

MUSE 702  
**The Nature of Museums**  
Fall 2013  
Syllabus

Time & Place: Wednesday 5:30 – 8PM Wescoe Hall 4002

Instructor: Peter Welsh  
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Contact: 785-864-4543 phwelsh@ku.edu

Office Hours: Wednesdays 3pm – 5pm (mostly), after class, and by arrangement, Note: I am happy to meet with students most any time, but **PLEASE**, call or email first to be sure I am around, even during Wednesday office hours. The contact phone number is for the Museum Studies office, and Ashley has access to my calendar, so she can set up appointments if you can't reach me.

**Course Objectives:** Nature of Museums is the first of a 2-semester course sequence, and is an overview of basic elements of museums, their missions, and their characteristics. It is organized around the key professional activities of museums – Leadership and Management, Collections, Interpretation, and Community Connections. It concentrates on the multi-disciplinarity inherent in museum work, as students gain appreciation of the range of skills and knowledge required for succeeding in the museum profession. Museums of art, history, natural history, are included, as well as museums large and small.

**Textbooks:**

Readings will be posted on Blackboard or are available on the web.

**Grading:**

Readings and Discussion	25%
Reading Responses and Occasional Assignments	25%
Annotated Bibliography	20%
Final Paper	30%

**Assignments**

- Readings and Discussion: Assigned Readings.** Readings are a fundamental to of the course. You will be expected to have critically read the material assigned before each class, and be ready to discuss it. What is meant by a critical reading? If asked, you should be able to:
- summarize the author's main points, or arguments, and the reasons why this appears to have been written (and published);
  - characterize the examples used by the author to build the argument, and how those examples were used to make the case;
  - consider the citations, references, or other connections to wider bodies of thought to see where this work "fits;"
  - make a case for what was convincing if you find yourself agreeing with the author's arguments (use examples);
  - defend your position if you aren't convinced (there are plenty of reasons to disagree with many of the assignments, so don't be shy).

**Review Readings.** Some weeks will include “REVIEW” items. These are often whole books that are not amenable to include in a reading packet, and are included primarily as resources that you ought to be familiar with. REVIEW books will be kept in the Museum Studies Office (most are my personal copies) and may be checked out from there. You are encouraged – but not required – to familiarize yourself with the work so our discussion will make sense.

**Guest Lecturers.** I have invited a number of museum professionals from the region (and beyond) to visit class and discuss their experiences with us. To get the most out of their visit, it is particularly important that you be well prepared in advance.

**Reading Responses:** In order to more effectively probe issues raised by readings, as well as to help you prepare for classroom discussions, you will write a short paper (about 200 words) each week. I have included some Discussion Questions for most weeks, but if something else strikes you as significant, feel free to address that. Post your paper to the Blackboard Discussion Board by NOON of the day of the class and also have a copy with you for reference during class (laptops, iPads, etc are okay). Your papers should do two things – 1) reflect your critical reading of at least one of the assigned readings in a way that is relevant to the topic being addressed that week, and 2) include at least one point or question that you think would be useful to be explored further in class. Be prepared to discuss these during class.

### Reading and Discussion Assessment

	Excellent	Satisfactory	Unsatisfactory
<b>Identification of key points</b>	In written response to at least one reading, concisely identifies several issues raised and shows their relevance to broader topics in the field.	Submits written response to at least one of the readings, clearly identifies key points in the material.	Fails to submit a written response, or submits a response that does not indicate understanding of the material.
<b>Critical Analysis</b>	In written response, effectively develops an argument – agreeing with the author or not– that is logically compelling and sustained by evidence.	States a position relevant to topics identified and employs evidence in support of the argument.	Simply summarizes material without examples.
<b>In-Class Contribution</b>	Presents views clearly, engages insightfully, and considers alternative interpretations (possibly changing minds – including their own).	Participates actively in discussion, and raises relevant points.	Does not join the discussion, or raises irrelevant points.

**Occasional Assignments:** There will be a number of short assignments/projects throughout the semester. Most are to be done with a partner. (See: 10 Sept, 17 Sept, 22 Oct, and 12 Nov)

**Museum Visits:** We will be toured through several museums, on campus, in Lawrence, in Topeka, and in Kansas City. These are scheduled for Friday mornings. Let me know if you have a scheduling problem.

**Research:** *Two related assignments constitute the research component of the course.*

**Annotated Bibliography/Literature Review:** The purpose of this assignment is to get you started early on your research for the class by asking you to pick a topic and get a feeling for the resources available to investigate it. The assignment has two components. First, find 10–15 sources on a specific museum topic – sources may be articles, book chapters, or whole books – and develop a concise annotation for each one. Each annotation should identify the key points of the work and how it relates to your general topic. The second component is to prepare a 3- to 5-page “**literature review**” in which you evaluate the sources as a group and discuss how they relate to one another – are there general themes? do the sources support or contradict each other? what is the current state of research? Possible outcomes of this exercise are, 1) that you will have made headway on the research for your final paper, or 2) that you realize that the topic is uninteresting and you want to do something entirely different for your paper – either way, turn in what you have done. We will discuss possible topics in class.

***Due: Completed bibliography due by October 8th.***

## Annotated Bibliography Grading

	Exceptional (A+)	Excellent (A)	Satisfactory (B)	Concerning (C)
<b>Topic Selection (10%)</b>	Topic is creative, focused, and manageable and addresses an area that has potential significance for the field and yet is under-investigated.	Topic is focused and manageable, and addresses relevant areas of the field in appropriate and interesting ways.	Topic is appropriate to the field, is focused and incorporates relevant source material.	Topic is far too general and wide-ranging or is so narrow that it is trivial.
<b>Source Selection (25%)</b>	Identifies key foundational works, and effectively utilizes literature from unexpected sources in ways that indicate innovative research opportunities.	Identifies key foundational works, and incorporates literature from a range of relevant sources both within and outside museum studies.	Identifies key or foundational literature, and uses relevant sources from the field.	Works selected have little connection to the topic and show no awareness of foundational work.
<b>Annotations (35%)</b>	Annotations are incisive and informative and analytical. Entries demonstrate critical awareness of how the work might be used to enhance the topic's potential to contribute to the field.	Annotations are clear and analytical, demonstrating how the work will support research into the topic.	Annotations show how each work supports the topic.	Annotations are confusing and do not show how the work will contribute to the topic.
<b>Literature Review (30%)</b>	Creatively, critically, and analytically synthesizes information from various sources. Shows clear understanding of the development of thought in the topic area and where research might lead.	Presents in-depth information from relevant sources representing various points of view/ approaches. Engages with and is contextualized within the literature.	Presents information from relevant sources representing acceptable mastery of existing knowledge.	Presents information from irrelevant sources representing limited points of view/ approaches.

**Research Paper:** Write an analytical consideration of a museum topic. The paper should address a specific question, have relevance to the literature (see Annotated Bibliography assignment), and construct a clear argument. We will use the final class meeting(s) for students to present their papers in a conference-like setting. Approximate length: 5,000 words.

***Due: Topics must be approved by October 23. Final paper due Dec 18.***

## Research Paper Grading

	Exceptional (A+)	Excellent (A)	Satisfactory (B)	Concerning (C)
<b>Topic Selection (10%)</b>	Topic is creative, focused, and manageable and addresses potentially significant yet previously less-explored areas in the field.	Topic is focused and manageable, and addresses relevant areas of the field in appropriate and interesting ways.	Topic is appropriate to the field, is focused and incorporates relevant source material.	Topic is far too general and wide-ranging or is so narrow that it is trivial.
<b>Literature/Sources (20%)</b>	Demonstrates an exceptional mastery of relevant sources and synthesizes information representing various points of view. Engages with the literature critically and analytically.	Presents in-depth information from relevant sources representing various points of view/ approaches. Engages with and is contextualized within the literature.	Presents information from relevant sources representing acceptable mastery of existing knowledge.	Presents information from irrelevant sources representing limited points of view/ approaches.
<b>Communication (20%)</b>	Presents material in a way that skillfully conveys meaning with creativity, clarity, and fluency, and is virtually error-free.	Presents material in a way that clearly conveys meaning and exhibits few errors in writing or delivery.	Presents material in a way that generally conveys meaning, although writing or delivery includes some errors.	Presents material in a way that impedes understanding because of confusing writing or delivery, with errors in usage.
<b>Analysis (30%)</b>	Organizes and synthesizes new evidence in a sophisticated and convincing way to reveal insightful patterns, differences, or similarities. Demonstrates superior control of material.	Organizes relevant evidence effectively to reveal important patterns, differences, or similarities related to topic. Demonstrates very good control of the material.	Organizes evidence to reveal patterns, differences, or similarities related to the topic and demonstrates adequate control of the material	Lists evidence, but it is not organized and/ or is unrelated to topic. Analysis is weak, confused, unclear, and/or inadequate. Does not demonstrate mastery of the material.
<b>Conclusions (20%)</b>	Conclusions are clearly stated and are exceptionally convincing, insightful, and original with clear implications for productive subsequent investigations.	States a conclusion based solidly on the analysis and responding specifically to the inquiry findings, with potential for further inquiry.	States a general conclusion supported by the analysis. Does not extend conclusions beyond the specific inquiry.	States an ambiguous, illogical, or unsupported conclusion from inquiry findings.

**Professional Activities:** There will be several opportunities to get involved with professional organizations and other activities during the semester. The Mountain/Plains Museum Association will be meeting in Aspen at the end of September (no class that week), and the Kansas Museums Association will have its 2014 meeting in Salina. I strongly encourage you to participate in both. We will be discussing transportation and other logistics during class.

## Semester Overview

	Date	Topic	Assignment	Other
1	Wed, 27 Aug	Intro, Definition & History		
2	Wed, 03 Sep	Museum Studies as a Discipline and a Profession		
3	Wed, 10 Sep	Leadership & Management – Key Concepts I	Assignment – Your Mission...	
	Fri, 12 Sep	Visit WW1 Museum	Matt Naylor	
4	Wed, 17 Sep	Leadership & Management – Key Concepts II	Assignment – Strategy & Ethics	
5	Wed, 24 Sep	Leadership & Management – Next Steps Challenges		
6	Wed, 01 Oct	Mountain Plains Museums Association – Aspen, CO	Attendance is not required – but is recommended	MPMA
7	Wed, 08 Oct	Collections – Key Concepts I	Annotated Bibliography Due	Fall Break
	Fri, 10 Oct	Visit Natural History Collections	David Burnham/Mary Adair	
8	Wed, 15 Oct	Collections – Key Concepts II	Sandra Olsen Paper Topic Approved	
	Fri, 17 Oct	Visit Spencer Collections	Sophia Galarza Liu/Angela Watts	
9	Wed, 22 Oct	Collections – Next Steps/Challenges	Assignment – <i>Collections Challenges</i>	
	Fri, 24 Oct	Visit Watkins Museum	Steve Nowak	
10	Wed, 29 Oct	Interpretation – Key Concepts I	Jean Svadlenak	
	Fri, 31 Oct	Visit Nelson Atkins Museum	Gaylord Torrance	
11	Wed, 05 Nov	Interpretation – Key Concepts II		KMA – Salina
12	Wed, 12 Nov	Interpretation – Next Steps/Challenges	Sara Wilson Assignment – Risky Business	
	Fri, 14 Nov	Visit Kansas Children’s Discovery Center, Topeka	Margaret Hennessey Springe	
13	Wed, 19 Nov	Community Connections – Key Concepts I	Murl Riedel	
	Wed, 26 Nov	<b>T'day Break</b>		
14	Wed, 03 Dec	Community Connections – Key Concepts II	Saralyn Reece Hardy	
15	Wed, 10 Dec	Community Connections – Next Steps, Challenges		Last Class
16	Wed, 17 Dec	Student Presentations	Final Paper Due	Finals Week

MUSE 702  
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**Semester Detail – Topics, Readings, and Assignments**

*Note: some readings and assignments may change over the semester.*

**27 Aug Introduction & Expectations, Museums Defined, Museum Histories**

*TOPICS:*

- Nature of Course, Expectations  
Review Syllabus and Schedule
- Museums Defined –
- Museum Histories –

*READ:*

**Yes, I do want you to read these articles BEFORE our first class – we will discuss them. You do not, however need to submit a paper to Blackboard (unless you can't help yourself).**

- <sup>1</sup> **Welsh** (2005) Re-Configuring Museums, pp. 103-130.
- <sup>2</sup> **Dillenburg** (2011) What, If Anything, Is a Museum?, pp. 8-13.
- <sup>3</sup> **Starn** (2005) A Historian's Brief Guide to New Museum Studies, pp. 68-98.

- Some Institutional “Definitions”
  - <sup>4</sup> **AAM** (2012) About Museums - Museum Facts.
  - <sup>5</sup> **ICOM** (2007) ICOM Museum Definition.
  - <sup>6</sup> **IMLS** (2013) Museums - IMLS Definition and Eligibility.

*SOME USEFUL ANTHOLOGIES AND REFERENCES:*

Depending on your interests, you may want to refer to these at some point during the semester. Many are in the KU Library system, others are in the Museum Studies library, and a few are in my personal library.

- <sup>7</sup> **AAM** (2013) Professional Resources.
- <sup>8</sup> **AASLH** (2010) Steps.
- <sup>9</sup> **Alexander and Alexander** (2008) Museums in Motion: An Introduction to the History and Functions of Museums, pp. xiii, 352 p..
- <sup>10</sup> **Anderson** (2004) Reinventing the Museum: Historical and Contemporary Perspectives on the Paradigm Shift, pp. xii, 402.
- <sup>11</sup> **Anderson and Daedalus** (1999) America's Museums, pp. 337.
- <sup>12</sup> **Bennett** (1995) The Birth of the Museum: History, Theory, Politics, pp. x, 278 p.: ill., map; 25 cm..
- <sup>13</sup> **Buck, Gilmore, et al.** (2011) Mrm5: Museum Registration Methods, pp. xi, 516 p..
- <sup>14</sup> **Carbonell** (2012) Museum Studies: An Anthology of Contexts.
- <sup>15</sup> **Catlin-Legutko and Klingler** (2012) The Small Museum Toolkit.
- <sup>16</sup> **Chenhall, Bourcier, et al.** (2010) Nomenclature 3.0 for Museum Cataloging, pp. xxv, 716 p..
- <sup>17</sup> **Din and Hecht** (2007) The Digital Museum: A Think Guide, pp. 223.
- <sup>18</sup> **Dudley** (2012) Museum Objects: Experiencing the Properties of Things.
- <sup>19</sup> **Dudley, Barnes, et al.** (2011) The Thing About Museums: Objects and Experience, Representation and Contestation.
- <sup>20</sup> **Falk, Dierking, et al.** (2007) In Principle, in Practice: Museums as Learning Institutions.
- <sup>21</sup> **Hicks and Beaudry** (2010) The Oxford Handbook of Material Culture Studies, pp. xvi, 774 p..

- <sup>22</sup> **Hudson** (1975) *A Social History of Museums: What the Visitors Thought*, pp. 210 p..
- <sup>23</sup> **Karp, Kreamer, et al.** (1992) *Museums and Communities: The Politics of Public Culture*.
- <sup>24</sup> **Karp and Lavine** (1991) *Exhibiting Cultures: The Poetics and Politics of Museum Display*, pp. 468.
- <sup>25</sup> **Karp, Buntinx, et al.** (2006) *Museum Frictions: Public Cultures/Global Transformations*, pp. xxii, 602 p..
- <sup>26</sup> **Knell, Macleod, et al.** (2007) *Museum Revolutions: How Museums Change and Are Changed*.
- <sup>27</sup> **Lord and Gail Dexter** (2009) *The Manual of Museum Management*.
- <sup>28</sup> **Lord** (2007) *The Manual of Museum Learning*.
- <sup>29</sup> **Lord and Lord** (2002) *The Manual of Museum Exhibitions*, pp. xxv, 544.
- <sup>30</sup> **Lord and Lord** (1999) *The Manual of Museum Planning*, pp. xvii, 462 p..
- <sup>31</sup> **Macdonald and Basu** (2007) *Exhibition Experiments*, pp. Introduction and "Experimenting with representation".
- <sup>32</sup> **Macdonald** (2006) *A Companion to Museum Studies*.
- <sup>33</sup> **Marstine** (2006) *New Museum Theory and Practice: An Introduction*.
- <sup>34</sup> **Miller** (2005) *Materiality*, pp. 1-117 (Introduction, Meskell, Rowlands, Myers), 182-205 (Keane), 231-255 (Thrift).
- <sup>35</sup> **Paris** (2002) *Perspectives on Object-Centered Learning in Museums*, pp. xxii, 383.
- <sup>36</sup> **Preziosi and Farago** (2004) *Grasping the World: The Idea of the Museum*, pp. 804 pages.
- <sup>37</sup> **Sandell** (2002) *Museums, Society, Inequality*, pp. xx, 268.
- <sup>38</sup> **Tilley, Kuchler, et al.** (2006) *Handbook of Material Culture*.
- <sup>39</sup> **Vergo** (1989) *The New Museology*, pp. 230.

### 3 Sept

### *Museum Studies as a Discipline and a Profession*

#### TOPICS:

- Museum studies as a discipline and a profession
- Opportunities for Involvement  
Professional Organizations— National, Regional, Local  
On the Web—Lists, Groups, et al.

#### READ:

- <sup>40</sup> **Macdonald** (2006) *Expanding Museum Studies: An Introduction*, pp. 1-12.
- <sup>41</sup> **Skramstad** (2010) *An Agenda for American Museums in the 21st Century*.
- <sup>42</sup> **Silverman and O'Neill** (2004) *Change and Complexity in the 21st-Century Museum*.
- <sup>43</sup> **Rounds** (2012) *The Museum and Its Relationships as a Loosely Coupled System*, pp. 413-434.
- <sup>44</sup> **Weil** (1990) *The Proper Business of the Museum: Ideas or Things?*, pp. 43-57.
- <sup>45</sup> **Weil** (1999) *From Being About Something to Being for Somebody: The Ongoing Transformation of the American Museum*, pp. 229-259.

#### TOPICS FOR DISCUSSION:

I realize there is a lot of reading this week, but these are works that you will want to refer to throughout the semester – so I decided to pack them into this week. Not every week will be this heavy.

- Where is the “theory” in museum studies? What is the relationship between “practice” and “theory”?
- Where is there opportunity for innovation in museums – what are the impediments?
- Weil’s article – “From Being About...” has been very influential for the museum profession. Why?
- Try creating your own gallery/exhibit in the Google Cultural Institute Art Project – what are the implications for museums?

**PLUS** – CHECK OUT SOME OF THESE ONLINE RESOURCES:

AAM American Association of Museums [www.aam-us.org](http://www.aam-us.org)  
ICOM International Council of Museums [www.icom.museum](http://www.icom.museum)  
MPMA Mountain-Plains Museum Association [www.mpma.net](http://www.mpma.net)  
AMM Association of Midwest Museums [www.midwestmuseums.org](http://www.midwestmuseums.org)  
Kansas Museums Association [www.ksmuseums.org](http://www.ksmuseums.org)  
Kansas City Emerging Museum Professionals <https://www.facebook.com/kansascityemp>  
The Google Cultural Institute <https://www.google.com/culturalinstitute/home?view=grid>

**CONNECT** – USE THE WEB TO STAY ON TOP OF CURRENT EVENTS IN THE FIELD.

Museum-L Listserv (over 5,000 subscribers)

Various LinkedIn Groups: American Association of Museums (29,829 members), American Association Museum for State and Local History (4,742 members), The Global Museum (2,642 members), Museums and the Web (12,315 members), Museums Association (12,242 members) International Foundation for Cultural Property Protection, Mountain-Plains Museums Association, Museum Education Roundtable, MuseumLink, Rethinking the Museum, AND MORE...

Blogs: Museum 2.0, Center for the Future of Museums, CultureGrrl, Museopunks, AND MORE...

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**10 Sept**

**Leadership & Management – Key Concepts I**

**TOPICS:**

- Mission, Vision, Values, Policy
- Museum Governance
- Best Practices
- Museum Organization

**READ:**

- <sup>46</sup> **AAM** (2012) Characteristics of Excellence for Us Museums.  
<sup>47</sup> **Skramstad and Skramstad** (2012) Mission and Vision Again? What's the Big Deal?, pp. 60-76.  
<sup>48</sup> **Phelan** (2014) Chapter 1 - Museum Governance, pp. 3-49.  
<sup>49</sup> **Smith, Merritt, et al.** (2012) Assessment Tools for Advancing Your Museum, pp. 1-40.

**REVIEW:**

- <sup>50</sup> **American Association of Museums** (2008) National Standards and Best Practices for U.S. Museums. – Yes, this is long, but it is best current summary of best practices.  
<sup>51</sup> **Malaro** (1994) Museum Governance: Mission, Ethics, Policy.  
<sup>52</sup> **Lord** (2009) Chap 1: Why -- the Objectives of Museum Management, Chap 2: Who -- the Structure of Museum Organization, pp. 1-52.
- AAM Standards
  - <sup>53</sup> **American Association of Museums** (2004) Peer Review Manual, pp. 125.
  - AASLH StEPs
  - <sup>8</sup> **AASLH** (2010) Steps.
  - <sup>54</sup> **AASLH** (2013) Field Services Manual, pp. 84.
  - ICOM
  - <sup>55</sup> **Boylan and Woollard** (2004) The Trainer's Manual: For Use with Running a Museum: A Practical Handbook, pp. 91.
  - <sup>56</sup> **Boylan** (2004) Running a Museum: A Practical Handbook, pp. 235.

*ASSIGNMENT, YOUR MISSION...:*

- With another student, locate on the web (or elsewhere, if you like) mission statements (along with values statements, etc) from three museums of different types, sizes, locations. Bring them to class so we can discuss what they have in common, what kinds of activities they include or exclude, and how useful they are.

*TOPICS TO CONSIDER:*

- Think about the differences between a mission that is general and offers flexibility, compared to one that is focused and limiting. What are the benefits of each?
- Is there a particular professional area you find most attractive? Why?

**12 Sept**

**Visit World War I Museum**

**17 Sept**

**Leadership & Management – Key Concepts II**

*TOPICS:*

- Ethics
- Strategic Planning
- Finances

*READ:*

<sup>57</sup> **Catlin-Legutko** (2012) *Diy Strategic Planning*, pp. 77-96.

<sup>58</sup> **Merryman** (2006) *Museum Ethics*.

<sup>59</sup> **ICOM** (2004) *Code of Ethics*.

<sup>60</sup> **AAM** (2000) *Code of Ethics for Museums*.

<sup>61</sup> **AAM and Committee** (2009) *A Code of Ethics for Curators*, pp. 10.

<sup>62</sup> **AAM and NAME** (2014) *National Association for Museum Exhibitions Ethics Statement*.

<sup>63</sup> **AAMD** (2011) *Professional Practices in Art Museums*.

AASLH Statement of Professional Standards and Ethics (see esp. position papers)

<http://www.aaslh.org/ethics.htm>

College Art Association: <http://www.collegeart.org/guidelines/museums>

Conservation Ethics: [www.conservation-](http://www.conservation-us.org/index.cfm?fuseaction=page.viewPage&PageID=858&E:\ColdFusion9\verity\Data\dummy.txt)

[us.org/index.cfm?fuseaction=page.viewPage&PageID=858&E:\ColdFusion9\verity\Data\dummy.txt](http://www.conservation-us.org/index.cfm?fuseaction=page.viewPage&PageID=858&E:\ColdFusion9\verity\Data\dummy.txt)

ETHICAL SITUATIONS FOR DISCUSSION ([on Blackboard](#))

*REVIEW:*

<http://www.neh.gov/grants/public>

<http://www.nea.gov/grants/apply/museums.html>

<http://www.nsf.gov/pubs/2011/nsf11546/nsf11546.htm>

<http://kansashumanities.org/site/grants.html>

*ASSIGNMENT – STRATEGY AND ETHICS:*

- With two other students, go over the “ETHICAL SITUATIONS FOR DISCUSSION” and come to class prepared to argue your position(s).
- Also with your partners, find examples of museum strategic planning documents from two institutions. Discuss them ahead of time and bring them to class, along with what you and your partner have found to be the most interesting elements.



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**24 Sept**

***Leadership & Management – Next Steps & Challenges***

**TOPICS:**

- Collaboration
- Sustainability/Resilience
- Leadership
- Ecomuseums

**READ:**

- <sup>64</sup> **Collins** (2005) Good to Great and the Social Sectors: Why Business Thinking Is Not the Answer: A Monograph to Accompany Good to Great: Why Some Companies Make the Leap--and Others Don't, pp. 35.
- <sup>65</sup> **Rentschler** (2012) Four by Two Theory of Non-Profit Museum Governance, pp. 30-41.
- <sup>66</sup> **Hatton** (2012) The Conceptual Roots of Modern Museum Management Dilemmas, pp. 129-147.
- <sup>67</sup> **Geller and Salamon** (2010) Museums and Other Nonprofits in the Current Recession: A Story of Resilience, Innovation, and Survival, pp. 129-140.
- <sup>68</sup> **Davis** (1999) Ch 4 - Ecomuseums: Definitions, Theoretical Models and Characteristics, pp. 78-96.

**REVIEW**

- <sup>69</sup> **White Oak Institute and AAM** (2011) Museum Census Roadmap for Museums Count, pp. 233.
- <sup>70</sup> **IMLS** (2012) Draft Museums Count Survey Instrument, pp. 31.

**TOPICS TO CONSIDER:**

- Think – and write about – one of these topics:  
What are some approaches to leadership – in any facet of museum organization – that can address some of the issues raised by Collins, Hatton, or any of the other authors we have read (this week or previously)?  
How can museums best prepare themselves for the inevitability of change?

**OTHER:**

- We will be organizing a “Brown Bag” for the students who will be presenting papers at the MPMA conference. Try to attend and give your best advice.

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**1 Oct**

***Mountain Plains Museums Association***

**NOTE:** *This class session occurs during the Mountain Plains Museum Association Meeting in Aspen, Colorado. Therefore, we will not have regularly scheduled class. Although it is not required – it is strongly recommended that you try to attend at least part of the conference. There are interesting sessions, and many people to meet. You can register at the Student rate, the Museum Studies Program will provide transportation, and you can share rooms. We will find a time and place during the conference to gather and reflect.*

**ASSIGNMENT:**

- At the conference, attend sessions and network.
- If you can't make it to the conference, visit a museum (or two) that you have not seen before; or, you have research and reading to do.

**8 Oct**

## ***Collections – Key Concepts I***

**TOPICS:**

- Material Culture
- Curation
- Collections Policies

**READ:**

<sup>71</sup> **Miller** (2010) Chapter 2: Theories of Things, pp. 42-78.

<sup>72</sup> **Conn** (2010) Chapter 1: Do Museums Still Need Objects?, pp. 20-57.

<sup>73</sup> **Kopytoff** (1986) The Cultural Biography of Things: Commoditization as Process, pp. 195-235.

**TOPICS TO CONSIDER:**

- Do you agree with Conn?
- How can we apply Miller's insights in museum settings?
- What is the appropriate role for curators these days?

**ASSIGNMENT:**

- **Annotated Bibliography Due** – Send these to me by email before class.

*HAVE A NICE FALL BREAK*

**10 Oct**

## **Visit Natural History Collections**

**15 Oct**

## ***Collections – Key Concepts II***

**Sandra Olsen**

**TOPICS:**

- Collections Management – Documentation, Preservation, Access  
Collections Refinement  
Ethical/Legal Collecting

**READ:**

<sup>74</sup> **Malero and DeAngelis** (2012) Chapter 1 and Chapter 2, pp. 3-45.

<sup>75</sup> **Byrne, Clarke, et al.** (2011) Unpacking the Collection.

**REVIEW:**

Past Perfect – available on the computer in the Museum Studies office. As an “Emerging Museum Professional,” you may also acquire a personal copy from the company for free.

<sup>76</sup> **Odegaard** (1992) A Guide to Handling Anthropological Museum Collections.

<sup>51</sup> **Malero** (1994) Museum Governance: Mission, Ethics, Policy.

<sup>13</sup> **Buck, Gilmore and American Association of Museums.** (2011) Mrm5: Museum Registration Methods, pp. xi, 516 p..

<sup>77</sup> **Simmons** (2006) Things Great and Small: Collections Management Policies, pp. iv, 208 p..

<sup>78</sup> **Fahy** (1995) Collections Management, pp. xii, 304.

<sup>16</sup> **Chenhall, Bourcier, Rogers and Nomenclature Committee.** (2010) Nomenclature 3.0 for Museum Cataloging, pp. xxv, 716 p..

## ASSIGNMENT

- **Research Paper Topic Approved** – Submit your topic by email. Include a short statement – a sentence or two – elaborating on the question you are going to address and your primary data sources.

## OTHER:

- We will sort out who is reading what for next week. Once we have the readings organized, there will be three groups – concentrating Authenticity, Heritage, or Repatriation. Prior to class, meet with your group and decide on the main points that should be raised so that everyone has a solid understanding of the issue.

## 17 Oct

## Visit Spencer Art Museum Collections

## 22 Oct

## Collections – Next Steps & Challenges

### TOPICS:

- Authenticity
- Repatriation
- Heritage  
Tangible and Intangible

### READ:

#### Authenticity

- <sup>79</sup> **Crew and Sims** (1991) Locating Authenticity: Fragments of a Dialogue, pp. 159-175.
- <sup>80</sup> **Handler** (1986) Authenticity, pp. 2-4.
- <sup>81</sup> **Shiner** (1994) 'Primitive Fakes,' 'Tourist Art,' and the Ideology of Authenticity, pp. 225-234.
- <sup>82</sup> **Jones** (2010) Negotiating Authentic Objects and Authentic Selves: Beyond the Deconstruction of Authenticity, pp. 181-203.
- <sup>83</sup> **Ames** (2005) Museology Interrupted, pp. 44-51.
- <sup>84</sup> **Errington** (1994) What Became Authentic Primitive Art?, pp. 201-226.
- <sup>82</sup> **Jones** (2010) Negotiating Authentic Objects and Authentic Selves: Beyond the Deconstruction of Authenticity, pp. 181-203.

#### Heritage

- <sup>88</sup> **Hoelscher** (2006) Heritage, pp. 198-218.
- <sup>89</sup> **Marilena** (2011) Intangible Heritage and Erasure: Rethinking Cultural Preservation and Contemporary Museum Practice, pp. 37.
- <sup>90</sup> **George** (2010) Intangible Cultural Heritage, Ownership, Copyrights, and Tourism, pp. 376-388.
- <sup>91</sup> **Haig** (2010) Reclaiming Intangible Cultural Heritage, pp. 365.
- <sup>92</sup> **Kreps** (2003) Chapter 3: Indigenous Models of Museums, Curation, and Concepts of Cultural Heritage Preservation, pp. 46-78.
- <sup>93</sup> **Kreps** (2005) Indigenous Curation as Intangible Cultural Heritage: Thoughts on the Relevance of the 2003 Unesco Convention", pp. 8.

#### Repatriation

- <sup>98</sup> **Department of the Interior** (1997) Native American Graves Protection and Repatriation Act Regulations.
- <sup>99</sup> **Gorman** (2011) Universalism and the New Museology: Impacts on the Ethics of Authority and Ownership, pp. 149-162.
- <sup>100</sup> **Luby and Nelson** (2008) More Than One Mask: The Context of Nagpra for Museums and Tribes, pp. 85.
- <sup>101</sup> **Schillaci and Bustard** (2010) Controversy and Conflict: Nagpra and the Role of Biological Anthropology in Determining Cultural Affiliation, pp. 352-373.
- <sup>102</sup> **Clouse** (2009) The Repatriation of a Southern Cheyenne Burial and the Contingencies of Authenticity, pp. 169-188.

<sup>85</sup> **Outka** (2009) Consuming Traditions: Modernity, Modernism, and the Commodified Authentic.

<sup>86</sup> **MacCannell** (2008) Why It Never Really Was About Authenticity, pp. 334-337.

<sup>87</sup> **Chhabra** (2008) Positioning Museums on an Authenticity Continuum, pp. 427-447.

<sup>94</sup> **Kolar and Zabkar** (2009) A Consumer-Based Model of Authenticity: An Oxymoron or the Foundation of Cultural Heritage Marketing?, pp. 652-664.

<sup>95</sup> **Shouyong** (2008) Museums and the Protection of Cultural Intangible Heritage, pp. 12-19.

<sup>96</sup> **Conn** (2006) Heritage Vs. History at the National Museum of the American Indian, pp. 69-74.

<sup>97</sup> **Ruggles and Silverman** (2009) From Tangible to Intangible Heritage, pp. 1-14.

<sup>103</sup> **Cuno** (2009) Whose Culture?: The Promise of Museums and the Debate over Antiquities, pp. xii, 220 p..

<sup>104</sup> **ICOM** (2004) Universal Museums, pp. 3-8.

<sup>105</sup> **Glass** (2004) Return to Sender: On the Politics of Cultural Property and the Proper Address of Art, pp. 115-139.

<sup>106</sup> **Mihesuah** (2000) Repatriation Reader Who Owns American Indian Remains?, pp. 1 online resource (viii, 335 p.).

<sup>107</sup> **Weiner** (1992) Inalienable Possessions: The Paradox of Keeping While Giving, pp. 232.

<sup>108</sup> **Young** (2007) Cultures and Cultural Property, pp. 111-124.

*ASSIGNMENT – THE OBJECT OF THIS EXERCISE:*

- With your group, prepare a presentation on one of the three key topics.

**24 Oct**

**Visit Watkins Community Museum**

**29 Oct**

**Interpretation – Key Concepts I**

**Jean Svadlenak**

*TOPICS:*

- Interpretation and Representation – what’s the difference?
- Interpretive Process
- Publics/Audiences
- Interpretive Research
- Community Input

*READ:*

<sup>109</sup> **Roppola** (2012) Chapters 1-2: Envisaging the Discipline; Exhibition Design as Mediation, pp. 1-37.

<sup>110</sup> **Silverman** (2013) Commentary: Reflections on the Adolescence of Meaning-Making, pp. 60-63.

<sup>111</sup> **Silverman** (1995) Visitor Meaning-Making in Museums for a New Age, pp. 161-170.

<sup>112</sup> **Abram** (2001) Using the Past to Shape the Future: New Concepts for a Historic Site, pp. 4-9.

<sup>113</sup> **Tchen** (1992) Creating a Dialogic Museum: The Chinatown History Museum Experiment, pp. 285-326.

*REVIEW*

<sup>114</sup> **AAM and NAME** (2012) Standards for Exhibitions and Indicators of Excellence.

<sup>29</sup> **Lord and Lord** (2002) The Manual of Museum Exhibitions, pp. xxv, 544.

*TOPICS TO CONSIDER:*

- What are the limitations of various approaches to interpretation?
- What are some ways to enliven different approaches to interpretation?
- How do you distinguish between interpretation and representation?

**5 Nov**

***Interpretation – Key Concepts II***

Note: The Kansas Museums Association annual meeting will be taking place in Salina, KS, November 5-7. Although it is not required – it is strongly recommended that you attend the conference. You can register at the Student rate. We will be holding class (and then I am heading for Salina).

*TOPICS:*

- Interpretive Techniques
  - Exhibits
  - Public Programs
  - School Curricula
  - Tours/Docents/Volunteers
  - Media
- Accessibility

*READ:*

- 115 **Wells, Butler, et al.** (2013) Interpretive Planning for Museums: Integrating Visitor Perspectives in Decision Making.
- 116 **Scott and Elizabeth** (2011) Museums and the Future of Education, pp. 188-195.
- 117 **Ravelli** (2006) Chapter 1, Introduction and Chapter 4, Extending the Frameworks, pp. 1-16 and 119-148.
- 118 **IMLS** (2005) Charting the Landscape, Mapping New Paths Museums, Libraries, and K-12 Learning, pp. 40.

*REVIEW:*

- 119 **Simon** (2010) The Participatory Museum.  
Experimental Museum Projects Facebook Page, [www.facebook.com/ExperimentalMuseumProjects](http://www.facebook.com/ExperimentalMuseumProjects)  
ExhibiTricks: A Museum/Exhibit/Design Blog: <http://blog.orselli.net/>  
The Most Controversial Art Exhibitions and Installations of All Time: [www.complex.com/art-design/2013/10/controversial-art-exhibitions/](http://www.complex.com/art-design/2013/10/controversial-art-exhibitions/)

*ASSIGNMENT – RISKY BUSINESS:*

- With a partner, prototype a “risky” and participatory exhibit installation – presentations Nov 12.

**12 Nov**

***Interpretation – Next Steps & Challenges***

**Sara Wilson**

*TOPICS:*

- Controversy and Risk

*READ:*

- 120 **Homchick** (2010) Objects and Objectivity: The Evolution Controversy at the American Museum of Natural History, 1915–1928, pp. 485-503.

- 121 **Simon** (2011) *A Shock to Thought: Curatorial Judgment and the Public Exhibition of Difficult Knowledge*, pp. 432-449.
- 122 **Gray and Kendzia** (2009) *Organizational Self-Censorship: Corporate Sponsorship, Nonprofit Funding, and the Educational Experience*, pp. 161-177.
- 123 **Bunch** (1992) *Embracing Controversy: Museum Exhibitions and the Politics of Change*, pp. 63-65.

*REVIEW:*

- 124 **Gonzalez** (2008) *Subject to Display: Reframing Race in Contemporary Installation Art*.
- 125 **Jenkins** (2010) *Contesting Human Remains in Museum Collections*.  
Anything you can find on the Glore Psychiatric Museum, St. Joseph

*ASSIGNMENT:*

- Give a presentation on your exhibit.

**14 Nov**

**Visit Children's Discovery Center, Topeka**

**19 Nov**

**Community Connections - Key Concepts I**

**Murl Riedel**

*TOPICS:*

- Marketing/PR /Fundraising/Grants
- Special Needs

*READ:*

- 126 **Dirsehan and Yalcin** (2011) *Comparison between Holistic Museum Visitors and Utilitarian Museum Visitors*, pp. 78.
- 127 **Chhabra** (2009) *Proposing a Sustainable Marketing Framework for Heritage Tourism*, pp. 303-320.
- 128 **Hume** (2011) *How Do We Keep Them Coming?: Examining Museum Experiences Using a Services Marketing Paradigm*, pp. 71-94.
- 129 **Falk and Dierking** (2008) *Re-Envisioning Success in the Cultural Sector*, pp. 233-246.  
Kansas Humanities Council Web Site

*REVIEW:*

- 130 **Wallace** (2010) *Consumer Research for Museum Marketers : Audience Insights Money Can't Buy*, pp. vi, 179 p..
- 131 **Kotler, Kotler, et al.** (2008) *Museum Marketing and Strategy: Designing Missions, Building Audiences, Generating Revenue and Resources*.
- 132 **Sandell and Janes** (2007) *Museum Management and Marketing*, pp. xviii, 420 p..
- 133 **Watson** (2007) *Museums and Their Communities*, pp. xxiii, 568 p..
- 23 **Karp, Kreamer and Levine** (1992) *Museums and Communities: The Politics of Public Culture*.
- 24 **Karp and Lavine** (1991) *Exhibiting Cultures: The Poetics and Politics of Museum Display*, pp. 468.

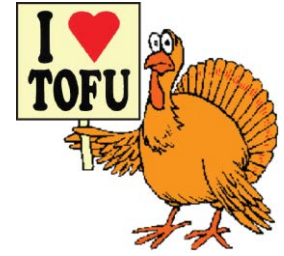
*TOPICS TO CONSIDER:*

- The desire to attract and sustain audiences is a perennial concern for museums. What could you contribute to the conversation. What are the strengths and weaknesses, opportunities and challenges for museums today?

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26 Nov

Thanksgiving



*ASSIGNMENT:*

- Make headway on your research...

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3 Dec

*Community Connections – Key Concepts II*

Saralyn Reece Hardy

*TOPICS:*

- Evaluation – visitors and non-visitors

*READ:*

- 134 **Serrell** (1997) *Paying Attention: The Duration and Allocation of Visitors' Time in Museum Exhibitions*, pp. 108-128.
- 135 **Falk** (2006) *An Identity-Centered Approach to Understanding Museum Learning*, pp. 151-66.
- 136 **Rounds** (2006) *Doing Identity Work in Museums*, pp. 133-50.
- 137 **Silverman** (2009) Chapter 1, in *the Service of Society*, pp. 1-22.
- 138 **Worts** (2006) *Measuring Museum Meaning: A Critical Assessment Framework*, pp. 41-48.

*REVIEW:*

- 139 **Diamond** (1999) *Practical Evaluation Guide: Tools for Museums and Other Informal Educational Settings*.
- 140 **American Association of Museums** (1992) *Excellence and Equity: Education and the Public Dimension of Museums*.

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10 Dec

*Community Connections – Next Steps & Challenges*

*TOPICS:*

- Museums and the future
- Challenges to museum resilience
- Building audiences

*READ:*

- 141 **Farrell and Medvedeva** (2010) *Demographic Transformation and the Future of Museums* pp. 42.
- 142 **American Association of Museums**. (2002) *Mastering Civic Engagement : A Challenge to Museums*, pp. 108 p..
- 143 **Merritt** (2011) *How to Forecast the Future of Museums*, pp. 25-34.
- 144 **Chung, Wilkening, et al.** (2008) *Museums & Society 2034: Trends and Potential Futures*, pp. 20.
- 145 **Black** (2012) Chapter 8: *From Engaging Communities to Civil Engagement*, pp. 202 - 241.
- 146 **Schultz** (2011) *Collaborative Museology and the Visitor*, pp. 1-12.

**17 Dec**

**Research Presentations**

**READ:**

Each other's project abstract.

**ASSIGNMENT:**

- Prepare presentations of your research
- Research Paper Due

**NOTES**

**Disability Accommodation**

Students with disabilities should contact the KU Office of Disability Resources (DR) to discuss the services available, to establish necessary documentation, and to understand what sorts of accommodation might be most appropriate. The DR staff can advise the student about the process for receiving accommodation. Students can find information by visiting the DR office in Strong Hall, by calling the office (785-864-2620), and by visiting the DR website ([www.disability.ku.edu](http://www.disability.ku.edu)).

**Academic Misconduct**

Academic misconduct — e.g., disruptive behavior, cheating, falsification of research results, plagiarism, or otherwise acting dishonestly in research — will be addressed in accordance with the University's guidelines as defined in University Senate Rules and Regulations (Article II Section 6 ([documents.ku.edu/policies/governance/USRR.htm#art2sect6](http://documents.ku.edu/policies/governance/USRR.htm#art2sect6)) and the Code of Student Rights and Responsibilities, Article 22).

Plagiarism is a particular concern. You must always cite the sources where you find ideas or quote words. Whether the material comes from books, articles, newspapers, websites, or even emails, and whether it is directly quoted or paraphrased, you must be scrupulous about giving credit to the sources for your work. We might not all “stand on the shoulders of giants”<sup>1</sup> but we need to acknowledge how others have influenced our own ideas. This can be a confusing area, so don't hesitate to consult me if you are unsure.



If you have **ANY** questions about course requirements or policies, please let me know as soon as possible.

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<sup>1</sup> Attributed to Bernard of Chartres by John of Salisbury in his *Metalogicon* [1159], Book III, chapter 4, but best known from a statement by Sir Isaac Newton, who wrote in 1676, "If I have seen further, it is by standing on the shoulders of giants."



MUSE 702  
**The Nature of Museums**  
Fall 2014  
READINGS

- <sup>1</sup> P. H. Welsh (2005) Re-Configuring Museums. *Museum Management and Curatorship* 20(2):103-130.
- <sup>2</sup> E. Dillenburg (2011) What, If Anything, Is a Museum? *The Exhibitionist* (Spring 2011):8-13.
- <sup>3</sup> R. Starn (2005) A Historian's Brief Guide to New Museum Studies. *The American Historical Review* 110(1):68-98.
- <sup>4</sup> AAM (2012) *About Museums - Museum Facts*. Accessed 28 June 2013. Washington, DC, AAM. <http://aam-us.org/about-museums/museum-facts>.
- <sup>5</sup> ICOM (2007) *ICOM Museum Definition*. Accessed 28 June 2013. <http://icom.museum/the-vision/museum-definition/>.
- <sup>6</sup> IMLS (2013) *Museums - IMLS Definition and Eligibility*. Accessed 28 June 2013. Washington DC, IMLS. <http://www.imls.gov/applicants/museums.aspx> AND for exact US Govt Regs (45 C.F.R. Part 1180) see <http://www.ecfr.gov/cgi-bin/retrieveECFR?gp=1&SID=8df766a0974b0bad7419adeacfb207e8&h=L&r=PART&n=45y3.1.6.8.24#45:3.1.6.8.24.1.34.2>.
- <sup>7</sup> AAM (2013) *Professional Resources*. Accessed 28 June 2013. <http://www.aam-us.org/resources/professional-resources>. Requires Member Login - KU Museum Studies Member #: 300015, PW: KUMUSE1s1nAAM
- <sup>8</sup> AASLH (2010) *Steps*. AASLH, Knoxville.
- <sup>9</sup> E. P. Alexander and M. Alexander (2008) *Museums in Motion: An Introduction to the History and Functions of Museums*. 2nd ed. American Association for State and Local History Book Series. AltaMira Press, Lanham. Pp. xiii, 352 p.
- <sup>10</sup> G. Anderson (editor) (2004) *Reinventing the Museum: Historical and Contemporary Perspectives on the Paradigm Shift*. AltaMira Press, Walnut Creek. Pp. xii, 402. <http://www.loc.gov/catdir/toc/ecip047/2003017987.html>
- <sup>11</sup> M. L. Anderson and Daedalus (editors) (1999) *America's Museums*. 128, No. 3. American Academy of Arts and Sciences. Pp. 337.
- <sup>12</sup> T. Bennett (1995) *The Birth of the Museum: History, Theory, Politics*. Culture: Policies and Politics. Routledge, London; New York. Pp. x, 278 p.: ill., map; 25 cm.
- <sup>13</sup> R. A. Buck, J. A. Gilmore and American Association of Museums. (editors) (2011) *Mrm5: Museum Registration Methods*. 5th ed. AAM Press, American Association of Museums, Washington, DC. Pp. xi, 516 p.

- <sup>14</sup> B. M. Carbonell (editor) (2012) *Museum Studies: An Anthology of Contexts*. 2nd ed. Blackwell Pub., Malden, MA.
- <sup>15</sup> C. Catlin-Legutko and S. Klingler (editors) (2012) *The Small Museum Toolkit*. Six Volumes. Lanham, Md. : Altamira Press, Lanham, Md.
- <sup>16</sup> R. G. Chenhall, P. Bourcier, R. Rogers and Nomenclature Committee. (2010) *Nomenclature 3.0 for Museum Cataloging*. 3rd ed. American Association for State and Local History Book Series. Altamira Press, Lanham, Md. Pp. xxv, 716 p.
- <sup>17</sup> H. Din and P. Hecht (editors) (2007) *The Digital Museum: A Think Guide*. American Association of Museums, Washington, DC. Pp. 223.
- <sup>18</sup> S. H. Dudley (editor) (2012) *Museum Objects: Experiencing the Properties of Things*. Routledge, New York, NY.
- <sup>19</sup> S. Dudley, A. J. Barnes, J. Binnie, J. Petrov and J. Walklate (editors) (2011) *The Thing About Museums: Objects and Experience, Representation and Contestation*. Routledge, London.
- <sup>20</sup> J. H. Falk, L. D. Dierking and S. Foutz (editors) (2007) *In Principle, in Practice: Museums as Learning Institutions*. Altamira Press, Lanham. <http://www.loc.gov/catdir/toc/ecip077/2006102098.html>
- <sup>21</sup> D. Hicks and M. C. Beaudry (editors) (2010) *The Oxford Handbook of Material Culture Studies*. Oxford University Press, Oxford; New York. Pp. xvi, 774 p.
- <sup>22</sup> K. Hudson (1975) *A Social History of Museums: What the Visitors Thought*. Humanities Press, Atlantic Highlands, N.J. Pp. 210 p.
- <sup>23</sup> I. Karp, C. M. Kreamer and S. D. Levine (editors) (1992) *Museums and Communities: The Politics of Public Culture*. Smithsonian Institution Press, Washington.
- <sup>24</sup> I. Karp and S. D. Lavine (editors) (1991) *Exhibiting Cultures: The Poetics and Politics of Museum Display*. Smithsonian Institution Press, Washington, DC. Pp. 468.
- <sup>25</sup> I. Karp, G. Buntinx, C. Rassool, C. Kratz, L. Szwaja, T. Ybarra-Frausto and B. Kirshenblatt-Gimblett (editors) (2006) *Museum Frictions: Public Cultures/Global Transformations*. Duke University Press, Durham. Pp. xxii, 602 p. <http://www.loc.gov/catdir/toc/ecip0614/2006016164.html>
- <sup>26</sup> S. J. Knell, S. Macleod and S. E. R. Watson (editors) (2007) *Museum Revolutions: How Museums Change and Are Changed*. Routledge, Milton Park, Abingdon, Oxon; New York. <http://www.loc.gov/catdir/toc/ecip0713/2007010340.html>
- <sup>27</sup> G. D. Lord and L. Gail Dexter (editors) (2009) *The Manual of Museum Management*. AltaMira Press, Lanham, MD.
- <sup>28</sup> B. Lord (2007) *The Manual of Museum Learning*. Rowman & Littlefield, Lanham.
- <sup>29</sup> B. Lord and G. D. Lord (editors) (2002) *The Manual of Museum Exhibitions*. AltaMira Press, Walnut Creek, CA. Pp. xxv, 544.

- <sup>30</sup> B. Lord and G. D. Lord (1999) *The Manual of Museum Planning*. 2nd ed. Professional Museum and Heritage Series. Stationery Office, London. Pp. xvii, 462 p.
- <sup>31</sup> S. Macdonald and P. Basu (editors) (2007) *Exhibition Experiments*. Blackwell Malden, MA Pp. Introduction and "Experimenting with representation".
- <sup>32</sup> S. Macdonald (editor) (2006) *A Companion to Museum Studies*. Blackwell Pub, Malden, MA.
- <sup>33</sup> J. Marstine (editor) (2006) *New Museum Theory and Practice: An Introduction*. Blackwell, Malden, MA. <http://www.loc.gov/catdir/toc/ecip0512/2005013098.html>
- <sup>34</sup> D. Miller (editor) (2005) *Materiality*. Duke University Press, Durham, N.C. Pp. 1-117 (Introduction, Meskell, Rowlands, Myers), 182-205 (Keane), 231-255 (Thrift).
- <sup>35</sup> S. G. Paris (editor) (2002) *Perspectives on Object-Centered Learning in Museums*. L. Erlbaum Associates, Mahwah, N.J. Pp. xxii, 383.
- <sup>36</sup> D. Preziosi and C. J. Farago (editors) (2004) *Grasping the World: The Idea of the Museum*. Ashgate Pub., Burlington, VT. Pp. 804 pages.
- <sup>37</sup> R. Sandell (editor) (2002) *Museums, Society, Inequality*. Routledge, London. Pp. xx, 268.
- <sup>38</sup> C. Tilley, S. Kuchler, W. Keane, P. Spyer and M. Rowlands (editors) (2006) *Handbook of Material Culture*. SAGE, London.
- <sup>39</sup> P. Vergo (editor) (1989) *The New Museology*. Reaktion, London. Pp. 230.
- <sup>40</sup> S. Macdonald (2006) Expanding Museum Studies: An Introduction. In *A companion to museum studies*, edited by S. Macdonald. Malden, MA, Blackwell Pub. Pp. 1-12. <http://site.ebrary.com.www2.lib.ku.edu:2048/lib/kansas/docDetail.action?docID=10249181>
- <sup>41</sup> H. Skramstad (2010) An Agenda for American Museums in the 21st Century. Working Papers in Museum Studies, No. 1. Ann Arbor, University of Michigan.
- <sup>42</sup> L. H. Silverman and M. O'Neill (2004) Change and Complexity in the 21st-Century Museum. *Museum News* 83(6 (November/December)).
- <sup>43</sup> J. Rounds (2012) The Museum and Its Relationships as a Loosely Coupled System. *Curator: The Museum Journal* 55(4):413-434.
- <sup>44</sup> S. E. Weil (1990) The Proper Business of the Museum: Ideas or Things? In *Rethinking the Museum and Other Meditations*. Washington, Smithsonian Institution Press. Pp. 43-57.
- <sup>45</sup> S. E. Weil (1999) From Being *About* Something to Being *for* Somebody: The Ongoing Transformation of the American Museum. In *America's Museums*, edited by M. Anderson. vol. *Daedalus* Vol. 128, No. 3. Cambridge, MA, American Academy of Arts and Sciences. Pp. 229-259.
- <sup>46</sup> AAM (2012) *Characteristics of Excellence for Us Museums* 2013. Washington, DC, AAM.

- <sup>47</sup> H. Skramstad and S. Skramstad (2012) Mission and Vision Again? What's the Big Deal? In *The Small Museum Toolkit, Volume 1 - Leadership, Mission, and Governance*, edited by C. Catlin-Legutko and S. Klingler. Lanham, Md., Altamira Press. Pp. 60-76.
- <sup>48</sup> M. E. Phelan (2014) Chapter 1 - Museum Governance. In *Museum law: a guide for officers, directors, and counsel*. Lanham, MD, Rowman and Littlefield. Pp. 3-49.
- <sup>49</sup> C. Smith, E. Merritt and S. Gonzales (2012) Assessment Tools for Advancing Your Museum. In *The Small Museum Toolkit, Volume 1 - Leadership, Mission, and Governance*, edited by C. Catlin-Legutko and S. Klingler. Lanham, Md., Altamira Press. Pp. 1-40.
- <sup>50</sup> American Association of Museums (2008) *National Standards and Best Practices for U.S. Museums*. AAM, Washington, DC.
- <sup>51</sup> M. C. Malaro (1994) *Museum Governance: Mission, Ethics, Policy*. Smithsonian Institution Press, Washington.
- <sup>52</sup> G. D. Lord (2009) Chap 1: Why -- the Objectives of Museum Management, Chap 2: Who -- the Structure of Museum Organization. In *The manual of museum management*. 2nd ed. Lanham, MD, AltaMira Press. Pp. 1-52.
- <sup>53</sup> American Association of Museums (2004) *Peer Review Manual*. American Association of Museums, Washington, DC. Pp. 125.
- <sup>54</sup> AASLH (2013) *Field Services Manual*. AASLH, Nashville. Pp. 84.
- <sup>55</sup> P. Boylan and V. Woollard (2004) *The Trainer's Manual: For Use with Running a Museum: A Practical Handbook*. ICOM, Paris. Pp. 91.
- <sup>56</sup> P. J. Boylan (2004) *Running a Museum: A Practical Handbook*. ICOM – International Council of Museums, Paris. Pp. 235.
- <sup>57</sup> C. Catlin-Legutko (2012) Diy Strategic Planning. In *The Small Museum Toolkit, Volume 1 - Leadership, Mission, and Governance*, edited by C. Catlin-Legutko and S. Klingler. Lanham, Md., Altamira Press. Pp. 77-96.
- <sup>58</sup> J. H. Merryman (2006) Museum Ethics. In *ALI-ABA, Legal Issues in Museum Administration*. The American Law Institute. [http://www.law.harvard.edu/faculty/martin/art\\_law/museum\\_ethics.html](http://www.law.harvard.edu/faculty/martin/art_law/museum_ethics.html)
- <sup>59</sup> ICOM (2004) *Code of Ethics*. <http://icom.museum/who-we-are/the-vision/code-of-ethics.html> ed. ICOM.
- <sup>60</sup> AAM (2000) *Code of Ethics for Museums*. <http://www.aam-us.org/resources/ethics-standards-and-best-practices/code-of-ethics-for-museums> ed. American Association of Museums.
- <sup>61</sup> AAM and C. Committee (2009) *A Code of Ethics for Curators*, Washington, DC.
- <sup>62</sup> AAM and NAME (2014) *National Association for Museum Exhibitions Ethics Statement* 2014.
- <sup>63</sup> A. o. A. M. D. AAMD (2011) *Professional Practices in Art Museums*. Association of Art Museum Directors (AAMD), New York.

- <sup>64</sup> J. C. Collins (2005) *Good to Great and the Social Sectors: Why Business Thinking Is Not the Answer: A Monograph to Accompany Good to Great: Why Some Companies Make the Leap--and Others Don't*. J. Collins], Boulder, Colo. Pp. 35.
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