

MUSEUM CONCENTRATION

Arts Management Master's Degree

Arts & Administration Program
School of Architecture & Allied Arts
University of Oregon

Arts Management Master's Degree

Museum Concentration

Overview

The Museum Concentration is one of five options a student can select in the Arts Management Master's Degree at the University of Oregon. This option prepares individuals for museum positions in areas such as education, management, and evaluation. Courses will address each of these areas but the student is encouraged to have a professional goal, for example in: education and programming, or evaluation.

The museum courses collectively provide a broad picture of the multiple management demands and programming activities found in today's museums. Courses include practical experience in museums. The program advances a multicultural, cross-cultural perspective addressing western and non-western concerns and values. Faculty who teach the museum concentration courses will assist with admissions to this concentration.

Students who qualify for admissions may have extensive art history or anthropology coursework; others will have education or art education coursework and experience. Admission may be contingent upon taking additional courses in one or more areas such as art history or anthropology. With their advisor, students will select program electives, select internship, and design their Master's project or thesis based on professional goals.

The goal is to prepare professionals who will compete successfully for selected museum management positions and perform them with competence and distinction. A rigorous, sensitive admissions selection process and the Concentration requirements are designed with that goal as central.

**Arts & Administration Program
School of Architecture & Allied Arts
University of Oregon
Eugene, OR 97403-5230**

MA/MS Degree in Arts Management

Museum Management Concentration: (60 credit hours required)

Candidate: _____

Program Advisor: _____

1. Required Core (minimum 26 credits)

- AAD 550 Art in Society (3) credits
- AAD 551 Art and Community Service (3) credits
- AAD 560 Arts Administration (3) credits
- AAD 562 Cultural Policy in Art (3) credits
- AAD 507 Seminar (changing topics) (2-3) credits
- AAD 510 Experimental Course: Arts Program Evaluation (3) credits
- AAD 510 Experimental Course: Information Management (3) credits
- PPPM 580 Managing Nonprofit Organizations (3) credits
- PPPM 629 Public Budget Administration (3) credits

2. Research/Practice (minimum 15-18 credits)

- AAD 630 Research Methodology (3) credits
- AAD 604 Internship (6-9) credits
- AAD 611 Master's Degree Project or
- AAD 503 Master's Degree Thesis (6-9) credits

3. Museum Management Concentration (minimum 15 credits)

Possibilities include, but are not limited to:

- AAD 529 Museum Education (3) credits
- ARH 511 Museology (4) credits
- ANTH 550 The Anthropology Museum (3) credits
- ANTH 507 Seminar (changing topics) (2-3) credits
- Elective

MUSEUM CONCENTRATION

1. List of Available Course Offerings
2. Sample of Student 2-Year Program

MUSEUM COURSES 1991 - 1992

FALL 1991

Anthro 450/550 **Anthropology Museums Seminar** 13:30-15:20 M
3 Credits Natural History Museum

A survey of anthropology museums with a concentration on collections management, exhibit development and the place of museums in society. Students develop projects that are often incorporated into the museum's exhibition and educational programs. Team taught by Don Dumond, Director and Patty Krier, Program Director.

WINTER 1992

ArH 411/511 **Museology** 2:00-4:50 H 3 credits UO Museum of Art

Addresses theories and techniques in the operation of art museums, including purposes, changes today, legal & business issues, acquisitions, collection management and connoisseurship. Preference to Art History students. Taught by Stephen McGough, Museum of Art Director.

Mgmt 406/610 **Nonprofit Management: The Case of Museums**
9:30-12:20 F 3 credits

Introduction to management of a cultural/educational nonprofit, focuses on museums. Mission, planning, governance, marketing, fundraising, legal aspects, financial management, organizational development, team-building, institutional identity. Taught by Alice Carnes, College of Business Administration.

SPRING 1992

AAA 410/510 **Visual Resources Management** U 3:30-5:30 2-3 credits

A survey of the principles and practices of managing slide and photograph collections. Emphasis on development, organization, retrieval, and conservation of images of art and architecture. Illustrated lectures. The course is taught by AAA Library Slide Curator, Christine Sundt.

ArE 429/529 **Museum Education** W 2:30 - 5:20 3 credits

This course examines theory and practice, goals and potentials of museum education. Roles and responsibilities of museum educators, model programs, program-development approaches for diverse museum constituents are studied. Taught by Rogena Degge, Art Education.

For further information contact Rogena Degge 6-3680 or the instructor.

Solinger, Janet W (Ed.) (1990) Museum work
University NY: Macmillan

PART B

Statement on Preparation for Professional Museum Careers

During the last 10 or 15 years, the profession has witnessed the rapid growth of programs designed to prepare people for museum careers. Nourishing the development of museum training a decade ago was the publication of *America's Museums: The Belmont Report*¹ by the AAM and *The Visual Arts in Higher Education*² by the College Art Association, both of which lamented the shortage of trained museum professionals. At the same time private agencies such as the Ford and the Rockefeller foundations began to channel money into the museum training field. This course of action was soon followed by governmental agencies, including the National Endowment for the Arts, the National Endowment for the Humanities, the National Museum Act and the National Science Foundation. One result of this attention and infusion of funds was the emergence of a multitude of programs differing widely in character, intent and quality, and having in common almost nothing but the blanket designation "museum training."

Museum training programs, with a few notable exceptions, are of relatively recent origin. Many people now occupying responsible positions in the field have had no formal instruction in the theory and practice of museum work, and some contend that no special training, beyond a solid grounding in the appropriate academic discipline, is or should be required for museum work. It is not the purpose of this report to argue the case for "museum training." In fact, the committee recognizes that museum training programs are not and should not be considered the only or necessarily the best routes into the museum profession. One different but equally legitimate path is through a long-term, intensive internship, apprenticeship or work experience.

This article appeared in the American Association of Museums' *Museum News* (November/December 1978): 21-22.

Alternately, some enter the profession directly from master's or doctoral degree programs in related academic disciplines. But training programs have become important sources of new members of the profession.

Several years ago the American Association of Museums recognized the need to examine carefully the whole field of museum studies, and in 1973 its Museum Studies Curriculum Committee issued the publication, *Museum Studies: A Curriculum Guide for Universities and Museums*. It is desirable, however, that the association continue to recognize sound practices in this area and strengthen those that need improvement. Thus the present committee recommends that in the future the American Association of Museums from time to time examine and report on the status of museum studies. The committee further believes that the AAM, as a national professional organization, is the proper vehicle to implement such an ongoing examination.

Categories of Museum Work

The museum field in the United States, though it has grown significantly in the three decades since the end of World War II, remains relatively small. The most recent available data indicate that in 1972-73 there were approximately 1,800 museums capable of meeting AAM accreditation criteria.³ These institutions employed some 30,000 full-time paid personnel, about 19,500 part-time paid personnel and were served by 60,000 volunteers.⁴

The full-time and part-time paid museum employees may be divided into two groups: those whose jobs are similar to positions in nonmuseum fields and those whose jobs are unique to museums. Among the former are accountants, librarians, lawyers, public relations specialists, photographers, and clerical and maintenance personnel. These museum workers provide essential support services and most museum jobs belong to this category.

Museums USA indicates that 45 percent of all paid employees are engaged in "operations" and that another 23 percent are involved in "administration." Except for directors (and perhaps assistant or associate directors) it seems reasonable to assume that other administrative positions also belong to this category of support services.

An analysis of *Museums USA* shows that between 30 and 40 percent of the total number of paid museum employees are engaged in

work that is unique to museums. These employees, members of the museum profession proper, typically work in curatorial, interpretive and senior administrative positions. Although specific titles may vary among institutions, the common characteristic of all these positions is their direct involvement with and responsibility for one or more of the primary museum functions of collecting, preserving, studying, exhibiting and interpreting objects.

The appropriate kind and level of education and training for museum employees who provide support services is largely determined by bodies outside the museum field. Librarians working in museum profession; accountants must be certified by their own professional bodies; carpenters also have standards of training and skill established by trade or union groups. For the most part, the particular skills required for museum work in these and other similar support positions are best learned through on-the-job experience.

Museum employees who perform work unique to museums, however, may benefit from specialized museum training. It is to the needs of this group that this report is chiefly addressed.

The Job Market

Members of the museum profession, people contemplating entering the field, and those responsible for their education and training should be fully aware of two basic facts about the museum profession.

First, the field is small. The total number of full-time museum professionals working in museums of all types is only about 9,500. Of that total about half are involved in administration (many presumably as directors of small museums of which they are the only professional staff member), about one-quarter are engaged in curatorial work and related activities, and the remaining positions are divided among education, registration, conservation and research. There are fewer than 800 art museum curators in the US, only about 500 historical museum curators, no more than 800 science and natural history museum curators, and 200 curators of museums of combined specializations (art and history, art and science, history and science, etc.).

Second, salaries tend to be low.⁶ In spite of some improvements in recent years, museum salaries continue to lag behind those of other

professions for which comparable education, experience and ability are required.

These factors make it amply clear that the museum field cannot absorb great numbers of new professionals each year and that those who do choose to enter it should be motivated by a genuine desire for involvement in the kind of work museums undertake. Those involved in educating and training museum professionals have an obligation to make this clear to their present and potential students.

NOTES

1. American Association of Museums, *America's Museums: The Belmont Report*, A Report to the Federal Council on the Arts and the Humanities by a Special Committee of the AAM (Washington, DC: American Association of Museums, 1969).
2. College Art Association, *The Visual Arts in Higher Education*, study prepared for College Art Association of America under a grant from the Ford Foundation, Director of Study Andrew C. Richie (New York: College Art Association, 1966).
3. National Endowment for the Arts, *Museums USA* (Washington, DC: Government Printing Office, 1975), pp.v-vi.
4. *Ibid.*, p. 83.
5. *Ibid.*, p. 86. The figure referred to is 11,000 including librarians and other support positions. The above figure is adjusted to include only curatorial, interpretive and administrative positions.
6. For current examples, see the *1978 NEC Salary Survey* published by the New England Conference of the American Association of Museums.

PART C

Minimum Standards for Professional Museum Training Programs

A college- or university-based program in museum studies designed to prepare people for professional museum careers should be a graduate program taught by an accredited college or university through formal agreement and in concert with one or more accredited museums within close geographical proximity. The graduate degree may be awarded either in the academic subject or in museum studies, depending upon the emphasis of the program. In either case the program should be based on a relevant academic discipline such as American studies, anthropology, archaeology, art history, astronomy, botany, folklife studies, geology, history, history of technology or zoology. Additionally, the program should include the equivalent of at least six semester hours of instruction in museum history, theory and practice.

The program must have a person or persons designated as museum coordinator(s) or director. The faculty charged with teaching these courses should possess substantial museum work experience and appropriate academic degrees.

Advanced undergraduate students may be admitted to museum studies courses on a highly selective basis, chiefly to allow them to decide whether they wish to pursue graduate museum studies. Such undergraduate coursework should be for the purpose of introducing the student to museum work and does not by itself constitute adequate preparation for professional museum careers.

The museum studies core curriculum should include the following topics:

1. History, philosophy and purposes of museums
2. Professional ethics and public accountability

This article appeared in the American Association of Museums' *Museum News* (November/December 1978): 23-24.

Appendix C

Suggested Qualifications for Museum Positions

The establishment of iron-clad standards for positions in museums is not now possible and, indeed, may never be desirable. However, criteria are needed as a measure of professionalism to which those who work in museums can aspire. These suggested qualifications for museum positions are intended to meet this need.

The first AAM Museum Studies Committee report published in 1978 identified and described 15 museum positions. The following outlines suggest the qualifications that could be expected of museum staff or of candidates for these jobs. Although the committee was not unanimous on the specific qualifications to be included or excluded, there is general agreement that a continuing analysis of museum positions should become a formal part of the activities of the American Association of Museums.

The suggested qualifications have immediate value for a number of reasons. They can be viewed as guidelines for developing and refining museum studies programs offered by colleges and universities. Counselors and students interested in museum careers might find these qualification outlines useful in structuring course work within or independent of existing museum studies programs. Museum personnel, considering the needs of their own institutions, can use the outlines to determine appropriate mid-career training for the profes-

This article appeared in the American Association of Museum's *Museum News* (October 1980): 27-31.

sional development of existing staff and as a guide to hiring practices. Smaller museums may use the guidelines to plan—and to illustrate to their governing bodies—their growth and development within a framework recognized by the profession.

The qualifications listed for each position are not meant to be exclusive to that position. However, an individual qualified for one position is not necessarily appropriately trained for any or all of the others. In many small museums, one individual may perform functions described under several titles. However, this does not diminish the need for specialization within each position. Many of the procedures and techniques can only be developed and refined in highly specialized museum departments. Knowledge of or familiarity with all areas of museum practice, in addition to strong qualifications for a particular position, are, in fact, valued assets of any staff member.

Personal characteristics, attitudes and work habits have an impact on effectiveness and professionalism. Some of these attributes are obvious, but few are qualifiable and they have not been included in the position listings. A museum professional should be expected to have familiarity with the history, goals and functions of museums; a knowledge of and commitment to the AAM statement on ethics and those developed by other organizations within the profession; and a willingness to improve skills by study and by attendance at training sessions, seminars and professional conferences. Dedication, integrity, diplomacy and a commitment to thoroughness and accuracy are demanded of all museum professionals. The ability to communicate orally and in writing and to work constructively with associates is essential; doing so at a high level of effectiveness is a tremendous asset. Affiliation with museum and related professional organizations is most desirable, occasionally a necessity. An awareness of legal issues affecting museums, and the ability to prepare and interpret budgets and grant applications are required of all positions. Additional knowledge, skills and abilities such as a second language, typing and word processing, and familiarity with the museum's community and its resources, may be required for certain positions and are always beneficial and desirable.

How to Use the Suggested Qualifications

The museum must define the parameters for each position and the resources and support available. It is also important that the existing

staff and candidates for positions are made aware of the museum's objectives, policies and programs.

Position Title and Description. Qualification outlines are provided only for professional-level positions in which the staff member would perform or oversee the performance of the functions identified in the position description. *The outlines are not intended as entry-level guidelines.*

Education. The highest level of education (usually a master's degree) in a particular discipline, museum studies or specialization within the discipline is desirable. The type of museum, its size, the scope of its collections and programs, and the salary offered will determine the educational level that is required or that can be expected for specific positions. Other intangible factors—such as the opportunity to continue certain research or practice unique skills—may often influence the expected educational qualifications. Some committee members felt that most, if not all, positions should require formal course work in an area of the museum's specialization. All agreed that excellence in the field of study relevant to the particular position is the primary consideration. Formal mid-career training is an asset.

Experience. The number of years listed represents the minimum experience considered desirable for the particular position. The amount of supervisory experience expected of an applicant should depend upon the position responsibilities. Experience in an accredited museum would be considered an asset. The relevance of experience outside the museum profession should be evaluated by the director or other hiring authority (e.g., a search committee). This would include volunteer service, nonacademic internships and apprenticeships. The same considerations listed under "education" would also apply.

References. Professional, academic and personal references are expected of all candidates for all positions. Only special reference requirements are listed here.

Knowledge, Abilities and Skills. These listings occasionally repeat what could be expected based on educational and experimental qualifications. The intent is to emphasize the most usually required and more important functions of the position in most museums. Highly specialized or unique knowledge, abilities and skills for a particular museum will be defined and emphasized by that museum. The order of listing does not necessarily represent individual museum priorities.

Note. All position qualifications were developed or reviewed by working museum professionals in the specific position.

Director

The director provides conceptual leadership through specialized knowledge of the discipline of the museum and is responsible for policymaking and funding (with the governing board), planning, organizing, staffing, directing and/or supervising and coordinating activities through the staff. The director is responsible for professional practices such as acquisition, preservation, research, interpretation and presentation, and may be responsible for financial management. (All museum positions report directly or indirectly to the director.)

Education

Advanced degree in an area of the museum's specialization. Coursework and evidence of participation in museum management and administration is desirable.

Experience

Three years of management experience in a museum or related cultural institution. Additional administrative experience in a related field is desirable.

Knowledge, Abilities and Skills

Specialized knowledge in at least one area of the museum's collections or in the management of a particular type of museum

Ability to implement the policy established by the museum's governing body and encourage the active participation of the governing body, the museum staff and the public in realizing the objectives and goals of the museum

Demonstrated knowledge of financial development and the ability to interpret budgets and manage ongoing fiscal responsibilities

Knowledge of the legal aspects of museum operation and of current and prospective legislation affecting museums

Business Manager

The business manager is responsible for financial management, which may include budget, accounting, purchasing, personnel procedures, salary and fringe benefits, insurance, operation of physical plant, security, contracts, taxes, membership, endowment and fundraising records. May be responsible for revenue-producing activities such as sales shops and food services.

Education

Degree in business or public administration

Experience

Three years of administrative experience. Experience in a museum or a nonprofit cultural organization is desirable.

Knowledge, Abilities and Skills

Knowledge of fund accounting and general fiscal practices, including grants administration as applicable to nonprofit organizations

Knowledge of the legal aspects of museum operation

Knowledge of personnel management procedures

Knowledge of insurance requirements

Knowledge of office and museum equipment, data processing systems, physical plant management and security requirements

Curator

The curator is a specialist in a particular academic discipline relevant to the museum's collections. The curator is directly responsible for the care and academic interpretation of all objects, materials and specimens belonging or lent to the museum; recommendations for acquisition, deaccession, attribution and authentication; and research on the collections and the publication of the results of that research. The curator also may have administrative and/or exhibition responsibilities and should be sensitive to sound conservation practices.

Education

Advanced degree with a concentration in a discipline related to an area of the museum's specialization

Experience

Three years of experience in a museum or a related educational or research organization

References

Evidence of scholarly research and writing

Knowledge, Abilities and Skills

Specialized knowledge (connoisseurship) in one area of the museum's collections

Ability to interpret the collections and to communicate knowledge relevant to the collections

Knowledge of the techniques of selection, evaluation, preservation, restoration and exhibition of objects

Knowledge of the current market, collecting ethics and current customs regulations in the area of specialization

Educator

The educator develops, implements, evaluates and/or supervises the museum's educational programs with the goal of enhancing public access to and understanding and interpretation of the collections and resources. The programs, which may employ a variety of media and techniques, may encompass educational exhibitions, printed materials such as self-guides, demonstrations, classes, tours, films, lectures, special events, workshops, teacher training programs, school or other outreach programs as well as docent/guide training. The educator may have administrative responsibilities.

Education

Advanced degree in education, an area of the museum's specialization, or museum studies with a concentration in museum education

Experience

Two years in a museum education department or other educational institution

Knowledge, Abilities and Skills

Ability to devise and carry out education programs, including the preparation and use of publications and exhibitions

Knowledge of museum education techniques and resources

Knowledge of the learning characteristics of museum audiences

Skill in oral and written communication techniques appropriate to various educational levels and objectives

Knowledge of the objectives, curricula and operation of school systems and other educational institutions

Knowledge in the area of the museum's collections

Skill in using research techniques

Knowledge of education evaluation methods

Registrar

The registrar is responsible for creating, organizing and maintaining orderly forms, legal documents, files and retrieval systems associated

with the following: acquisitions, accessioning, cataloging, loans, packing, shipping, inventory, insurance and storage, pursuant to the care, custody and control of the objects in perpetuity. A registrar organizes, documents and coordinates all aspects of borrowing and lending objects, which include responsibility for the handling and/or packing of objects, negotiating insurance coverage, processing insurance claims, making shipping arrangements, arranging for security, handling customs procedures, processing incoming and outgoing loans, and processing requests for rights and reproductions. The registrar organizes data so that facts and ideas may be usefully extracted.

Education

Degree in the area of the museum's specialization or in liberal arts

Experience

Two years in a museum registration department or in a museum position in which registration was an ongoing responsibility

Knowledge, Abilities and Skills

Knowledge of accepted museum registration techniques

Knowledge of conservation and storage practice

Knowledge of legal matters related to the collections, copyright laws and policies governing rights and reproductions

Knowledge of records management and data processing systems

Knowledge of insurance requirements for the collections, packing techniques and transportation methods

Knowledge of the museum's collections

Conservator

The conservator, on a scientific basis, examines museum objects, works to prevent their deterioration, and treats and repairs them when necessary. The conservator sees that objects are fumigated, kept at proper levels of temperature and relative humidity, and protected from air pollutants and exposure to damaging light intensities and wave lengths. The conservator usually has the specialized knowledge to treat a certain class of objects, such as paintings, sculpture, textiles, ceramics, glass, metals, furniture and woodwork, books and art on paper; and should know where to refer materials that cannot be treated in the museum laboratory. In order to keep his knowledge current, the conservator may belong to a professional conservation organization which expects adherence to a code of ethics.

Education

Graduate-level training in a recognized conservation program of two or more years in the theory, principles and practice of conservation, including a year's training in the principles of general material conservation and a minimum of one year's training or internship in a specialized field; or equivalent training by apprenticeship with one or more qualified practitioners. Undergraduate training should include courses in cultural or art history, scientific studies (chemistry, physics, material science, biology), studio arts and manual skills.

Experience

Two years of postgraduate, on-the-job experience (beyond academic training or apprenticeship), under the supervision of a qualified conservator

References

Portfolio of current and past work including examination, condition and treatment reports, and written, photographic or original documentation

Knowledge, Abilities and Skills

Manual skill in the treatment of materials

Knowledge of the technology and materials of artistic, historic, scientific and technological objects and of the chemical and physical processes of their deterioration

Knowledge of the procedures relating to the examination and preventive and corrective treatment of objects and specimens

Ability to write thorough and effective treatment reports

Knowledge of environmental requirements and controls for handling, storage, exhibition and travel of objects and specimens

Ability to communicate the required participation of other staff in the implementation of approved conservation practices throughout the institution

Knowledge of conservation and other relevant literature to assure knowledge of new technology

Ability to plan a basic or specialized conservation laboratory and to implement its development

Exhibit Designer

The exhibit designer translates curatorial and educational staff ideas into permanent, temporary or circulating exhibitions through ren-

derings, drawings, scale models, lighting and arrangement of objects and signage. The exhibit designer may supervise the production of exhibitions and have administrative responsibilities.

Education

Degree or certificate in graphic design, industrial design, commercial art or communication arts, or in architecture, interior design, theater design or studio arts with course work in typography and media use

Experience

Experience in exhibition design, preferably in or for a museum. Additional experience in exhibit production, related construction work (cabinetmaking, wood, metal or plastics fabrication), model making or in media (graphics, advertising, illustration, audio-visual presentations) may be desirable.

References

Portfolio of current and past work

Knowledge, Abilities and Skills

Ability to conceptualize exhibition designs appropriate to the aims and style of the institution

Ability to make refined esthetic judgments

Ability to specify designs in drawings and written instructions

Ability to supervise fabrication and installation of exhibits

Knowledge of security and conservation requirements and practices

Knowledge of lighting systems

Knowledge of tools and techniques for exhibition preparation, shop practices, mechanical drawing, and the use of planning models and mock-ups

Knowledge of estimating, budgeting, bidding and accounting practices

Knowledge of the state of the art in exhibition design and related fields

Knowledge of communication media and materials

Knowledge of the nature of the materials to be displayed

Public Relations Officer

The public relations officer is concerned with the public image of the museum and is responsible for press relations with newspapers, radio, television and other media and for museum promotional proj-

ects such as special events and special publications. The public relations officer's function is to establish useful relationships between a museum's substance and goals and the perceived needs and interests of its various publics. The public relations officer establishes community relations for the museum and monitors specific interests and issues so a museum can participate in the development of issues affecting it.

Education

Degree in public relations, journalism or communications

Experience

Two years of experience in public relations. Experience in a museum or nonprofit or research organization is desirable. Additional experience in journalism or communications may be desirable.

References

Portfolio of current and past work

Knowledge, Abilities and Skills

Knowledge of media outlets

Knowledge of writing, editing, layout and standard media formats

Ability to communicate the required participation of other staff in the implementation of effective public relations programs

Knowledge of the print media

Knowledge of appropriate use of photography

Development Officer

The development officer coordinates the fund-raising activities of the museum. These may include funding for capital outlay, purchase and operating endowments; membership drives; proposals to government, corporations and private foundations; and the planning and supervision of special fund-raising events.

Education

Degree in business, arts administration, public relations, marketing and/or advertising

Experience

Two years of experience in fund raising on a scale consistent with the needs of the museum. Experience in a museum, nonprofit or research organization is desirable.

References

Portfolio of current and past work

Knowledge, Abilities and Skills

Ability to organize, implement and supervise an effective fund-raising campaign

Knowledge of methods donors may use in giving to institutions, for example, deferred giving, endowments, bequests

Ability to plan and write effective fund-raising promotional materials and grant proposals and to coordinate staff-generated grant requests

Knowledge of corporate and foundation funding resources

Ability to communicate the required participation of other staff and to train and motivate volunteers in fund-raising activities

Librarian

The librarian administers the museum library and performs services such as selection, acquisition, cataloging, classification, circulation and maintenance of library materials; and furnishes reference, bibliographical and reader's advisory services. The librarian may have special responsibilities such as slides or graphics collections.

Education

Advanced degree in library science. Additional course work in the area of the museum's specialization is desirable.

Experience

Two years of experience in a museum or specialized library. Experience with archival administration or with information retrieval in a research-oriented cultural or arts organization may be desirable or required.

Knowledge, Abilities and Skills

Knowledge of the special needs and purposes of a museum library

Knowledge of all the required support services inherent in librarianship: acquisitions, cataloging, reference and administration

Knowledge of various storage and retrieval systems for printed materials and media, including slides, reference photographs and other archives, when necessary

Ability to provide bibliographic support including knowledge of foreign language sources and the use of computerized bibliographic services

Membership Officer

The membership officer works closely with the development officer and the museum educator to attract and retain the interests of a broad museum public. Responsibilities include recruitment and planning, promoting and supervising special events and educational programs such as classes, films, workshops, lectures and openings as benefits to the membership of the museum. The membership officer may have administrative responsibilities including maintenance of membership files and records.

Education

Degree in business, public relations, marketing, public administrator or liberal arts

Experience

Two years of experience in programs of public involvement in a museum or related nonprofit or cultural institution

Knowledge, Abilities and Skills

Ability to develop and carry out participatory programs for the museum's audiences and sponsors in support of the objectives of the museum

Knowledge of the techniques used to attract, maintain and benefit organizational membership

Knowledge of media resources

Ability to communicate the required participation of other staff and to train and motivate volunteers in the implementation of membership programs

Knowledge of financial management, recordkeeping and data processing systems

Superintendent

The superintendent is in charge of the museum buildings and grounds, their cleanliness, safety and maintenance. The superintendent may oversee the mechanical and electrical equipment, undertake repairs, and supervise security staff, custodians, groundskeepers, engineers and workshop personnel.

Education

High school diploma and appropriate certified technical training in physical plant management

Experience

Three years of experience in building management, including two years experience supervising staff and contractual maintenance personnel. Experience in a museum or a cultural or educational institution is desirable.

Knowledge, Abilities and Skills

Knowledge of appropriate local, state and federal regulations and codes governing building operations and personnel management

Knowledge of the appropriate U.S. Department of Labor job descriptions and the differentiation of craft skills

Ability to read blueprints, other drawings and diagrams and to use planning models

Knowledge of specification writing, bid procedures, cost accounting and budget preparation

Knowledge of security systems and procedures and of their special capacities

Knowledge of safety requirements and controls and of techniques to protect the museum's collections during construction and other work

Collections Manager

The collections manager is responsible for supervising, numbering, cataloging and storing the specimens within each department or division and may perform the combined functions of registrar and curatorial assistant.

Education

Degree in the area of the museum's specialization. A graduate degree in museum studies with a concentration in a discipline may be desirable.

Experience

Three years of experience in a museum registration department or a museum position in which the main functions are the technical duties relating to collections management, such as the handling, storage, preservation and cataloging of objects and specimens

Knowledge, Abilities and Skills

Ability to coordinate personnel and plan and administer programs for collections management, including financial planning and budget preparation

Knowledge of the organization, arrangement and nomenclature of specimens and objects in the relevant academic field
 Knowledge of file and information management techniques used in museum registration and recordkeeping
 Ability to identify accurately specimens and objects within the context of the museum's collections
 Ability to handle objects appropriately with knowledge of the fundamental principles of conservation, security and environmental controls

Editor

The editor's primary responsibility is the supervision of the printed material produced by the institution. The editor reads, corrects, rewrites or revises such material to insure that it is presented in clear terminology, precise language, and proper grammatical and stylistic form. The editor works with the graphic designer to project the museum's desired image, and may supervise all the mechanical processes of production, from submission of manuscript to the printer to binding of the final product. An editor may have an academic background related to the primary subject area of the institution.

Education

Degree in English or journalism. Some coursework in the area of the museum's specialization is desirable.

Experience

Two years of editorial experience. Experience in a museum or related institution is desirable. Experience in the area of the museum's specialization may be required.

References

Portfolio of current and past work

Knowledge, Abilities and Skills

Ability to analyze, reorganize, rewrite and proofread manuscripts
 Knowledge of publishing practices, methods and procedures
 Ability to master technical and foreign language terminology common to the discipline of the museum

Photographer

The photographer produces documentary prints of objects and details of objects on loan or in the collection for the registrar's records,

for curatorial research and publication, for educational (interpretive) materials, for public information, and for promotional literature or uses. The photographer may be required to make use of specialized techniques and may be responsible for photographic files.

Education

High school diploma and certified technical training in photography with an emphasis on studio photography and use of larger format (up to 4" x 5" film) equipment. Apprenticeship training may be acceptable or desirable.

Experience

Experience in commercial photography and processing. Studio experience is essential for all but public relations photographer positions.

References

Portfolio of current and past work

Knowledge, Abilities and Skills

Ability to photograph a variety of two-and-three-dimensional subjects for both record and publication uses.
 Knowledge of studio practice, portable lighting equipment and use of view cameras
 Knowledge of photocopy, macro- and micro-photography equipment and techniques
 Skill in photographing objects requiring special handling, such as museum artifacts

SYLLABI

1. Anthro 450/550 Anthropology Museums Seminar
2. ArH 411/511 Museology
3. Mgmt 406/506 Nonprofit Management: The Case of Museums
4. AAA 410/510 Visual Resources Management
5. AAD 429/529 Museum Education
6. Additional Curricular Materials

Anth 407 & 507
TLN 1485 &
1486

Anthropology Museums
13:30—15:30 MNH lobby

Fall 1990
3 credits

Don Dumond, Condon, 346-5101
Patricia Krier, MNH, 346-5089

Text: INTRODUCTION TO MUSEUM WORK by G. Ellis Burcaw
Readings on reserve, AAA Library, "AB Anthro"

<u>Week</u>	<u>Topic</u>	<u>Assignment</u>
1 (Sept. 24)	Introduction: Historical Overview.	
2 (Oct. 1)	Collections Management: policy and record keeping; curation & conservation. Guest lecture by Christine Sundt, slide curator, AAA Library. Meet at slide collection, AAA Library.	readings
3 (Oct. 8)	Collections Management: curation & conservation. Tour of MNH collections storage area. Discussion of Exercise #1.	readings exer. # 1 due
4 (Oct. 15)	Collections Assessment: evaluation of the authenticity of objects. Guest lecture by Larry Fong, registrar, UO Museum of Art. Second hour, guest lecture by Christina Kreps, asst. registrar, Art Museum and Larry Fong: anthropology or art?—cross-cultural representation in context.	readings
5 (Oct. 22)	Exhibits: concept and development. Guest lecture by Alice Carnes, writer/educational programmer, Formations, Portland, OR.	readings
6 (Oct. 29)	Exhibits: nuts and bolts of design. Guest lecture by Cindi Gabai, ed. special. and Margie Marino, exhibit designer, MNH.	readings exer. #2 due
7 (Nov. 5)	Discussion of term project outlines.	
8 (Nov. 12)	Museums in Society: museums/native American relations. Guest panel with Doug Hutchinson, Commission on Indian Services; Rick Minor, Heritage Research Associates; Jennifer Hagloch, Oregon Museums Assoc.	readings
9 (Nov. 19)	Museums in Society: legal issues—ownership, equity, traffic in antiquities.	readings exer. #3 due
10 (Nov. 26)	Presentation of term projects	
11 (Dec. 3)	Presentation of term projects Term projects due by Friday, Dec. 7, 5:00 p.m.	

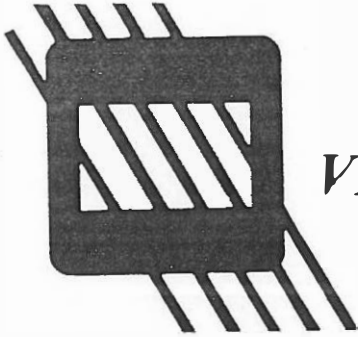
This class is designed to introduce students to the major objectives, concerns, and functions of museums. Material will be presented in readings and lectures, and illustrated by tours of collections on the UO campus. Grading will be based on 3 exercises (15% each), a term project (45%), and class participation (10%).

MUSEOLOGY/MUSEUM OF ART
ArH 411 or ArH 511/Winter 1993
Thursday - 14:00pm-16:50pm

Stephen McGough, Director (346-0972)
Lawrence Fong, Registrar (346-0971)
Tommy Griffin, Curator of Exhibitions (346-0968)
Diana Tenckhoff, Assistant Curator of Asian Art (346-0966)
(Office hours by appointment only)

SYLLABUS

- | | |
|----------------------------|---|
| Jan. 7 - Stephen McGough: | Introduction and Overview
(Term project assignment) |
| Jan. 14 - Stephen McGough: | Organization Mission and Structure |
| Jan. 21 - Lawrence Fong: | Collections Management/Environment
(Class assignment #1) |
| Jan. 28 - Lawrence Fong: | Legal and Ethical Issues
(Class assignment #1 due)
(Class assignment #2 & #3) |
| Feb. 4 - Tommy Griffin: | Exhibit Design
(Class assignment #2 & #3 due)
(Class assignment #4) |
| Feb. 11 - Tommy Griffin: | Exhibitions, Education and Events
(Class assignment #4 due) |
| Feb. 18 - Tommy Griffin: | Exhibition Installation/Preparation and Handling
(In class assignment) |
| Feb. 25 - Diana Tenckhoff: | Elements of Connoisseurship
(Class assignment #5) |
| Mar. 4 - Diana Tenckhoff: | Collections Development
(Class assignment #5 due) |
| Mar. 11 - Staff: | Student presentations of final project
(Written final projects due) |



EXPERIMENTAL COURSE

VISUAL RESOURCES MANAGEMENT

AAA 410/510
Tu 3:30-5:30 PM
100 Lawrence Hall

Spring 1992

Instructor: Christine Sundt (346-2209)
Office Hour: Mondays 1:00-2:00 PM
Office: 301 Lawrence Hall

This is an experimental course offered for both undergraduate and graduate credit. Enrollment is limited to 20 students. Persons taking this course are not expected to have previous experience or knowledge in the areas to be covered, although anyone having specialized skills or technical knowledge may be asked to assist as team leaders for certain assignments.

Using the Slide and Photograph Collection facility in the Architecture and Allied Arts Library as a model, we will survey the principles and practices of managing typical visual resources collections. Emphasis will be placed on the development, organization, retrieval, conservation and preservation of images of art and architecture.

Readings will accompany the illustrated lectures. In some cases, the information presented in class may not be available in any of the assigned reading materials. Notes taken in class will be necessary in preparing for exams or assignments. Some assignments will be cumulative, that is, building on work done earlier in the term. A few of the assignments will require the use of the AAA Slide and Photograph Collection facility. Because the collection is not open after hours or during weekends, these assignments must be completed during the collection's regular open hours, Monday through Friday, 8:00 AM until 5:00 PM. Any conflicts should be discussed with me immediately.

Regular attendance is required, as is class participation, and completion of assignments on time.

Required Text:

University of Oregon Bookstore --
Schuller, Guide for Management of Visual Resources
Collections (1989)

Recommended:

University of Oregon Bookstore --
Sundt, Conservation Practices for Slide and Photograph
Collections (1989)

Visual Resources Management

1992

Tentative Schedule: Class Topics and Assignments

<u>WEEK</u>	<u>TOPIC</u>	<u>Assignment for next meeting</u>
1 (3/31)	Introduction to course; discussion of assignments and final project	readings
2 (4/7)	Technical review of photographic materials; types of materials collected	readings
3 (4/14)	Sources for slides and photographs Review of materials available from commercial sources; demonstration of copy photography; discussion of requirements for Exercises	readings Exercise #1 (Photography)
4 (4/21)	Storage and environmental conditions Visit to Knight Library Special Coll. (James Fox, Curator) and University Archives (Keith Richard, Archivist). Meet at Knight Library, second floor, Special Collections	readings Exercise #2 (Data record)
5 (4/28)	Conservation issues; causes of fading, deterioration, damage; methods for prevention; demonstration of slide binding; photograph handling and mounting (non-archival)	readings Exercise #3 (Slide binding; photo mounting)
6 (5/5)	Organization and management; classification systems; subject access theory and practice; basic management practices; demonstration of AAA Slides database	readings Exercise #4 (Cataloging)
7 (5/12)	Automation and new imaging technologies; building a database demonstration	readings Exercise #5 (Data entry)
8 (5/19)	Facilities planning and special furnishings; discussion of final projects	readings
9 (5/26)	Timely issues (copyright, grants, career opportunities, staffing issues, professionalism)	completion of readings; review
10 (6/2)	Final project presentations; course evaluations; open discussion	

SYLLABUS

Description:

Examines theory and practice regarding museum education programs and strategies, audiences, administrative roles, technology, and evaluation. Diverse museum examples are a basis for comparative study. Museum and education experts are utilized.

Objectives are to:

1. become familiar with current theories, research, and practices in museum education,
2. gain an understanding of necessary education and knowledge required of museum educational professionals,
3. learn of current, innovative educational programs in museums,
4. explore potentials and challenges in museum education planning and programming,
5. become familiar with roles and responsibilities of a museum education curator, and
6. develop educational materials or conduct research on museum education.

Assignments:

Weekly Readings
In-class short presentation
Final Project and Presentation

Evaluation:

1. Attendance and evidence of doing readings30%
2. Short in-class presentation 15%
3. Final Project (40%) and presentation (15%).....55%

Required Text:

1. Berry, Nancy and Susan Mayer (Eds.) (1989). *Museum Education: History, Theory, and Practice*. Reston, VA: The National Art Education Association
2. Packet: Campus Copy

Other Readings:

1. Solinger, Janet (Ed.) (1990). *Museums and Universities*. c. American Council on Education and Macmillan Publishing Company
2. Reserve List available in AAA Library

Office: 251D Lawrence Hall -- Office Hours: Tuesdays 1:30-3:30
Phone: 346-3680

COURSE OUTLINE

- April 1 *Introduction: What is Museum Education?* Location: 249 LA
Examples of programs/ range of museums/ current issues/ roles for educators.
- April 8 *Museums and Schools* Location: UO Museum of Art - Warner Gallery
Docents - Panel of Guests:
 Mary Lou Hildreth, Margeret Burns,
 Sue Stone, Hattie Mae Nixon, Huey Pim Lin
Topics: UO docent program, ed. materials, tour; recent trips and lectures.
Readings:
Text: 2 . A Model for Teaching in a Museum Setting; pp. 90-108
 5. Docents in Art Museum Education; pp. 135-153
 Master's Project ?
Also, see Packet
- April 15 *Museum Audiences* Location: Room 249 LA
1. Guest: Doug Blandy - Access and Exhibition Alternatives
Readings: Class Handout

2. Videotape: INSIGHTS: Museums, Visitors, Attitudes, Expectations
Readings:
Carr: The Adult Learner in the Museum (AAA Reserve)
Gunther: Museumgoers: Life-Styles and Learning Characteristics; pp. 151-170 (AAA)
Also, see Packet
- April 22 *Media Technology in Museum Education* Location: Congdon Hall
Guest: Eric Schiff - Interactive laserdisc technology
Readings:
Text: 9. Audio Tours, Slide Shows, Video, and Computers; pp. 204-218
Children's Museums
Also see Packet for related readings and resource information.
Final Project Proposal Due
- April 29 *Planning educational exhibits and programs: Practical considerations*
Location - UO Museum of Art
Guests from UO Museum of Art
 Larry Fong, Registrar
 Tommy Griffin, Exhibition Curator
Readings: Solinger: Museums and Universities (AAA Reserve)
Also, See Packet.
- May 6 *Natural History Museum Education* Location: UO Natural History Museum
Guests: Cynthia Gabai, Patti Krier, Alice Carnes
3 Readings from book, **Exhibiting Cultures**: ON RESERVE in AAA Library
 "Introduction" pp. 1-10;
 - Part I, "Culture and Representation" pp. 11-24;
 - Ch. 1 "The Museum as a Way of Seeing" pp. 25-32.
Also, see Packet

May 13 *The Museum Educator: Roles and Opportunities* Location: 249 LA
Guest: Amy Osaki, Education Director, Portland Art Museum
Presentation of materials from NAEA of programs around the country
Readings:
Text: 3. Strategic Planning: An Organizational Guide for Museum Educators; 109-121
 6. The Art of Participation; 154-171
See Packet

May 20 *Evaluation* Location: 249 LA
Reading: Introduction to Evaluation: Theory and Methodology pp. 219-238
See Packet

Presentations begin today

May 27 *Presentations*

June 3 *Presentations*

June 9 **Final Exam Day - Presentations, if needed, 3:15 p.m.**

Final Project Due: Monday June 8 by 4:30.
Turn in at Art Education Office, 251F Lawrence.

Suggestions for Final Project:

Develop Educational prototype or actual material for campus museums or another of your choice
Study of Children's Museums and their programs
Museum Education in another country
Compare specific Museum Education Programs (in Oregon or elsewhere.)
Analyze specific Educational Materials
Focus on Audience(s) such as pre-school; alter-abled, ...
Focus on Program Ideas - Unique educational programs
Media focus: presentation of various media esp. created for museum education
Create a Plan for and conduct a Museum tour
Research NEA , NEH support for Museum Education, past and current trends, etc.

Readings for Anth 407 & 507/ Fall 1989 -- part 1

- Week 2 - Introduction to Museum Work, Part I: Museums and Collections. G. Ellis Burcaw, American Association for State and Local History, Nashville, Tenn., 1983. (pp. 3-106)
- Week 3 - Museums For a New Century, ch. 2: Stewards of a Common Wealth. (pp. 34-53)
- Week 4- A Code of Ethics for Curators, by Joan Lester. Museum News, Feb. 1983. (pp. 36-40)
- Handbook of Museum Technology, Ch. 7: Accession Records; Ch. 8: Museum Catalogue. Ralph E. Lewis, ed., Research and Education Association, N.Y., 1982. (pp. 141-164)
- Litany of Losses, by Barclay G. Jones. Museum News, May/June 1990. (pp. 56-58).
- Making It Quakeproof, by William S. Ginell. Museum News, May/June 1990. (pp. 61-63).
- Discussions in Contemporary Culture: Of Other Peoples, by James Clifford (The Politics of Representations), Virginia R. Dominguez, Trinh T. Minh-Ha. Number One. Editor H. Foster. (Dia Art Foundation: Seattle, 1987). (pp. 121-141).

Readings for Anth 407 & 507/Fall 1990—part
(Readings on reserve at AAA Library)

- Week 5 Introduction to Museum Work, Part II: Interpretation in the Museum. (pp. 109-145)
- Conservation: A Basic Overview for the Exhibit Professional, by Wendy Jessup. Exhibitionist, summer 1990. (pp. 15-18)
- Say Goodbye to the Stuffed Elephants, by William H. Honan. The New York Times Magazine, 1/14/90. (pp. 35-38)
- Week 6 Clarion Call for Criticism: It's Time for Museum Exhibitions to Receive the Scrutiny They Deserve, by Gary Kulik and James Sims. Museum News, Nov/Dec 1989. (pp. 52-56)
- Platforms for Ideas: Museums Must Begin Using Their Unique Educational Forum to Enlighten the Public About Global Concerns, by Peter Raven. Museum News, Nov/Dec 1989. (pp. 58-61)
- Theme Park Thesis: Disneyland and Other Theme Parks Offer Challenges to the Way Museum Decision-Makers Take Stock of Artifacts and Audiences, by Margaret J. King. Museum News, Sept/Oct 1990. (pp. 60-62)
- Living the Legacy: Today's Emphasis on Enticing the Public Has Its Roots in the Old Practice of Mixing Scientific Arrangement with a 'Theater of Marvels', by Richard W. Flint. Museum News, Sept/Oct 1990. (pp. 63-65)
- Week 7 Introduction to Museum Work, Part III: Museums & Society. (pp. 155-179)
- Week 8 Skeletons In Our Museums' Closets: Native Americans Want Their Ancestors' Bones Back, by Douglas J. Preston. Harper's Magazine/Feb 1989. (pp. 66-76)
- Current Archaeological Happenings in Oregon. The Association of Oregon Archaeologists. 15(1), 4-14
- Mapplethorpe in Context, ch. 2. The Implications of the Perverse: The Mapplethorpe Controversy and its Effect on Public Support for the Arts, Masters project in Art Education, Cultural Services, by Margie Marino, summer 1990.

Suggested readings for Anth 407 & 507/Fall 1990

COLLECTIONS MANAGEMENT

Collections Management Policies, by Marie C. Malaro. Museum News, Nov/Dec 1979. (pp. 57-61).....MNH library

A Policy for Collections Access, by Jeanette A Richous, Jill Serota-Braden, and Nancy Demyttenaere. Museum News, July/Aug 1981. (pp. 43-47)...MNH library

Museums Collections Storage. Museum News, Mar/Apr, May/June, July/Aug 1981. (pp. 3-15)...MNH library

Ready for the Worst, by Phillip Babcock. Museum News, May/June 1990. (pp. 50-54)...MNH library

Eastman Kodak Co., Conservation of Photographs, by George T. Eaton, 1985...Knight TR465.E28 1985

Conservation and the Library: A Handbook of Use and Care of Traditional and Non-traditional materials, by Susan Swartzburg

In Search of Gainsborough, by Adrian Corey

Primitive Art in Civilized Places, by Sally Price

Anthropology Museums
Anth. 407 & 507
Fall 1990

Exercise #1: Museum Evaluation

Due October 8

What is a museum? A museum is a permanent, public, educational institution which cares for collections systematically. (Since this is a condensed definition, the following is an explanation of terms used.)

- a. permanent institution: the museum is an organization that will in theory have perpetual life, and a life of its own apart from other organizations. The existence of the museum is assured regardless of who its employees may be at any given moment, or regardless of temporary economic recessions.
- b. public: the museum is not only open to the public, but exists only for the public good.
- c. educational: the museum exists for the purpose of providing education, inspiration, and aesthetic enrichment for all the people; development of the individual; and cooperation with other public education agencies. It does not exist primarily for entertainment, commercial profit, the personal satisfaction of its employees or sponsors, the self-seeking interests of a clique or club, the nostalgia of elder citizens, to serve the private hobby interests of a few, to promote tourism, or any other noneducational end. For the educational use of collections, research is essential and requires such facilities as a reference library and a study room.
- d. collections: important objects useful in an educational and/or aesthetic program; significant objects, not curiosities, relics, rarities, or "collectors' items."
- e. systematic care: thorough documentation, good and permanent records (registration and cataloging), eternal preservation and security, organized filing of object (storage) that is logical and accessible.

Assignment: Visit a museum and examine its operation sufficiently to apply this definition to it. Is it a true museum? If not, how does it fall short? If it can be considered a museum, what is the greatest weakness in its operation on the basis of the definition? (3-5 pages)

Anthropology Museums
Anth 407 & 507
Fall 1990

Exercise #2: Collections Management

Due October 29

Look around your living quarters (or anywhere else you habitually find yourself) and select six different objects of diverse kinds (for example, typewriter, light fixture, bicycle, rug, hotplate, telephone, arrowhead). For the purpose of this exercise you are to assume that these six objects are being donated by six different individuals to the newly formed museum of which you have just been appointed curator. (The museum's director has already accepted the objects as the first acquisitions for the permanent collection, so you can't reject them).

Devise a record system that will enable you to keep track of these objects. The system should enable you to lay your hands on any of the following pieces of information in the twinkling of an eye.

1. The identification and location of the object.
2. The treatment the object has received since you received it (such as painted? cleaned? glued back together?), including any agents cleaners, blues) used.
3. Records pertaining to the object as object--that is, its nature and its history before you acquired it, its "documentation." Who made it? What is it? Etc.
4. The transaction in which you received it.
5. The identification and address of the donor (who may drop by just to see if you are taking care of it).

Explain how your system works, and reproduce the entries in your file (or files) that are involved. (Don't forget that somewhere you must have a description of the object so that it can be identified even if any identifying number or other mark is eradicated.)

Anthropology Museums
Anthro 407G
Fall 1990

Exercise #3: Exhibit Review

Due November 19

Review in 3 to 5 pages a public exhibit of your choice. Our only requirement is that the exhibit must utilize both objects and text. Address both content and form of the exhibit. What is it trying to communicate and by what means? Does it succeed? Is the exhibit aesthetically pleasing? What about the text? Is it too long... too short... legible? Does exhibit content flow logically?

SUGGESTED TERM TOPICS

EXHIBITS

Assignment: Choose a subject and an approach to this topic useful for creating an exhibit. In producing museum exhibits you should:

- 1) select artifacts/objects and other visual materials, develop labels and explanatory text, and design the layout of the display (s), including a description of exhibit furniture, color scheme, etc.
- 2) develop a series of educational programs in coordination with the exhibit.
- 3) create a budget and identify possible funding sources.

Finish your project to the point where an exhibit designer could actually fabricate your display directly from your description. The Museum staff will be available to help with strategy questions, and the collections manager will help with selection of artifacts. Remember to make an appointment to select artifacts as soon as you have a theme in mind. **Artifacts must be selected prior to the Nov. 5 meeting.**

Subjects:

Basketry: Klickitat (middle-southern Washington) and Salish (Washington coast). This exhibit will replace the large case where the Southwest pottery exhibit is now displayed (1-2 people).

Musical instruments. This exhibition will fill the large gallery-5 small units and 3 large ones (2 people).

Pre-Columbian pottery. This exhibit will replace Raven's Friends: Animal Representation in Northwest Coast Art, 2 small and 1 large display units (1 or 2 people).

Brazilian Rain Forest Destruction. We need someone with a biology or earthsciences background for this project. Lobby exhibit (1 person).

The Natural History of Salmon. You will be working with Charley Dewberry, stream ecologist. We need someone interested in doing reconstructions of vegetation (historical scenarios) and archival research. Lobby exhibit (1 person).

Bat Habits, the natural history of bats, emphasizing those native to the Northwest. We would like to mount this exhibit in October 1991 (for Halloween). Think about connections between the popular image of bats and the scientific facts of their lifestyle and their contribution to the environment (1 or 2 people).

COLLECTIONS MANAGEMENT

Keeping Bugs at Bay: What's the Best Way? (1 - 2 people)

Protection of organic materials against insect pests is a continuing problem for museums, and one that modern technology continues to address with improved methods. Prepare a model program for practical use in a small museum. This should address, but not necessarily be limited to questions of:

- 1) purification of new accessions when they are introduced to the museums;

- 2) maintenance of a bug-free environment in museum storage;
- 3) treatment of materials while on display;
- 4) what to do in case of infestations. It should consider such questions as toxicity of disinfectants to humans who work in the museum, as well as cost, availability, and practicality.

A Museum Disaster Plan: (1 - 2 people)

In light of the natural disasters of the last year, MNH needs to develop a plan. Prepare a model program for this museum. This should address, but not necessarily be limited to:

- 1) identification of potential hazard, including fires, earthquakes, and floods, that may threaten this institution;
- 2) develop methods for dealing with the potential hazards identified in this geographical area;
- 3) make floor layouts of every part of the facility which show the location of controls for heating, ventilating, and air-conditioning systems, electricity, water, alarm systems, and so on;
- 4) make a list of employees, specialties, and telephone numbers as well as such external organizations as fire and police departments;
- 5) identify the specific objects in your collection that should be given top priority in emergency situations and recommend procedure.

MUSEUMS/PUBLIC RELATIONS

A proposal on how to make the UO Museum of Natural History's exhibits and programs accessible to people experiencing disabilities. Populations to include: the hearing impaired, the visually impaired, those with impaired mobility, and those experiencing mental disabilities. (1 or 2 people)

1) RESEARCH

- A) What is the law? (Library research)
- B) What are some successful programs in practice at other institutions?
(Library research and visit other museums)
- C) What programs do people who are experiencing disabilities want to have implemented at this facility? (Interview community members)

2) PRODUCT

- A) A comprehensive proposal with specific, detailed recommendations on how to make the permanent exhibits and future programs at the UO Museum of Natural History accessible to people experiencing disabilities.
- B) A budget and possible funding sources for your recommended projects.
- C) Publicity: Where to advertise these programs so that the disabled community will be aware that they are available.

Photo File System for Museum Publicity_ (1 or 2 people)

Prepare a model program for this Museum's publicity photographs. This should address, be not necessarily be limited to:

- 1) organizational strategy—by date? by subject? by type (i.e., slides separate from negatives, etc.)? cross-referenced? Should there be proof sheets of all negatives? Should there be a numbering/labelling system?
- 2) physical storage—how should the slides, transparencies, negatives, proof sheets, various sizes of prints, plus written info about dates and subjects be stored? Keep in mind they'll need to be stored in the proper types of sleeves, etc.
- 3) Create a computer file (MAC) keeping these items in mind—we need to be able to look up promotional photographs in various ways such as date, name, exhibit, program, subject, etc. We also need to have a place for info on: photographer, type of film, etc. and a catalog # for artifacts, and copyright info. Will the file entries be frame by frame, roll by roll, or what? Will there be a numbering system? There needs to be a place to record where we've used the photos already.

The Museum program assistant will be able to advise and answer questions about the set-up.

MGMT 410/510

NONPROFIT MANAGEMENT: The Case of Museums

40 students

Instructor: Alice Carnes, College of Business Administration

Winter term, 1992. Fridays, 9:30-12:20

Introduction to management of a cultural/educational nonprofit, focused on museums. Mission, planning, governance, marketing, fundraising, legal aspects, financial management, organizational development, team-building, institutional identity. Readings, papers, guest speakers, emphasis on participation and involvement.

MUSEOLOGY/MUSEUM OF ART
Arh 411/Arh 511

Course packet is on 2 hour reserve at the School of Architecture & Allied Arts Library. Reading assignments for each session are in the packet and are required. Prior to each session read and be prepared to discuss the material in class.

70% of your grade will be based on class assignments and participation.
30% of your grade will be based on the final project.

The final project is to write and answer one question for each of the four areas:

- 1) Museum organization, mission and structure
- 2) Collections management and legal issues
- 3) Exhibitions and educational programs
- 4) Collections development and connoisseurship

The final project consists of two parts:

- 1) Selection of at least one question to be presented at the last class session March 11
(Presentation should last about 10 minutes)
- 2) Written questions and answers in essay form (typed) to be handed in March 11

Your questions and answers should draw upon the entire course, including reading assignments, class exercises and recommended readings. The final project should demonstrate your comprehension of concepts and issues facing this museum and the field at large.

TOMMY GRIFFIN, CURATOR OF EXHIBITIONS

February 4, 1993 - Exhibit Design

This session will include a slide presentation and discussion of exhibit design philosophy and applied design. The following issues will be covered:

- *the design process
- *working in a team format
- *use of models and floor plans
- *the budget process/estimating cost
- *working with guest curators/using outside resources
- *working with outside contractors

February 11, 1993 - Exhibitions, Education and Events

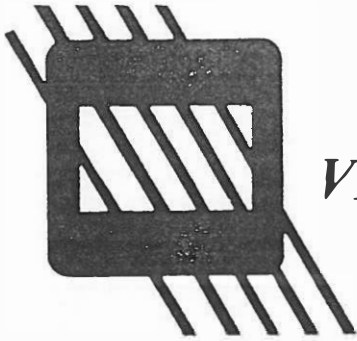
This session will discuss the balance of entertainment and education in the museum. The following issues will be covered:

- *the scope of exhibition formats as a delivery system for information (slide introduction)
- *sources for exhibition materials
- *developing an exhibition proposal
- *discussion of trends in museum education such as DBAE (Rogina Degge, guest speaker 3:45-4:50)
- *support programs and public events planning

February 18, 1993 - Exhibition Installation/Preparation and Handling

This session will introduce the basic preparation and fabrication of exhibits (slide presentation followed by demonstrations). The following issues will be covered:

- *matting and framing 2D works, preparing mounts for 3D works
- *laying out works for installation
- *installing 2D works/arrangement considerations



EXPERIMENTAL COURSE

AAA 410/510 Spring 1992

***VISUAL RESOURCES
MANAGEMENT***

Name _____ SS#/ID# _____
 Last, First

Major _____ Status _____ Credits for this course _____

Career goal(s) _____

YES/NO Previous experience with visual resources collections?
 Where? _____ How long? _____

YES/NO Experience with 35mm camera equipment?
 YES/NO copy photography
 YES/NO darkroom techniques
 YES/NO own camera

YES/NO Experience with microcomputers?
 YES/NO IBM
 YES/NO Apple/Macintosh

YES/NO Knowledge of database software?
 Which one(s)? _____

YES/NO Library training, coursework?
 Where? _____ How long? _____

YES/NO Management experience?
 How long? _____

	Attendance	Participation	Assignment(s)
1			
2			
3			
4			
5			
6			
7			
8			
9			
10			

Visual Resources Management

1992

Readings Assignments and Exercises

Week 1 (3/31)

TOPIC: Technical issues in photography

Reading Assignment:

The Book of Color Photography

Chapter 2: Cameras and films, pp. 30-53.

Chapter 6: Color processing and printing,
pp. 164-187.

Thomas Moon, "The original in reproduction," Visual
Resources 5:2 (Summer 1988), 93-104

Week 2 (4/7)

TOPIC: Sources of images

Reading Assignment:

The Book of Color Photography

Chapter 7: Special equipment and techniques,
pp. 188-200.

Cashman, Slide Buyers' Guide, 6th edition

Introduction, pp. xiii-xix.

Irvine, Slide Libraries

Chapter 5: Acquisition, production methods, and
equipment, pp. 145-165

Recommended:

Ralph Lieberman, "Thoughts of an art historian/photographer
on the relationship of his two disciplines." Visual
Resources VII:2/3 (1990), 209-238

Books to consult in preparation for Exercise #1

Collins, How to photograph works of art

Dean, Architectural photography

Kuehn and Richardson, Guide to copy photography

Week 3 (4/14)
TOPIC: Storage and environment

Reading Assignment:

Keefe and Inch, The life of a photograph
Chapter 15: Storage of film, pp. 245-257
Chapter 16: Storage of color slides, pp. 259-269

Eaton, Conservation of photographs
Chapter IX: Storage and display of photographic artifacts, pp. 94-109

Irvine, Facilities standards
Standard 4: Environment, pp. 10-15

Recommended:

Barbara Appelbaum, Guide to environmental protection of collections (on order for AAA)

Alice Hemenway, "Care & storage of glass negatives."
Photographicconservation 1:3 (September 1979)

C. Sundt, "Transparencies in paper mounts: maintaining a slide collection without the benefits of glass" in Conservation practices, pp. 35-42

Exercise #1 - due Week 4 class meeting:

Photography (work in teams of two)
Shoot color slides using a 35mm SLR camera: at least two images from each of the following categories

A. Original photography

1. building exterior (inclusive view rather than a detail)
2. building interior (not a detail)
3. work of art in an exterior setting
4. work of art in an interior public space
5. an event
6. landscape feature
7. animal(s)

B. Copy photography (select art, architecture)

8. from a book
9. from a magazine
10. from a postcard or poster
11. from a large map, plan, or drawing
12. an image that is predominantly white
13. an image that is predominantly black
14. a printed image smaller than 2x2 inches.

Week 4 (4/21)

TOPIC: Conservation

Reading Assignment:

Eaton, Conservation of photographs

Chapter VII: Color photographic images: their structure, their processing and preservation for stability, pp. 60-70

C. Sundt, "When to conserve: a guide to slides deserving special care" in Conservation practices, pp. 1-3

Conservation in the library

Chapter 5: Slides, pp. 103-128

Wilhelm, "Going! Going!! Gone!!! (Popular photography offprint)

Recommended:

Conserving and preserving materials in non-book formats

"The preservation, storage, and handling of black-and-white photographic records," by Klaus B. Hendriks, pp. 91-104

"Color photographs and color motion pictures in the library: for preservation or destruction?" by Henry Wilhelm, pp. 105-111

"Preservation and conservation of sound recordings," by Gerald D. Gibson, pp. 27-44

"Preservation of computer-based and computer-generated records," by Gordon B. Neavill, pp. 45-60

C. Sundt, "Mounting slide film between glass -- for preservation or destruction?" (Visual resources offprint)

Conservation in the library

Chapter 8: Videotape, pp. 155-161

Chapter 9: Sound recordings, pp. 162-184

Chapter 10: Videodiscs, pp. 185-203

Exercise #2 - due Week 5 class meeting:

Prepare data record sheet for each slide submitted for Exercise #1. Data record should include the following elements:

Title or description
Permanent or fixed location
 Address (for architecture)
Date(s)
Artist or architect
Medium or materials
Dimensions (omit for architecture, landscape, event)
Descriptive terms for subject access (from AAT; limit: 4)
Date photographed
Type of film

FOR COPY PHOTOGRAPHY, add the following:

Source of image:
 Author
 Title
 Month/year of publication
 page, plate, figure number
Copyright owner

Week 5 (4/28)

TOPIC: Organization and management

Reading assignment:

Sunderland, "Image collections: librarians, users and their needs" (copy of article)

Irvine, Slide libraries

Chapter 3: Classification and cataloging, pp. 56-106

Schuller, Management

Chapter 6: Policies and procedures manuals, pp. 61-69

Chapter 7: Circulation and control, pp. 71-78

Chapter 3: Budgeting, pp. 26-34

Picture librarianship

Part 1.7: Arrangement and indexing, pp. 131-149

Recommended:

Blanchard, The one minute manager

Burger, Authority control

Chapter 1, pp. 3-11

Coupric, "ICONCLASS: an iconographic classification system."

Art libraries journal (Summer 1983), pp. 32-49

Petersen, "Subject control in visual collections."

Art documentation (Winter 1988, pp. 131-139

Jackman-Schuller, "Using the Art and Architecture Thesaurus

as a tool for authority control in an automated slide

library." Positive 14:1 (April 1990), pp. 2-6

Fink & Hennessey, "Testing the flexibility of the MARC

format." Visual Resources 4:4 (Winter 1988), pp. 373-388

Exercise #3 - due Week 6 class meeting:

Select six (6) slides from the group assembled for Exercise #2 and bind them using the methods demonstrated. Practice dry mounting of a photograph or illustration of your choice.

Equipment and materials will be available in the Photograph Collection storage area. Hours: M-F, 8AM-5PM.

Week 6 (5/5)

TOPIC: Automation and new imaging

Reading assignment:

Beyond the book

"The quest for a code, or a brief history of the computerized cataloging of art objects," by Deirdre C. Stam, pp. 117-143

"Access to diverse collections in university settings: the Berkeley dilemma," by Howard Besser and Maryly Snow, pp. 203-224

Schuller, Management for visual resources collections
Chapter 8: Microcomputer applications, pp. 80-88

"Discussion: potentials and pitfalls," Visual Resources
VII:4 (1991), pp. 411-422

Materials to consult in preparation for Exercise #4:

Harvard University, Photograph and slide classification...

National Gallery of Art, Lantern slide manual

Green, The classification and cataloging of pictures...

Simons & Tansey, A slide classification scheme...

Meihack, Minnesota slide classification system

Sundt, Guide to the classification and organization...

C. A. Cutter's Three-figure alphabetic tables

Exercise #4 (Classification and cataloging)

After reading the assignment in Irvine, choose one of the above classification systems, and apply it to your group of twenty images (to the best of your ability). Prepare a worksheet for each slide showing how the classification system was used together with the descriptive documentation prepared for Exercise #2.

Explain what your reasons were for choosing the classification system, especially, how it suits your particular needs. Describe how a larger collection of slides would work within the system you have chosen. Prepare a summary outline of the system used.

Students may work in teams on this project but each student must prepare his/her own worksheets and justification. Summary outlines may be jointly produced.

Week 7 (5/12)

TOPIC: Facilities and Furnishings

Reading assignment:

Schuller, Management for visual resources collections

Chapter 2: Facilities planning, pp. 3-25

Appendix A: Sample floor plans, pp. 89-96

Irvine, Facilities standards

Standard 16: Visual resources collections, pp. 57-62

Standard 17: Photographic study collections, pp. 63-65

Standard 17: Slides, pp. 66-69

Standard 19: Film and video collections, pp. 70-72

Recommended:

Guide to equipment for slide maintenance and viewing

Exercise #5 (Automation: Data entry)

Enter classification information and data from your 20 previously prepared worksheets into a database. Work in teams, if necessary. Print out slide or photograph labels and another hard-copy record (file card, inventory record, etc.). A DOS computer and dot-matrix printer will be available in the AAA Photograph Collection room. PC-File III, Version 4 software will also be available. You may use other types of computer hardware and database software if you prefer.

Week 8 (5/19)

Topic: Timely issues (staffing issues, professionalism, career opportunities, grants, copyright).

Reading assignment:

Schuller, Management for visual resources collections
Chapter 4: Staffing, pp. 35-48
Appendix B: Sample job descriptions, pp. 97-112

Irvine, Facilities standards
Standard 24: Furnishings and equipment, pp. 85-89

Picture librarianship
Part 1.11: Copyright in artistic works, pp. 192-204
Part 1.13: Education and training, pp. 228-239

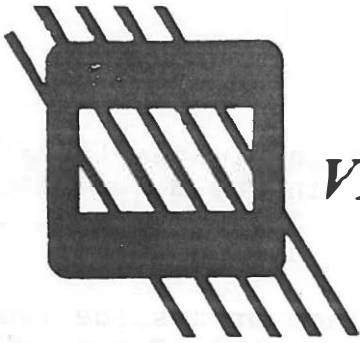
Stolper, Successful fundraising for art and cultural...
Chapter 7, pp. 84-105

Freeman, Carla, "Visual collections as information centers."
Visual Resources VI:4 (1990), pp. 349-359

Recommended:

Standards for art libraries and fine arts slide collections

Pell, Recruiting, training and motivating volunteer workers



EXPERIMENTAL COURSE

VISUAL RESOURCES MANAGEMENT

AAA 410/510

Tu 3:30-5:30 PM

Instructor: Christine L. Sundt (346-2209)

Spring 1992

100 Lawrence Hall

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SPRING 1992

MUSEUM EDUCATION

Art, Natural History, Children's and other museum education programs will be represented

In this class we will:

- Analyze and compare programs from international to local museums*
- Examine theory, practice, and potentials of museum education*
- Study administrative responsibilities of education curators*
- Have presentations by museum education professionals*
- Study research in teaching and learning in museums*
- Survey the history of museum education*
- Participate in the design of educational materials*

ARE 429/529 Museum Education (3)
Wednesdays 2:30 - 5:20 249 Lawrence
Professor Degge

Class Presentations and Final Project

I. Short presentation: 5-10 min, during 1st half of term. (15%)

- a. Sign up for a week's topic at first class meeting
- b. Based on one of the readings and one additional reading that you find, present one concept or idea to the class related to the week's focus. It must include utilization of one of the following: an art object, a slide, a print, or simply a handout.
- c. Evaluation (15%) will be based on adherence to above guidelines and how prepared you were.

II. Final Project and class presentation (55%)

The Final Project shall consist of either:

- A.** creating educational materials (or a prototype) for a museum,
- or*
- B.** researching a topic relevant to the class -- see list of suggestions at the end of your course outline.

Whichever you choose, you must submit a proposal for it on April 15 or sooner. You are expected to make an appointment to see me prior to this date to discuss your topic plans. See Proposal Submission Format guidelines, attached.

The final product that you will turn in will vary depending on what you select to do. In your proposal, state what the product will be (i.e., research paper, educational package, etc.).

In addition, you are to present your topic in class (20-25 Minutes). This presentation must be visual as well as verbal and cover the key aspects of your project.

Evaluation of both the project ((40%) and the presentation (15%) will be based on quality, completeness, extent the project was taken, craftsmanship and/or scholarly effort, extent of use of sources and resources.

You will sign up in class to give your presentation near the end of the term.

Due date will be during finals week and announced in class.

**Final Project
Proposal Submission Format**

NAME _____
_____ undergraduate _____ graduate

I. Type of Project:

- A. Education Materials
 B. Research Paper
 C. Other _____

II. Title (or focus) and description of Project:

III. Reason for selecting this topic:

IV. Resources to be utilized - be as specific as possible.

IV. Additional relevant information:

**Museum Education
Final Project Presentations
Spring 1992
Degge**

May 20

Julie Wolf
Paige Miller

Children's Museums
Education Package: Native American Art

May 27

Kristen Bruno
Bridget O'Conner
Mary Jane Tuttle
Shunney Chung

Museum Education: Children' Museums
Quilts - Exercises for Middle School
Ed. Package for UO Museum of Art

June 3

Stephanie Merrill
Adam Goldberg
Andy Urban

Museum Ed. in Craft Museums
The Eyeless Museum
A Museum Ed. Packet for Visually

Impaired

Elizabeth Chatalas
Kelley Wollard

The Outside Museum in Eugene

June 9

Teresa Fenton
Mariya Kasow
Martha Snyder
Cara Brunk
Tara Iden
Pam Horn

Weaving, Quilts, and Other Textiles
Conception and Construction of Exhibits
Comparing Two Museums (NY and UO)
The "Alaska Collection" Ed. Package
Introducing 3-5 graders to museums

What Is Museum Education?

I. Who museum educators are:

- A. Backgrounds
- B. What they do:
 - 1. as professionals in museums
 - 2. academic specialists
 - 3. curriculum writers
 - 4.

II. What topics are of interest to museum educators?

- A. Presentations by members of the Museum Education Division of the National Art Education Association and AAM education committee.
- B. Publications

III. What are current issues in museum education practice and research?

- A. addressing ethnocentricity, multicultural/cross-cultural education
- B. program evaluation
- C. audiences and museum accessibility
- D. making museums relevant to a larger public
- E.

III. What are examples of museum programs coordinated by museum educators?

- A. Philadelphia Museum of Art
- B. New Mexico Museum of Natural History
- C. UCLA Wight Art Gallery
- D. National Gallery of Art
- E. Children's Museum, Portland

MEMORANDUM

August 24, 1989

TO: Stephen McGough, Director
Museum of Art

FROM: Rogena M. Degge, Head
Department of Art Education

RE: Educational Directions for the Museum
and the Docent Program.

It was a pleasure to discuss the educational potentials of the Museum of Art with you on July 28. I appreciate your initiative in seeking my perspectives and support and am pleased to respond to your request for input regarding the docent program and the educational directions for the museum. As I indicated when we first met last year, this is a topic I have given some thought to. However, the initial documents enclosed are only a few ideas outlined to reflect a larger scope and orientation.

At the outset, let me underline two concepts that I believe we share:

- (1) the museum should be seen as a laboratory and resource for educational opportunities in research, administration, teaching, and community service, and
- (2) departments and programs within the university (and also outside) should see themselves as providing benefits to the museum as well as receiving educational benefits from the museum.

Another mutual understanding I sense we have, although we did not directly discuss it, is that: art museums traditionally have had as their primary roles preservation and conservation of our art historical heritage, with some docent programs available. Contemporary perceptions and practices of major museums hold that a primary function is also in education. My view is that our Museum of Art has been operating in the former mode but could be a model for museum education excellence. To do so, perceptions and practices regarding education and our museum need the benefit of current directions and potentials.

Stephen McGough

August 24, 1989

Page 2

What follows reflects these premises. I offer it as a basis for initiating a more developed, educational plan for the museum -- a plan that would address the museum's future goals and those of the programs and agencies it will or could interface with. Short- and long-range planning is needed (along with time and money, of course). Clearly, only the most minimal educational programming can be developed and maintained without an education director or curator. As you know, such a person is now commonly found in small and large museums around the country and abroad. It is an investment that will reap extraordinary benefits for the university, the museum, and communities. It is futile to make major plans for educational reform and advancement without acknowledging the need for someone to direct and shape these important components of the museum. A museum director simply cannot manage the educational components along with everything else.

Still, we can begin to give new shape and extended vision to the docent program and begin to consider on-campus, and other, potentials. It is a fact that you have here on campus one of the best art education departments in the nation and world. We have colleagues as resources throughout the country and beyond whose specialty is art museum education. The National Art Education Association has a very large museum education affiliate organization whose primary efforts are to extend such programs and related research. We and other AAA and university faculty, students, and staff can provide considerable assistance if funds and resources can be sought to free up some of our time to give to this important task of art museum education.

For now, however, two enclosed, working outlines reflect larger potentials to work toward and some practical beginnings to consider.

I will be happy to present selected ideas outlined here to museum groups or committees of your choice.

RMD/ldl

Enclosures

UO Museum of Art
Educational Potentials

An Initial Working Outline
by Rogena Degge
August 1989

Three general arenas for the development of museum art education programming at the University of Oregon are the:

University Community
Local (including Public School) Community
Regional and National Communities

Emphasis in this initial draft is on the School of Architecture and Allied Arts and on the public schools and Docent program. Note: this is not a plan, but a range of ideas to provide the basis for a plan.

I. University Community

(A.) School of Architecture and Allied Arts

Museum Educational Service to the School

1. Increase opportunities and incentives for ^{art} historical and other AAA departments' research directed at the Museum collection, etc.

2. Initiate invitations and opportunities for art education research by faculty and graduate students where the museum is a laboratory for on-site (experimental and observational) research in specific areas such as aesthetic perception and response, art criticism, etc., where subjects of diverse ages and backgrounds would be involved.

3. A teaching laboratory for students to practice teaching art content and concepts, art educational strategies and techniques, etc., using exhibited works, and for faculty to do demonstration teaching.

4. Practicum and Intern student opportunities -- particularly from Art Education and Art History in the areas of educational practice and programming, museum curatorial and administrative functions, etc. -- where students not only learn how things do work, are done, etc., but also contribute new and useful roles and functions for the museum. These would be developed by the museum director in conjunction with department program coordinators in order to serve mutual needs. These could be seen as on-going positions or slots for students that would be filled by respective departments each term. In Art Education our Cultural Services program has as a basic component the practicum experience in several art educational settings outside the public schools. The museum is

THE UNIVERSITY OF CHICAGO

Department of Chemistry
5700 South Ellis Avenue
Chicago, Illinois 60637

Dear Sirs:

I am pleased to inform you that your application for admission to the Ph.D. program in Chemistry for the fall semester of 1968 has been reviewed and approved by the Department of Chemistry.

You will receive a letter from the Registrar's Office regarding the admission process and the necessary steps to be taken. Please contact the Registrar's Office at 5700 South Ellis Avenue, Chicago, Illinois 60637, if you have any questions.

I am sure that you will find the University of Chicago an excellent environment in which to pursue your graduate studies. We look forward to your arrival in the fall.

Sincerely,
[Signature]

always a desirable one for students that heretofore has provided only limited opportunity.

5. Courses taking place in the museum and utilizing the expertise of the museum director, curator and support staff. Some updated version of the Museology series is a critical need, as one example. The current Art Education and Art History Departments' Art Criticism courses might take place in the museum more frequently. The Department of Art Education has developed a new course proposal, titled Museum Education, for AAA students and others, as well. One component of the course could be to utilize the various expertise of the students for the development of some specific educational material or package for the museum, based on museum needs, educational goals and directions. Additional opportunities for other courses would include the Art History Department's mentioned plans for a Museum Studies program.

6. Extended utilization of the Docent program, to introduce the museum and the concept and services of the docent program to prospective elementary classroom and secondary art teachers, through tours and discussion. Teachers could receive credit for learning about the museum's educational offerings.

7. Interviews with representatives of all AAA departments would reveal nice detail of the above ideas, and more.

School of AAA Service to the Museum

1. Art Education courses during the academic year are available to Docents in the areas of Art Criticism and Aesthetics in content and teaching strategies, and Art History educational strategies. Summer programs for docents could be developed and offered through Art Education (see attached). Art History courses are (and I presume Fine Arts and Architecture can be) available for Docent audit or credit.

2. Art education and other faculty can assist in the various ways the computer can advance and enhance current and potential functions in the museum -- administratively, educationally, and in research.

3. Lectures can be offered by AAA faculty from art education, fine arts, architecture as well as art history on more diverse topics than has past been the practice, particularly on current or 20th century art related topics. Lectures could be for the public, for university students generally, or for specific on or off campus programs, docents, etc.

B. Foreign Language Programs

1. Foreign Language students can lead tours in various languages, for their fellow students as a means for learning the language in a new context, and as a service to the public. (See attachment.)

C. Other University Programs

1. Those courses tied directly to Asian Studies and Pacific Rim as well as the International studies program are among those on campus that could find much of value to learn in our museum. Concerted effort to become part of university course content in as many areas as possible would seem desirable and begin to reflect the point of having a museum on campus. More connections developed between the campus museums would be advantageous, as well.

D. The Campus population of students, faculty and staff.

1. The percentage of on-campus people who go into the museum is extraordinarily low. A primary goal might be to find effective ways to bring our specific on campus public into the art museum. Certainly some better, more inviting signage outside would help. The museum itself has a mausoleum-like, institutional impact that is not particularly inviting to the uninitiated. Something needs to beckon in more passers-by. More frequent, better use of the Emerald might help, as well. Most important, however, is to give them a reason to want to go in and come back; the desire to experience and become educated about art.

II. Local Community

A. The Public Schools

1. Special exhibitions could be sought that would be specifically appropriate or interesting to young children, and promoted heavily a year in advance with local teachers given time to plan how to financially and educationally incorporate these into their programs.

2. Increased numbers of instructional packages (objects, slides, prints, games, etc.) for schools to borrow to use with or without a docent in the classrooms are needed to teach cultural and aesthetic contexts of art in our museum collection.

3. On-going workshops for teachers, for credit or for in-service, could be offered on the educational potentials of the museum in relation to school art and non art curricula. "Evenings for Educators" is one idea that has had success elsewhere.

4. When students visit the museum for docent tours, docents and teachers can provide a host of engaging educational activities. Docents, and also teachers bringing children, need to know a wide variety of strategies for this. Children (as well as adults) should participate actively rather than passively in developing their perceptual, analytical, and art language skills while in the museum. Educational packages can be utilized for this, as well.

5. Exhibitions of area student art work could be reinstated, perhaps every 2-3 years. Several benefits are possible, including: students can

learn from museum experts how to prepare art for exhibition, how to hang an exhibition, how to critique, how to give tours, and more. Certainly, they will learn that the museum is a place for them to return to, and their friends and families will come to see their work with similar potential interest to return.

6. Traveling art exhibits for the schools (local and regional) can be designed with a requirement that a school representative attend a workshop (for credit or not) given once each year at the museum before the school is eligible for the exhibits. A docent going out to the school is the more common practice and this generally seems to happen more locally.

B. The Local Public

1. Community arts program teachers can be invited and guided to integrate the art museum into their art classes held for children and adults.

2. Tours and exhibits should be planned for summer tourists, particularly during the Bach Festival. For example, something could be built around the Godel, Escher, and Bach book by former UO professor Hofstadter. Better ideas could emerge with a motivated committee.

3. Tours should be specifically announced weekly in the local and campus papers as a regular, on-going practice. Too few in this community and on campus know tours are available, and certainly not when. Exhibitions are announced but tours are not, I believe.

4. Exhibitions should be sought and promoted to interest the diverse range of backgrounds and interests found in our public sector, in order to bring people from more varied backgrounds to the museum and campus. Tours can be variably designed to meet the needs of adults with and without art backgrounds, or who speak a foreign language (Chinese would be an obvious one), for example.

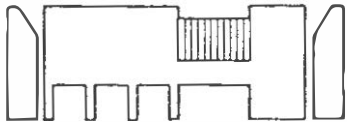
III. Regional and National Community

Not addressed in this initial draft.

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THE SNITE MUSEUM OF ART

Lisa Mathias
Notre Dame

J. J. J.
2/6556

CURRICULUM STRUCTURED TOURS AT THE SNITE MUSEUM

The aim of this program is to use the Snite Museum as an educational resource for Notre Dame faculty and students, and local schools and colleges. Professors bring their students to the museum during their normal class time whenever possible. Each lecture-tour is individually arranged for each class after discussion with the teacher and a walk-through in the museum. During the walk-through the professor and the teaching guide discuss the syllabus of the class, and which ideas will be used in the museum in conjunction with which works of art. Often the teaching guide needs to read several of the books which the class is reading in order to be able to present the ideas clearly, for example The Spirit of Democratic Capitalism for American Studies, and Laclos' Les Liaisons dangereuses for a lecture-tour on the aesthetics of the Enlightenment.

Although careful research is required for the specialized upper level classes, the teaching guides give just as much care to the preparation of the more general lecture-tours given to the various freshman classes. It is important to introduce freshman to the learning possibilities in the museum, because many of them go on to major in fields outside the college of Arts and Letters, and so have few other opportunities to visit the museum in the context of their classes. The lecture-tours for Freshman English focus on some of the themes which are regularly taught in these classes, such as description, comparison and contrast, form and structure, and point of view. Many students are more visually oriented than word oriented, and teachers of Freshman English often find that their students are more able to understand methods of description or contrast or structure expressed in words, after they have learned to identify them in visual art in the museum. In this way the collections in the museum can promote clear thinking and analysis.

Lecture-tours are also given in French, German, Italian and Spanish. The students who come on these lecture-tours see the museum's collection from the country whose language they are studying, and have the opportunity to listen to the works of art discussed in the language, and to respond themselves in the language. In this way the students practice speaking the language, they listen to it spoken to them, and they learn about the culture and history of the country concerned. As the collection of French painting and sculpture at the Snite Museum is particularly strong, French teachers often ask for the lecture-tour to be given in two sections so that the students come twice to see the whole collection.

During 1982, the first year of the program of Curriculum Structured Tours, 1,500 students and faculty visited the museum, whereas by the 1986-87 academic year the number had increased to 3,496. This increase in numbers shows that the program is popular and expanding, and that the Snite Museum has become an integral part of the curriculum for students in the college of Arts and Letters.

The Docent Program

A few ideas for discussion and planning:

I believe that a fresh examination of the goals and potentials of the Docent Program is the place to begin. Brainstorming and research is needed to:

- (a) articulate a current educational philosophy
- (b) outline related goals
- (c) plan docent education, short and long range, and
- (d) collect a rich array of potential ideas from other museums and literature that docents might selectively adapt and incorporate over time.

Outside people and ideas are needed in order to know more about what educational program choices there are to draw from. A plan is needed that docents help shape and can work from. This plan should reflect the larger goals of the museum and express the latest and best in museum education and art education, given our limits. The planning group needs to be diverse, not just museum people. An important component of the plan would be the initial training of docents and also their on-going education.

Docents need on-going education as much as do school teachers. Teachers stay current and learn new content, methods, and strategies in university classes, in-service workshops, institutes, and so forth. Similar opportunities should be made available for docents. These opportunities need to be outlined in relation to the educational goals of the docent program and to insure that docents get the best education available. One possibility is to create a summer institute for docents. Some aspects of the institute could be for docents and teachers.

A Summer Institute for Docents

Content possibilities:

- Knowledge about art--fine, popular, folk, etc.
- Knowledge about art education (beyond the brief DBAE initiation that has already taken place)
- Content of and various strategies in art criticism
- Philosophical and other viewpoints in aesthetics, aesthetic values, and aesthetic education

- Strategies for enhancing aesthetic experience, inquiry, and understanding
- Strategies for creatively and sensitively using and thinking about the museum space in relation to diverse audiences and the art of focus
- Various educational approaches to art history
- Recent concepts in development and curriculum
- Concepts and strategies for socio-cultural, contextual study of art
- Development of pluralistic viewpoints regarding art museum education and how that affects curriculum and activity planning
- Focus on diverse populations--physically disabled; those with no, some, or extensive art knowledge; school, non-school, etc.

I have attached statements which elaborate a small portion of the above to demonstrate the potential for more extensive study than a short institute could handle. (If requested, I would submit more when people return to town and the Fall term begins.)

The initial summer institute could address the most critically felt needs, and additional programs could be planned for subsequent summers.

As now, programs and short workshops should continue during the academic year, as well. McGough's mention that docents can audit courses is another good possibility.

Most critical as a first step would be to identify a group to develop the docent program plan, and give that group some general directives to work with.

I hope this will serve to initiate fruitful discussions.

UO Museum of Art Educational Potentials

An Initial Working Outline
by Rogena Degge
August 1989

Three general arenas for the development of museum art education programming at the University of Oregon are the:

University Community
Local (including Public School) Community
Regional and National Communities

Emphasis in this initial draft is on the School of Architecture and Allied Arts and on the public schools and Docent program. Note: this is not a plan, but a range of ideas to provide the basis for a plan.

I. University Community

(A.) School of Architecture and Allied Arts

Museum Educational Service to the School

1. Increase opportunities and incentives for historical and other AAA departments' research directed at the Museum collection, etc.

2. Initiate invitations and opportunities for art education and other research by faculty and graduate students where the museum is a laboratory for on-site (experimental and observational) research in specific areas such as aesthetic perception and response, art criticism, etc., where subjects of diverse ages and backgrounds would be involved.

3. A teaching laboratory for students to practice teaching art content and concepts, art educational strategies and techniques, etc., using exhibited works, and for faculty to do demonstration teaching.

4. Practicum and Intern student opportunities -- particularly from Art Education and Art History in the areas of educational practice and programming, museum curatorial and administrative functions, etc. -- where students not only learn how things do work, are done, etc., but also contribute new and useful roles and functions for the museum. These would be developed by the museum director in conjunction with department program coordinators in order to serve mutual needs. These could be seen as on-going positions or slots for students that would be filled by respective departments each term. In Art Education our Cultural Services program has as a basic component the practicum experience in several art educational settings outside the public schools. The museum is always a desirable one for students that heretofore has provided only limited opportunity.

5. Courses taking place in the museum and utilizing the expertise of the museum director, curator and support staff. Some updated version of the Museology series is a critical need, as one example. The current Art Education and Art History Departments' Art Criticism courses might take place in the museum more frequently. The Department of Art Education has developed a new course proposal, titled Museum Education, for AAA students and others, as well. One component of the course could be to utilize the various expertise of the students for the development of some specific educational material or package for the museum, based on museum needs, educational goals and directions. Additional opportunities for other courses would include the Art History Department's mentioned plans for a Museum Studies program.

6. Extended utilization of the Docent program, to introduce the museum and the concept and services of the docent program to prospective elementary classroom and secondary art teachers, through tours and discussion. Teachers could receive credit for learning about the museum's educational offerings.

7. Interviews with representatives of all AAA departments would reveal nice detail of the above ideas, and more.

School of AAA Service to the Museum

1. Art Education courses during the academic year are available to Docents in the areas of Art Criticism and Aesthetics in content and teaching strategies, and Art History educational strategies. Summer programs for docents could be developed and offered through Art Education (see attached). Art History courses are (and I presume Fine Arts and Architecture can be) available for Docent audit or credit, as well.

2. Art education and other faculty can assist in the various ways the computer can advance and enhance current and potential functions in the museum -- administratively, educationally, and in research.

3. Lectures can be offered by AAA faculty from art education, fine arts, architecture as well as art history on more diverse topics than has past been the practice, particularly on current or 20th century art related topics. Lectures could be for the public, for university students generally, or for specific on or off campus programs, docents, etc.

B. Foreign Language Programs

1. Foreign Language students can lead tours in various languages, for their fellow students as a means for learning the language in a new context, and as a service to the public. (See attachment.)

C. Other University Programs

1. Those courses tied directly to Asian Studies and Pacific Rim as well as the International studies program are among those on campus that could find much of value to learn in our museum. Concerted effort to become part of university course

content in as many areas as possible would seem desirable and begin to reflect the point of having a museum on campus. More connections developed between the campus museums would be advantageous, as well.

D. The Campus population of students, faculty and staff.

1. The percentage of on-campus people who go into the museum is extraordinarily low. A primary goal might be to find effective ways to bring our specific on campus public into the art museum. Certainly some better, more inviting signage outside would help. The museum itself has a mausoleum-like, institutional impact that is not particularly inviting to the uninitiated. Something needs to beckon in more passers-by. More frequent, better use of the Emerald might help, as well. Most important, however, is to give them a reason to want to go in and come back; the desire to experience and become educated about art.

II. Local Community

A. The Public Schools

1. Special exhibitions could be sought that would be specifically appropriate or interesting to young children, and promoted heavily a year in advance with local teachers given time to plan how to financially and educationally incorporate these into their programs.

2. Increased numbers of instructional packages (objects, slides, prints, games, etc.) for schools to borrow to use with or without a docent in the classrooms are needed to teach cultural and aesthetic contexts of art in our museum collection.

3. On-going workshops for teachers, for credit or for in-service, could be offered on the educational potentials of the museum in relation to school art and non art curricula. "Evenings for Educators" is one idea that has had success elsewhere.

4. When students visit the museum for docent tours, docents and teachers can provide a host of engaging educational activities. Docents, and also teachers bringing children, need to know a wide variety of strategies for this. Children (as well as adults) should participate actively rather than passively in developing their perceptual, analytical, and art language skills while in the museum. Educational packages can be utilized for this, as well.

5. Exhibitions of area student art work could be reinstated, perhaps every 2-3 years. Several benefits are possible, including: students can learn from museum experts how to prepare art for exhibition, how to hang an exhibition, how to critique, how to give tours, and more. Certainly, they will learn that the museum is a place for them to return to, and their friends and families will come to see their work with similar potential interest to return.

6. Traveling art exhibits for the schools (local and regional) can be designed with a requirement that a school representative attend a workshop (for credit or not) given once each year at the museum before the school is eligible for the

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that this is essential for ensuring transparency and accountability in the organization's operations.

2. The second part of the document outlines the various methods and tools used to collect and analyze data. It highlights the need for consistent data collection procedures and the use of advanced analytical techniques to derive meaningful insights from the data.

3. The third part of the document focuses on the role of data in decision-making. It explains how data-driven insights can help identify trends, anticipate challenges, and optimize resource allocation, ultimately leading to more informed and effective strategic decisions.

4. The fourth part of the document discusses the importance of data security and privacy. It outlines the measures that should be implemented to protect sensitive information from unauthorized access, theft, or loss, ensuring compliance with relevant regulations and standards.

5. The fifth part of the document addresses the challenges associated with data management. It identifies common issues such as data silos, inconsistent data quality, and limited data integration, and provides strategies to overcome these challenges and achieve a unified data ecosystem.

6. The sixth part of the document discusses the future of data and its impact on various industries. It explores emerging trends such as artificial intelligence, big data, and cloud computing, and their potential to revolutionize data analysis and business operations.

7. The seventh part of the document provides a summary of the key points discussed and offers recommendations for further action. It encourages organizations to embrace a data-driven culture and invest in the necessary infrastructure and talent to harness the full potential of their data.

8. The eighth part of the document concludes with a final statement on the importance of data in driving organizational success and growth. It reiterates the message that data is not just a resource, but a strategic asset that can provide a significant competitive advantage.

Spring Term 1994

AAD 429/529

Museum Education

Mondays 3:00 - 5:50 p.m. 249 Lawrence Hall

This course examines theory and practice regarding museum education programs and strategies, audiences, administrative roles, technology, and evaluation. Diverse museum examples are a basis for comparative study. Museum and education experts are utilized. Students will have the opportunity for a group mini-research project in museums as part of the course and will have a final project of their own design.

**Instructor: Rogena Degge
Arts & Administration Program
School of Architecture & Allied Arts**

**Inquiries should be directed to Professor Degge
in 251D Lawrence Hall or phone 346-3680**

