late

**Annotated References**: By Tuesday morning at 9:00 AM on the day of each class period, beginning September 3, students will be responsible for posting a minimum of one annotated reference per week relevant to that week’s discussion topic on the ecourseware discussion board.

* Annotated references are not required on September 17 (Chucalissa visit) October 15 (fall break) or November 19 (final presentations).
* The references can be websites, blogs, journals, or other published works.
* Each annotation must contain at least 50 words and cannot duplicate a reference already posted by another student or listed on my Pearltree Museum Studies link (<http://www.pearltrees.com/#/N-reveal=5&N-s=1_7108414&N-fa=7108328&N-u=1_1012911&N-p=67217242&N-f=1_7108414>).
* The annotation for each week will be awarded a maximum value of 1 point toward the final grade.

How to lose grade points for Annotated References:

* write 20 word annotations
* write annotations that are uninformative
* post annotations already covered in class, on my Pearltree link or by another student
* turn in the assignment late
* simply cut and paste annotation text from the reference itself – (also, this is plagiarism, unless you cite as such).

**First and Second Projects**: Students will be responsible for two projects during the semester that constitute 30% (15% for each project) of the total grade. Below are preliminary descriptions of the two projects that will be further detailed in class.

**Project 1 – due via ecourseware or as a hard copy at the start of the class period on October 1** –

From either a list of museums provided in class or a museum of your own choice that is approved by the course instructor, follow-up/complete the Advocacy Inventory on pp. 16-23 of the article by Gail Ravnitzky Silberglied in *Speak Up For Museums: The AAM Guide to Advocacy*. The reading is uploaded to the ecourseware reading module for the 9/10 class. Students in Museum Practices two years ago completed the inventory for twelve Memphis area museums. For those twelve museums, students in last year’s class followed up to determine if and how each museum used the completed advocacy inventory or recommendations. In this year’s class, through consultation with the Memphis area museum and review of their completed advocacy inventory, students will generate a written proposal for further advocacy work for the museum. (See pp. 43-53 of the article by Gail Ravnitzky Silberglied for ideas) The final product students will turn in will be the proposal provided to the area museum and a process paper of at least 1000 words, to explain and justify the proposal. Here is a sample: <http://wp.me/pJf2X-MV>

Or

Complete both an Educational Impact Statement and an Economic Impact Statement for an area museum. Sample statements are listed on the American Alliance of Museums website:

<http://www.aam-us.org/advocacy/resources/economic-impact-statement/samples>

and for the C.H. Nash Museum:

<http://www.memphis.edu/chucalissa/pdfs/chuceconimpact.pdf>

<http://www.memphis.edu/chucalissa/pdfs/chuceduimpact.pdf>

**Project 2** – **due via ecourseware or as a hard copy at the start of the class period on November 12**

Based on course readings, visits to other museums and any other resources, propose a redesign for the Hands-On Archaeology Lab at the C.H. Nash Museum. Assume that you have a budget of 3000.00 or less but that all banner printing will be done at no cost and in-house. Consider what works now, what does not work, and how to make it work better. The final product students turn in will be a schematic/rendering of the exhibit revision and a process paper of at least 1000 words, to explain and justify the revision. I SUGGEST THAT YOU TAKE LOTS OF DIGITAL PICTURES WHEN WE VISIT THE MUSEUM AS A CLASS ON SEPTEMBER 17 OR PLAN TO REVISIT THE MUSEUM AT A LATER DATE.

**Final (Project 3) Paper/Project**

For the past six years, student final projects for the Museum Practices seminar were real-time contributions to an area museum. This year we will continue that real-time tradition through collaboration with the Proyecto de Investigación Arqueológico Regional Ancash (PIARA), a research project focused on investigations of the prehistoric Andean highlands in the department (state) of Ancash, Peru. For background on PIARA visit their website at:

<http://www.piaraperu.org/>

For information about PIARA’s cultural heritage and community outreach programs go here:

<http://www.piaraperu.org/community.php>

For blog posts about PIARA the organization relates to Museum Studies go here:

<http://wp.me/pJf2X-Xe>

<http://wp.me/pJf2X-X8>

<http://wp.me/pJf2X-jx>

As you gather from the above links, PIARA has been active in a five-year program of community outreach and cultural heritage preservation in Hualcayán and surrounding communities. In the past year I discussed with PIARA the potential collaboration of University of Memphis Museum Studies students in the organization’s plans for the preservation and presentation of cultural heritage in the region. During my visit to Hualcayán this summer, PIARA Directors Rebecca Bria and Elizabeth Cruzado Carranza and I agreed that the Museum Practices seminar Final Project is an excellent first step in this collaboration. So how will this work?

* During the September 10 class period, I will report on PIARA projects completed to date specifically in the area of cultural heritage preservation and presentation in the community along with their short- and long-term goals. Hopefully, via Skype either Rebecca or Elizabeth will be able to participate in that discussion.
* After discussing PIARA’s background and goals, I will provide examples of the types of projects that might be appropriate for Museum Studies students to take on. These include adaptation of Archaeologyland (<http://www.saa.org/ForthePublic/Resources/EducationalResources/ForArchaeologists/Archaeologyland/tabid/968/Default.aspx>) educational projects to Peruvian contexts, banner exhibits, marketing, “pop-up” museums, feasibility studies for a museum and cultural center, community outreach, collections management, visitor and volunteer programs, digital programs, and more – in other words, all of the types of museum practices that we will be discussing throughout the semester.
* By the September 24th class period, each student will submit an abstract proposal for their final project. For example, one project might be adopting some of the ArchaeologyLand projects noted above to the Peruvian contexts. Another project might be creating banner or other informational displays for the community. Another project might be to create a document on best practices in planning for a small rural museum.
* Of course, you will be guided by the PIARA Directors and myself in the logistics for creating a product appropriate to the Peruvian context. Of course as well, unless you are proficient, you will not be expected to translate any of the products into Spanish (or Quechua).

The project represents a major portion (40%) of your final grade. My expectation is that students will invest a minimum of 40 hours outside the classroom in researching and creating their final project. I must approve your abstract before you begin the project. You will receive abundant guidance from the PIARA Directors and myself regarding the Peruvian context of the project. You will be expected to incorporate into your project the relevant aspects of class discussions and readings. All students will present their paper/project on November 19 during the regular class period. The presentations will be formal, 20 minutes in length, and constitute a part of the paper/project grade. Up to 5 minutes of discussion will be allotted following each paper presentation. For those whose final project is a product such as an exhibit or brochure, a process paper that details the creation of the product must be submitted as part of the project. The process paper will be brief (@ 1000 – 1500 words) and cover the same detail as the formal presentation. IMPORTANT: If you have any questions regarding the requirements or expectations for the final project, see me sooner, rather than later. For example, asking me “What is a process paper?” two days before the final project due date is too late.

A note on group projects: Each student in the group must turn in an abstract that defines their individual contribution to the project. As well, each student must present their contribution to the project in the November 20 presentations. Specific projects might best be undertaken by a group of students, but each student’s responsibility to the project must be clearly defined.

How to lose points on your final project:

* do not complete what you describe in your abstract.
* do not reference relevant course readings in your project
* give a rambling 30-minute presentation or a 10-minute extemporaneous talk that does not address what you describe in your abstract.

**Grading**

**Grade Point Values**: Reading Journal: 11%

Annotated References 11%

First Project 15%

Second Project 15%

Final Project: 40%

Final Exam: 8%

**Grade Distribution**: A+ 100-98%

A 97-94

A- 93-90

B+ 89-87

B 86-83

B- 82-80

C+ 79-77

C 76-73

C- 72-70

D+ 69-67

D 66-63

D- 62-60

F 59-0

**Mid-Term Grade**

I will email you a mid-term grade by October 22 that will include 50% of your Reading Journal (max. 5.0 pts.) and annotated references (max. 5 pts.) and First Project grades (max. 15 pts.)

**Requirements for all Written Assignments**

All written assignments will be turned in via the ecourseware dropbox. All papers must be typed, double-spaced, with 1 inch or less margins, and printed in a 10 or 12-point non-script and easily readable font (e.g., Times, Times Roman, Palatino, Helvetica). All word count requirements are based on word processor word counts. I strongly prefer either .doc or .docx files. DO NOT SUBMIT RTF, OTR, OR WP FILES. You must include in-text citations and a bibliography using *American Antiquity* or *American Anthropologist* style formats or the citation and bibliography style appropriate to your discipline. If for any reason you cannot adhere to these requirements, you must request an exemption from the Instructor at least two weeks before the paper/assignment due date. Papers not adhering to the above requirements will not be accepted.

Ten percent of the grade on all written assignments is based on grammar usage and writing style.

Resource to aid students in improving their writing style include:

* University of North Carolina writing center http://www.unc.edu/depts/wcweb/handouts/ -(accessed 8/16/13)
* *The Elements of Style* by William Strunk - <http://www.bartleby.com/141/> (accessed 8/16/13)

If you believe or have been told that your written communication skills are in need of improvement, here are some MOOCs (Massive Open Online Courses) of which I am aware that are both online and free:

* Writing in the Sciences was taught last fall at coursera.  I participated in the first two weeks of the course and found it to be quite informative. I recommend this offering to students.  All of the past lectures and exercises are archived and available online.   Here is the link: <https://www.coursera.org/course/sciwrite> (accessed 8/16/13)
* Crafting an Effective Writer: Tools of the Trade is another coursera MOOC that will begin on September 21 and last for six weeks. Here is the link: <https://www.coursera.org/course/basicwriting> (accessed 8/16/13)
* Here is a list of other MOOC writing course offerings: <http://www.mooc-list.com/tags/writing> (accessed 8/16/13)

Other titles I recommend for your consideration include:

* *Interpretive Writing* by Alan Leftridge, 2006, National Association of Interpretation.
* *Writing Archaeology: Telling Stories About the Past* by Brian Fagan, 2008, Left Coast Press.
* *A Short Course in Academic Writing* by Andrew Johnson.
* *The Academic Writer’s Toolkit* by Arthur Asa Berger, 2008, Left Coast Press.

**Plagiarism**

Plagiarism is when you represent someone else’s written work as your own. Plagiarism occurs when you use information from a source and either directly quote or paraphrase without properly attributing the source. Refer to the University’s Regulations, Ordinances and Policies Regarding Academic Honesty and Integrity:

http://www.memphis.edu/studentconduct/pdfs/csrr.pdf - (accessed 8/16/13)

The History Department also maintains an excellent web page detailing University policy

http://www.memphis.edu/history/misconduct\_policy.htm - (accessed 8/16/13)

All written assignments will be submitted by the Instructor for review to turnitin.com. The instructor may also require the student to turn in their assignment directly to turnitin.com. For a discussion of plagiarism see: <http://plagiarism.org/> (accessed 8/16/13)

IF YOU ARE FOUND TO HAVE PLAGIARIZED, I WILL RIGOROUSLY AND COMPLETELY FOLLOW THE UNIVERSITY OF MEMPHIS POLICY ON THE MATTER.

**Policy on Late Assignments**

In order not to have points automatically deducted from the full point value on an assignment turned in after the due date you must present convincing documentation of illness or injury on assignment due date, advance documentation of religious commitment on the assignment due date, documentation of death of kin on or before the assignment due date, or documentation of other personal trauma. If you are unable to provide such documentation, assume ‘late points’ will automatically be deducted from the maximum point value of the assignment commensurate with the length of delay in turning in the assignment and the excuse offered. Solutions for late assignments will be handled on a case-by-case basis. Students requesting to turn in a late assignment must see the instructor immediately, that is, at the absolute earliest possible moment.

**Other Policies**

* All assignments turned in for this class (final projects, written assignments) must be generated specifically for this class. That is, you may not turn in a paper or project to Museum Practices that you also submit for a grade in another class or a recycled paper from a previous project. Although assignments completed for this class may build on the student’s work from prior or concurrent classes, the work for this class must be original. If you have any questions about this policy see me immediately.
* An incomplete (I) grade will not even be considered unless a student presents a compelling and demonstrable excuse such as illness or a family emergency.
* No cell phones, iPods, headsets, work for other classes, newspapers, crossword puzzles etc. are permitted during the class. If you must take an emergency call on your cell phone, please exit the classroom. Computers and other electronic devices may be used only for note taking and class related Internet access.
* Students with special needs are welcome; please advise me of individual needs early in the semester. Reasonable and appropriate accommodations will be provided to students with disabilities who present a memo from Student Disability Services (SDS).
* You are strongly encouraged to discuss any topics, questions, or problems, regarding your paper/project or written assignments with the instructor during office hours or by appointment well in advance of the assignment due date.
* If you choose to place papers or projects in the instructor's mailbox (316 Manning Hall) you are strongly advised to keep a copy of the material. I take no responsibility for materials misplaced, lost, or stolen from my mailbox.
* The policies, class schedule, assignments, assignment due dates, reading assignments, and point values for grading contained in this syllabus are tentative and subject to change at the discretion of the instructor. Any changes in assignment due dates will be announced at least one class period prior to the original date listed below. Any other course changes will be announced in class at the earliest possible moment. The student is responsible for attending class, checking ecourseware and their University of Memphis email account to be made aware of any changes.
* To the extent possible, communications and paperwork for the course will be distributed electronically via your University of Memphis e-mail address or posted to ecourseware. Students are required to check their University of Memphis e-mail regularly for such communications.
* DO NOT SEND ME EMAIL VIA ECOURSEWARE, FACEBOOK, TWITTER or LINKEDIN.

**Tentative Class Schedule**

**27 August Introduction to Course**

**Introduction of Students**

**What is a Museum?**

**AN IMPORTANT NOTE WHEN DOWNLOADING READINGS FROM ECOURSEWARE – On occasion when I download readings, only the top couple inches of the file will show and the rest of the page will appear blank. However, when you go to the View menu and select “Reload this Page” (or Command R) the page properly displays. Be certain to resolve this issue right away. The issue might be a matter of the Browser or platform (I use Chrome on a Mac).**

Optional Readings from ecourseware:

* Schlatter, N. Elizabeth. 2008 *Museum Careers: A Practical Guide for Students and Novices*. Left Coast Press
* Orwell, George. 1946. *Politics and the English Language*.
* Shirkey, Clay. 2010. *Cognitive Surplus: Creativity and Generosity in a Connected Age*, pp. 1­ - 29. Penguin Books, New York.
* Thomas, Jennifer. 2011. *Museum Careers: Fit, Readiness, & Development.* Virginia Museum Association***.***

**3 September Role of Museums**

**Professional Ethics**

Required Readings from Required Texts

* ICOM pp. v-viii
* Lewis, Geoffrey, 2004 The Role of Museums and the Professional Code of Ethics. In ICOM, pp.1-16.
* Prott, Lyndel. 2004. Illicit Traffic. In ICOM, pp. 197-205

Required Reading from the Internet

* American Association of Museums, Code of Ethics.

 <http://www.aam-us.org/resources/ethics-standards-and-best-practices/code-of-ethics-for-museums> (accessed 8/16/13)

* Dillenberg, Eugene. What if Anything is a Museum? In *Exhibitionist*, Vol. 30, No. 1 pp. 8-13. <http://name-aam.org/uploads/downloadables/EXH.spg_11/EXHIBITIONIST%20Spring%20Dillenburg_2011%203-22-11.pdf> (accessed 8/16/13)
* *ICOM Code of Ethics for Museums*, 2006. <http://archives.icom.museum/ethics.html> (accessed 8/16/13)

Required Reading from ecourseware

* Janes, Robert R. 2009. Museums and Irrelevance. In *Museums in a Troubled World*, pp. 13-25. Routledge.
* A Resolution of Heritage Professionals Concerning the Placement of Human Remains in the National September 11th Memorial and Museum.
* Besterman, Tristram. 2006. Museum Ethics, pp 431-441. In *A Companion to Museum Studies*, edited by Sharon Macdonald. Blackwell Publishing, Malden MA.
* Lobell, Jarrett. 2006. The New Acropolis Museum. In *Archaeological Ethics*, edited by Karen D. Vitelli and Chip Colwell-Chanthaphonh. pp. 194-197. Second Edition, Alta Mira Press, New York
* Abram, Ruth J. 2005. History is as History Does: The Evolution of a Mission Driven Museum. In *Looking Reality in the Eye: Museums and Social Responsibility*, edited by Robert

R. Janes and Gerald T. Conaty, pp. 19-42. University of Calgary Press.

* Cooper, Karen Coody. 2008. *Spirited Encounters*, pp. 39-47. Alta Mira Press
* Cuno James. Introduction. *Whose Culture: The Promise of Museums and the Debate Over Antiquities*. Pp. 1-35 Princeton University Press, Princeton.

Optional Readings from ecourseware

* Genoways, Hugh H. and Lynne M. Ireland. 2003. Introduction. In *Museum Administration: An Introduction*, pp. 1-20. AltaMira Press, Walnut Creek.
* Genoways, Hugh H. and Lynne M. Ireland. 2003. Ethics and Professional Conduct. In *Museum Administration: An Introduction*, pp. 223-245. AltaMira Press, Walnut Creek.
* Appiah, Kwame Anthony. 2006. Whose Culture Is It? *The New York Review of Books*, Volume 53, Number 2, February 9, 2006. Accessed January 23, 2007.
* MacDonald, Sharon. 2006. Expanding Museum Studies: An Introduction, pp. 1-13. In *A Companion to Museum Studies*, edited by Sharon Macdonald. Blackwell Publishing, Malden MA.

Optional Readings from the internet

* Colwell-Chanthaphonh, Chip, Rachel Maxson and Jami Powell. 2011. The repatriation of culturally unidentifiable human remains. In, *Museum Management and Curatorship*, Vol. 26, No. 1, pp. 27-43. <http://dx.doi.org/10.1080/09647775.2011.540125> (accessed 8/16/13)
* Alberti, Samuel J.M.M., Piotr Bienkowski, Malcolm J. Chapman, and Rose Drew. 2009 Should we display the dead? In *Museum and Society*, 7(3) pp. 133-149. <http://www2.le.ac.uk/departments/museumstudies/museumsociety/documents/volumes/alberti2.pdf> (accessed 8/16/13).

**10 September Museum Advocacy**

**Museum Management/Managing People**

**Museum Security**

**Project 1 Discussion**

**Final Project Discussion**

Required Readings from Required Texts

* Edson, Gary. 2004. Museum Management. In ICOM, pp. 133-146.
* Boylan, Patrick. 2004. Managing People. In ICOM, pp. 147-160.
* Jirdske, Pavel. 2004. Museum Security. In ICOM, pp. 177-196.

Required Readings from ecourseware

* Silberglied, Gail Ravnitzky. 2011. *Speak Up For Museums: The AAM Guide to Advocacy*, pp. 15-26, 43-52. American Association of Museums.
* Granger, B. 2012. The Good, the Best, and the IRS: Museum Financial Management Solutions and Recommendations*.* In *Financial Resource Development and Management*, edited by C. Catlin-Legutko and S. Klinger, pp. 1-25. Small Museum Toolbox. vol. 2.AltaMira Press, New York.
* Active Shooter Booklet, pp. 1-11
* Genoways and Ireland. 2003. Personnel Management. In *Museum Administration: An Introduction*, pp. 161-174. AltaMira Press, Walnut Creek.

**17 September We will Meet at the C.H. Nash Museum at Chucalissa**

for directions, see <http://memphis.edu/chucalissa/contact.htm>

**24 September Strategic Planning**

**Museum Planning**

**Project 2 Discussion**

**\*\*\*\*\*\*Final (third) Project Abstracts Due \*\*\*\*\***

Required Readings from ecourseware

* Lord, Gail Dexter and Kate Markert. 2007. *The Manual of Strategic Planning for Museums*, pp. 1-70. Alta Mira Press, New York.
* Merritt, Elizabeth E. 2007 Introduction: An Overview of Planning. In *Secrets of Institutional Planning*, pp. 1-8. American Association of Museums
* Merritt, Elizabeth E. 2010. National Standards and Best Practices for U.S. Museums. American Association of Museums.
* Rorer, John E. 2003. Developing an Arsenal: Strategies for Slaying the Financial Dragon. In *Slaying the Financial Dragon: Strategies for Museums*, pp. 89-104. The American Association of Museums, Washington D.C.
* Lord, Barry. 2004. Is it Time to Call the Architect: Perhaps not Yet. *International Journal of Arts Management*, Vol. 7 No. 1 pp. 4-8
* Greene, J. Patrick. 1999. The Role of the Museum Director, Staff and Trustees in a Capital Project. In *The Manual of Museum Planning*, 2nd Edition. Edited by Gail Dexter Lord and Barry Lord, pp. 257-268. Alta Mira Press, New York
* Brophy, Sarah. 2005. *Is Your Museum Grant Ready*, pp. 1-35, AltaMira Press.

Optional Readings from the Internet

* Strategic Plan for the Pink Palace Museum. <http://www.memphismuseums.org/strategic_plan/> (accessed 8/16/13).
* *Museums and Sustainability*. 2011. Museums Association of Saskatchewan. <http://www.saskmuseums.org/assets/File/2011%20PDFs/mspublication_small.pdf> (accessed 8/16/13)

Optional Readings from ecourseware

* Genoways and Ireland, 2003. Strategic Planning. In *Museum Administration: An Introduction*, pp. 75-90. AltaMira Press, Walnut Creek.

**1 October Care and Preservation of Collections**

**Collections Management**

\***\*\*\*\* First Project Due at start of class period \*\*\*\*\***

Required Readings from Required Texts

* Michalski, Stefan. 2004. Care and Preservation of Collections. In ICOM, pp. 51-90
* Ladkin, Nicola. 2004. Collections Management. In ICOM, pp. 17-30
* Roberts, Andrew. 2004. Inventories and Documentation. In ICOM, pp. 31-51

Required Readings from ecourseware

* Genoways and Ireland. 2003. Facilities Management. In *Museum Administration: An Introduction*, pp. 197-222. AltaMira Press, Walnut Creek.
* Meister, N. B. and J. Hoff. 2012. Collections Planning: Best Practices in Collections Stewardship*.* In *Stewardship; Collections and Historic Preservation*, edited by C. Catlin-Legutko and S. Klinger, pp. 108-131. Small Museum Toolbox. vol. 6. AltaMira Press, New York.
* Reilly, J. A. 2012. Conservation Planning*.* In *Stewardship; Collections and Historic Preservation*, edited by C. Catlin-Legutko and S. Klinger, pp. 132-146. Small MuseumToolbox. vol. 6. AltaMira Press, New York.

Required Readings from the Internet

* Reed, Caroline. 2013. Is Revisiting Collections Working? Paul Hamlyn Foundation. <http://www.collectionslink.org.uk/media/com_form2content/documents/c1/a804/f6/Is_Revisiting_Collections_working_Full_report.pdf> (accessed 8/17/13)

Optional Readings from ecourseware

* Knell Simon. 1994. *Care of Collections*, Routledge Press. Article excerpts.
* Genoways & Ireland, 2003. Collection Management Policies. In *Museum Administration: An Introduction*, pp. 175-196. AltaMira Press, Walnut Creek.
* MacDonald. 2006. Collecting Practices. In *A Companion to Museum Studies*, edited by Sharon Macdonald, pp. 81-97. Blackwell Publishing, Malden MA.

**8 October Education in the Museum**

Required Readings from Required Texts

* Bruninghaus-Knubel, Cornelia. 2004 Museum Education in the Context of Museum Functions. In ICOMS, pp. 119-132

Required Readings from ecourseware

* Falk, John H., et al. 2006. Living in a Learning Society. In *A Companion to Museum Studies*, edited by Sharon Macdonald, pp. 323-339. Blackwell Publishing, Malden MA.
* Hein, George. 2006 Museum Education. In *A Companion to Museum Studies*, edited by Sharon Macdonald, pp. 340-352. Blackwell Publishing, Malden MA.
* Lord, Barry 2007. The Centrality of Museum Educators: Organizing and Budgeting for Museum Learning, pp. 141-168. In *The Manual of Museum Learning*, AltaMira Press.
* Talalay, Lauren E. and Todd Gerring. 2007. Eviscerating Barbie. Telling Children About Egyptian Mummification, pp. 226-240. In *Telling Children About the Past: An Interdisciplinary Perspective*, edited by Nena Galanidou and Liv Helga Dommasnes. International Monographs in Prehistory, Ann Arbor
* Falk, John and Lynne D. Dierking. 2010. The 95% Solution. *American Scientist*, Volume 98, pp. 486-493.
* Vayne, Julian and Ruth Spires. 2010. *Wonderful Things: Learning with Museum Objects*, The Museum of Barnstable and North Devon.
* Ciardelli, Jennifer and JoAnna Wasserman. Inspiring Leaders Unique Museum Programs Reinforce Professional Responsibility. *Journal of Museum Education*, Volume 36, Number 1, Spring 2011, pp. 45-56.

Optional Reading from ecourseware

* Hooper-Greenhill 1999 *The Educational Role of the Museum*, Parts I and II, Rutledge Press, London
* Genoways and Ireland. 2003. Public Programs. In *Museum Administration: An Introduction*, pp. 273-290. AltaMira Press, Walnut Creek.

**15 October Fall Break**

**22 October Visitors Experience, Part I**

Required Readings from Required Texts

* Woollard, Vicky. 2004. Caring for the Visitor. In ICOM, pp. 105-119

Required Reading from ecourseware

* Reeve, John. 2006. Prioritizing Audience Groups. In *The Responsive Museum: Working with Audiences in the Twenty-First Century*, edited by Caroline Lang, et al. , pp. 43-60.
* Shackel, Paul A. 2007. Civic Engagement and Social Justice. In Little and Shackel, Public Archaeology as Community Engagement, pp. 243-262. AltaMira Press.
* Falk, John H. 2009. *Identity and the Museum Visitor Experience*, pp. 17-37. Left Coast Press
* McMaster, Gerald 2009. Art History Through the Lens of the Present? *Journal of Museum Education*, Volume 34, Number 3, pp. 215-222.
* Connolly, Robert P. and Natalye B. Tate. 2011. Volunteers and Collections as Viewed from the Museum Mission Statement. *Collections* Vol 7, No. 3, pp. 325-345.
* Dierking, L. D. 2010. Being of Value: Intentionally Fostering and Documenting Public Value. Journal of Museum Education 35(1):9-20.

Required Reading from the Internet

* Lynch, Bernadette. 2011. *Whose Cake Is It Anyway?* Paul Hamlyn Foundation. <http://eff.org.uk/wp-content/uploads/2013/05/Whose-cake-is-it-anyway.pdf> (accessed 8/17/13)

**29 October Visitors Experience Part II**

**Visitor Evaluations**

Required Readings from ecourseware

* Worts, D. 2006 Measuring Museum Meaning: A Critical Assessment Framework. *Journal of Museum Education* 31(1):41-49.
* Diamond, Judy and Jessica J. Luke, and David H. Uttal. 2009. In *Practical Evaluation Guide: Tool for Museums and Other Informal Educational Settings*, Second Edition, pp. 45-91. AltaMira Press, New York.
* Merendino, J. and M. A. Clark. 2010. Accessible Wellness Workshops at the Philadelphia Museum of Art. *Museums and Social Issues* 5(2):235-249.
* Wood, E. and B. Wolf. 2008. Between the Lines of Engagement in Museums: Indiana University and The Children's Museum of Indianapolis. *Journal of Museum Education* 33(2):121-130.
* Simon, N. 2011. Participatory Design and the Future of Museums*.* In *Letting Go? Sharing Historical Authority in a User-Generated World*, edited by B. Adair, B. Filene and L. Koloski, pp. pp. 18-33. Left Coast Press, Walnut Creek.
* Silverman, Helaine. 2006. The Historic District of Cusco as an Open Air Site Museum. In Archaeological Sites in Latin America, edited by Helaine Silverman, University Press of Florida, pp. 159-183.

Optional Readings from ecourseware

* American Association of State and Local History Resource List. Audience Research and Evaluation in History Museums and Related Institutions.
* Borun, Minda and Randi Korn. 1999. *Introduction to Museum Evaluation*. American Association of Museums.
* Eileen Hooper-Greenhill. 2006. Studying Visitors. In *A Companion to Museum Studies*, edited by Sharon Macdonald, pp. 362-376. Blackwell Publishing, Malden MA.

**5 November Exhibits**

Required Reading from required Texts

* Herreman, Yani. 2004. Display Exhibits and Exhibitions. In ICOM, pp. 91-104

Required Readings from ecourseware

* Serrell, Beverly. 1996. *Exhibit Labels: An Interpretive Approach*. Chapters 1-4, pp. 1-50, Alta Mira Press, New York.
* Parman, Alice and Jeffrey Flowers. 2008. *Exhibit Makeovers*, pp1-5 & 59-76. Alta Mira Press, New York
* Connolly, Robert P. 2011. From Actors to Directors: New Voices at the C.H. Nash Museum at Chucalissa. *Practicing Anthropology*. Volume 33, No. 2, pp. 35-39.
* Czajkowski, J. W. 2011. Changing the Rules: Making Space for Interactive Learning in the Galleries of the Detroit Institute of Arts. *Journal of Museum Education* 36(2):171-178.
* Flagler, M. C. 2012. Interpreting Difficult Issues*.* In *Interpretation: Education, Programs, and Exhibits*, edited by C. Catlin-Legutko and S. Klinger, pp. 26-48. Small Museum Toolbox. Volume 5. AltaMira Press, New York.

Optional Reading from ecourseware

* Connolly, Robert P. et al. 2012. The C.H. Nash Museum at Chucalissa: Community Engagement at an Archaeological Site. *Museum and Social Issues*, Volume 7, No. 2, pp. 227-243.

**12 November The Digital Museum**

\*\*\*\*\* Second Project Assignment Due at Start of Class Period \*\*\*\*\*

Required Readings from ecourseware

* Philips, Lori Byrd. 2013. The Temple and the Bazaar: Wikipedia as a Platform

for Open Authority in Museums. *Curator* Volume 56, Number 2.

* McGonigal, Jane M. 2011. *Reality is Broken*, pp. 1-15. The Penguin Press, New York.
* Proctor, Nancy. 2011. *Mobile Apps for Museums: The AAM Guide to Planning and Strategy*, pp. 7-24. American Association of Museums, Washington D.C.
* Din, Herminia and Phyllis Hecht. 2007. selected readings from *The Digital Museum: A Think Guide.* American Association of Museums.
* Wakkary, Ron, et al. 2012. Situating the Sociability of Interactive Museum Guides. In *Heritage and Social Media: Understanding Heritage in a Participating Culture*, edited by Elisa Giaccardi, pp. 217-238. Routledge.
* Hirtle, Peter, et al. 2009. *Copyright and Cultural Institutions: Guidelines for Digitization for U.S. Libraries, Archives, and Museums,* Cornell University Library.
* Iversen, Ole Sejer and Rachel Charlotte Smith. 2012. Experiences from the Digital Natives exhibition. In *Heritage and Social Media: Understanding Heritage in a Participating Culture*, edited by Elisa Giaccardi, pp. 126-144. Routledge.

Required Readings from the Internet

* *New Media Consortium Horizon Project – 2012 Museum Edition.*

<http://www.nmc.org/publications/2012-horizon-report-museum> (Accessed 8/17/13)

Optional Readings from the Internet

* Digital audiences: Engagement with arts and Culture Online. 2010. Arts Council of England Accessed August 17, 2013 at http://www.artscouncil.org.uk/media/uploads/doc/Digital\_audiences\_final.pdf
* Allen-Greil, Dana and Susan Edwards. 2011. Social Media and Organizational Change. Museums and the Web 2011. http://conference.archimuse.com/mw2011/papers/social\_media\_and\_organizational\_change (Accessed 8/17/13)

Optional Readings from the ecourseware

* Parry, Ross. 2010. selected readings from *Museums in a Digital Age*. Edited by Ross Parry, Routledge Press.
* Dunmore, Carol. 2006. Museums and the Web. In *The Responsive Museums: Working with Audiences in the Twenty-First Century*, edited by Caroline Lang, et al. , pp. 93-116.

**19 November Final Project Presentations**

All students will give a 20-minute formal presentation on their final project/paper.

**26 November Museum Marketing**

Required Readings from Required Texts

* Mork, Paul. 2004. Marketing. In ICOM, pp. 161-176.

Required Readings from ecourseware

* Neil G. Kotler, Philip Kotler, Wendy I. Kotler. 2008. Excerpts from Museum Marketing and Strategy: Designing Missions, Building Audiences, Generating Revenue and Resources.
* Sandell, Richard and Robert R. Janes. 2007. selected readings from *Museum Management and Marketing*. Routledge.
* Kanter, Beth and Allison H. Fine. 2010. *The Networked Nonprofit*, pp. 1-21. Josey-Bass.
* Economic Impact Study. 2011. Memphis Convention and Visitors Bureau.
* Hunt, Jessica. 2012. *Word of Mouth in a Social Media World*. Arts Marketing Association AMA Conference

Required Readings from the Internet

* American Alliance of Museums. *Museums and the American Economy in 2011*. 2012. <http://www.aam-us.org/docs/research/acme12-final.pdf> (accessed 8/17/13)

**3 December The Future of Museums**

Hard copy of Final Paper/Project turned in by all students at the start of the class period– All Project materials (Research papers, Grant proposals, exhibits, electronic media, etc. etc.) to be turned in for grading.

Required Readings from ecourseware

* Smith, Charles, Saumarez. 2006. The Future of the Museum. In *A Companion to Museum Studies*, edited by Sharon Macdonald, pp. 543-554. Blackwell Publishing, Malden MA.

Required Readings from the Internet

* *Museums and Society 2034: Trends and Potential Futures*. 2010. American Association of Museums. <http://www.aam-us.org/docs/center-for-the-future-of-museums/museumssociety2034.pdf> (accessed 8/17/13)
* *The Future of Museums and Libraries: A Discussion Guide*. 2009. The Institute of Museum and Library Services. <http://www.imls.gov/assets/1/AssetManager/DiscussionGuide.pdf> (accessed 8/17/13)
* *Museums, Libraries, and 21st Century Skills*. 2009. The Institute of Museum and Library Services. <http://www.imls.gov/assets/1/AssetManager/21stCenturySkills.pdf> (accessed 8/17/13)
* Farrell, Betty and Maria Medvedeva. 2010. *Demographic Transformation and the Future of Museums*. American Association of Museums. <http://culturalpolicy.uchicago.edu/publications/Demographic-Transformation.pdf> (accessed 8/17/13)
* Museums and the Pulse of the Future. 2012. American Alliance of Museums. <http://aam-us.org/docs/center-for-the-future-of-museums/2012_trends_watch_final.pdf?sfvrsn=0> (accessed 8/17/13)

Optional Readings from ecourseware

* Sutter, Glen C. and Douglas Worts. 2005. Negotiating a Sustainable Path: Museums and Societal Therapy. In *Looking Reality in the Eye: Museums and Social Responsibility*, edited by Robert R. Janes and Gerald T. Conaty, pp. 129-149. University of Calgary Press.

**12 December 5:30 – 7:30 PM Final Exam**

Exam is due at the start of class period and is to be placed in the ecourseware drop box. There are two parts to the exam and you must complete each part.

**Part A** of the exam is based on the article *The Future of Museums and Libraries: A Discussion Guide*. 2010. The Institute of Museum and Library Services. <http://www.imls.gov/assets/1/AssetManager/DiscussionGuide.pdf> (accessed 8/17/13) Choose one of the nine discussion themes in the article. In at least 1000 words, respond to the questions posed in the theme that you choose. Ignore the yellow highlighting of some questions in each theme. All questions in the selected theme are to be addressed. Be certain to cite relevant course readings to support your response.

**Part B** requires you to write a 750-1000 word essay on the following: Put yourself in the position of John or Josephine Q. Public. In the current economic chaos, the bank is foreclosing on their home, they have lost their jobs, and the city just reduced their public services. In referring to the National Endowment for the Arts and the Institute of Museum and Library Services, the House Budget Committee recently argued that "The activities and content funded by these agencies…are generally enjoyed by people of higher income levels, making them a wealth transfer from poorer to wealthier citizens." Isn't your research or the position you aspire to a museum professional just another example of this wealth transfer? What do John and Josephine Q. Public get for their tax dollars that fund your research/position?

For some elaboration on my thinking on Part B see: http://wp.me/pJf2X-KL

**Museum Practices Anth/Arth 7661 Grading Guidelines**

In a seminar such as Museum Practices students are sometimes concerned or uncertain of how they will be graded. There are no tests, only papers/projects and participation. So how is a student evaluated? I am ripping the below from someone else’s syllabus as applied to my own grading criteria.

So, what does an A, B, C . . . F actually mean?

An A student is Excellent and:

* Provides unique insights to the seminar discussion and assignments
* Asks compelling questions that stimulate discussion and assignments
* Able to bring the world outside of the classroom into the discussion and take the discussion to world outside of the classroom.
* Comfortable thinking outside-of-the-box (or making the box bigger) in a reasoned manner.
* Capable of viewing an issue from multiple perspectives
* An excellent team player and constructive leader.
* Excellent verbal and written communication skills.
* Conforms to the requirements presented in the course syllabus.

A B student is Good and:

* Provides useful insights to seminar discussion and assignments
* Able to fully participate in class discussion and defend their positions on a specific issue. A good team player
* Able to absorb seminar material and develop toward an applied situation.
* Asks questions if something is not clear from readings or discussion.
* Good verbal and written communication skills
* Conforms to the requirements presented in the course syllabus

A C student is Average and:

* Participates in seminar discussions and completes all assignments
* Able to understand most seminar material and apply to the real world.
* Acceptable verbal and written communication skills
* Generally conforms to the requirements presented in the course syllabus.
* Most often has read the material and is prepared for the seminar.

A D student is Below Average and:

* Is poorly prepared for class and does not participate in discussions
* Does not absorb course readings.
* Does not conform to all the requirements presented in the course syllabus.
* Poor verbal and written communication skills

A F student is Poor and:

* Is unprepared for class and does not participate in discussions
* Does not conform to requirements presented in the course syllabus
* Disruptive in class or disrespectful of classmates.
* Engages in plagiarism for any aspect of the course.
* Excessive absenteeism
* Consistently violates policies of decorum and classroom behavior as set forward in The University of Memphis Code of Student Rights and Responsibilities