

INTRODUCTION TO MUSEUM STUDIES
NYU Abu Dhabi
MUSST-AD 110 Credit Hours: 4
Fall 2014

Professor: Glenn Wharton
Tuesdays & Thursdays 9:15 – 10:30
Classroom Social Science 017

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COURSE DESCRIPTION

This survey course introduces students to key debates on museums in society and to the core functions in museum practice. The first part of the course covers the museum in its social and political context by addressing issues of nationalism, public memory, and illicit trade of antiquities. Diverse types of museums are assessed, including fine arts museums, history museums, anthropology museums, and science museums. The course then shifts focus to museum practice by addressing museum management, exhibition development, museum education, and collections care. Students gain both a theoretical understanding of museums in society and a basis to prepare them for future museum careers.

Students who successfully complete this course will be able to:

- Critically assess the impact of a museum on its social and political environment
- Analyze the organizational structure and departmental functions of museum institutions
- Assess museum community engagement and diversity programming
- Draft a museum mission statement
- Critically evaluate a museum exhibition
- Analyze a collections management policy
- Perform a basic condition assessment of a museum object



Charles Wilson Peale *The Artist in his Museum* 1822

COURSE REQUIREMENTS

- Attendance and participation in every class, including museum visits. Students must notify the professor in advance of any anticipated absences.
- Submit all papers on NYU Classes on the Assignments tab. Most weekly assignments should be submitted online. The Condition Assessment Report and Final paper should be attached as Word or PDF documents.
- **September 4** Writing Assignment 1: (200 – 400 words). Short essay describing a personal museum experience or reflecting on some aspect of museums and society from a personal point of view. This assignment will not be graded.
- **September 8** Writing Assignment 2: (300 – 400 words). Write a brief paper on heritage and nationalism based on some of the arguments made in the required readings. Express your point of view, and be prepared to discuss the topic in class. This assignment will be graded.
- **September 15** Writing Assignment 3. Draft a mission statement for a museum. Details of this collaborative assignment will be discussed in class. Please read at least five mission statements online for existing museums, and see the AAM documents on mission statements on NYU Classes for Week 3. Submit to the class forum page on NYU Classes. This assignment will not be graded. Approximately 100 words.
- **September 25** Observation Exercise. For this assignment you are asked to make observations of a ‘cultural scene’ and document your observations. The aim of the exercise is to become familiarized with observation as a key method of anthropological research. Requirements are specified on assignment handout. This assignment will not be graded.
- **September 30** Writing Assignment 4. Museum Exhibition Review: (minimum 800 words). Requirements will be specified on assignment handout. Upload your review under Assignments tab in Word or PDF format on NYU Classes. This assignment will be graded.
- **November 3** Condition Assessment Report: (minimum 750 words). Requirements will be specified on assignment handout. Submit to NYU Classes Assignments. This assignment will be graded.
- **November 17** Submit research paper proposal to professor to NYU Classes Assignments. See Research Paper description below. The research proposal should be at least one-paragraph in length, and describe the question that you plan to investigate. Cite at least three readings that you believe will help you answer the question. The proposal will not be graded.
- **November 17:** Writing Assignment 5. Essay about museums on the Arabian Peninsula. (minimum 800 words). Requirements will be specified on assignment handout. Submit to NYU Classes Assignments. This assignment will be graded.
- **December 11** Research Paper due: (2,000 – 2,500 words of text, plus notes & references). Upload the paper to NYU Classes Assignments. Students are required to meet with the professor at least one week before the paper is due to discuss the research.

The paper should take a clear stand on a contemporary issue facing a museum, or museums in general. Your argument and evidence must draw on at least three readings from the course as well as on independent research. Your paper will be evaluated for clarity, content, and the strength of your argument. Grades will in part be based on how well the course readings are used and cited.

The paper should use double-line spacing and page numbers should be indicated. All quotes, references, and sources must be properly cited – plagiarism will result in a failing grade. Please use footnotes or endnotes for citations. A full reference list must be included at the end of the paper, using a standard bibliographic style.
- **Week 15** Oral presentation of research paper. Approximately 10-minute presentation with 3 to 5 minutes of discussion. Summarize the issue at the heart of your research, your main

argument, your evidence/ideas/ examples supporting your argument, and how you feel the overarching project relates to the themes and goals of this class.

GRADING

For mid term grades, up to 20 points will be awarded to writing assignment 2, up to 40 points will be awarded for writing assignment 4, and up to 40 points will be awarded for participation and presentations – for a total of 100 points.

Final grades are based on course participation and presentations (20%), writing assignments (40%), and research paper (40%).

Participation & Presentations –There will be regular discussions on session topics and readings, along with regularly assigned presentations. Questions and comments that reflect critical thinking during these discussions are expected. Students will receive feedback on their participation in the class near the midpoint of the semester.

Plagiarism - employing ideas or phrases that are not your own without explicitly and sufficiently crediting their creator will not be tolerated. If you plagiarize, the Program Chair and the University will be notified of your actions, and appropriate steps will be taken. I urge you to err on the side of caution: take careful notes, cite your sources carefully and consistently, and do not leave assignments to the last minute.

COURSE WEBSITE – NYU CLASSES

The class website on NYU Classes contains the syllabus, assignments, announcements, references, and handouts. Students will be advised when new postings are mounted on the site, including any changes in weekly readings on the syllabus. PowerPoint files and other materials prepared for class presentation will be posted.

TEXTBOOKS

Required:

Macdonald, Sharon (ed.) *A Companion to Museum Studies*. Chichester: Wiley-Blackwell. 2011.

Erskine-Loftus, Pamela (ed.) *Reimagining Museums: Practice in the Arabian Peninsula*. Edinburgh: Museumsetc. 2013.

Recommended for Additional Reading:

Demeroukas, M. (ed.) *Basic Condition Reporting: A Handbook*. Southeastern Registrars Association. 1998.

Anderson, Gail (ed.) *Reinventing the Museum: The Evolving Conversation on the Paradigm Shift*. Lanham: Altamira Press. 2012.

Carbonell, Bettina Messias (ed.) *Museum Studies: An Anthology of Contexts*. Second edition. Malden: Blackwell. 2012.

Golding, Viv. & Wayne Modest. *Museums and Communities: Curators, Collections and Collaboration*. London: Bloomsbury. 2013.

Marstine, Janet (ed.) *The Routledge Companion to Museum Ethics: Redefining Ethics for the Twenty-First-Century Museum*. London: Routledge. 2011.

Sandell, Richard. *Museums, Prejudice and the Reframing of Difference*. Milton Park. Routledge. 2007.

Sandell, Richard (ed.) *Museums, Society, Inequality*. Milton Park. Routledge. 2002.
Simon, Nina. *The Participatory Museum*. Santa Cruz: Museum2.0. 2010.

Smithsonian Institution *Museum Studies: Information for Museum Professionals and Scholars*. <http://museumstudies.si.edu/websites.htm>

SESSION READINGS

When reading assigned publications, pay careful attention to 1) the author's argument; 2) the evidence the author uses to mount this argument; and 3) How successful s/he is in convincing you. Always read with questions in mind: Why am I reading this particular reading? How does it relate to the title of our class meeting and themes we might discuss? How does it build on what we've read before and/or lead us to what comes next? Finally, how does each reading communicate something new about museums and how we might study/learn from them?

MUSEUM PROFESSIONAL ASSOCIATIONS

[AAM American Alliance of Museums:](#)

[ICOM International Council of Museums:](#)

[British Museum Association:](#)

[NEMO Network of European Museum Organizations:](#)

[Museums Association](#)

MUSEUM WEBSITES & BLOGS

[100 Best Curator and Museum Blogs](#)

[The Attic](#)

[Brooklyn Museum Community Blog](#)

[Center for the Future of Museums](#)

[ExhibiTricks](#)

[Leading by Design](#)

[Looting Matters](#)

[Museum 2.0](#)

[Museum3](#)

[Museum Audience Insight](#)

[Museum Education Monitor](#)

SCHEDULE

- Week 1 What is a Museum?
September 2
September 4
- Week 2 Museums, Nationalism, and Collective Memory
September 9
September 11
- Week 3 Museum Exhibitions
September 16
September 18
 Guest lecturer: Maya Allison, Chief Curator, NYU Art Gallery
- Week 4 The Development of Museums Studies, Research in Museums
September 23
 Guest lecturer: Vivian van Saaze, Post Doctoral Researcher, Maastricht
 University
September 25
 Guest lecturer: Vivian van Saaze, Post Doctoral Researcher, Maastricht
 University
- September 28 Field Trip to Dubai / Sharjah
- Week 5 Museum Ethics: Illicit Trade, Restitution, & Repatriation
September 30
October 2
- Week 6 Fall Break – No Classes
- Week 7 Digital Engagement / Museum Education
October 14
October 16
- Week 8 Museums & Community / Exhibiting Contemporary Art
October 21
October 23
 Guest lecturers: Susan Davidson, Senior Curator, Solomon R Guggenheim
 Museum & Maisa Al Qassimi, Programmes Manager Guggenheim Abu Dhabi,
 TCA
- October 26 Field Trip to Al Ain
- Week 9 Collections Management
October 28
October 30
 Guest lecturer: Laura Latman, Registrar, NYU Art Gallery
- Week 10 Collections Conservation I
November 4
November 6

November 8 Field Trip to Al Ain

Week 11 Collections Conservation II
November 11
November 13 Class cancelled

Week 12 Museums on the Arabian Peninsula / Community-Based Conservation
November 18
November 20
Combined Session with *Consumption* Course. Professor Harvey Molotch

November 21-22 Field Trip to Doha

Week 13 Managing Contemporary Art in the Museum
November 25
November 27

Week 14 Detection of Forgeries, Technical Art History, & Material Culture Studies /
Museum Education Programs in Abu Dhabi
November 29 (Saturday) Special Tuesday Class
December 2 UAE National Holiday
December 4
Guest lecturer: Ranya Nasser, Head of Education Programs & Initiatives, Abu
Dhabi Tourism & Culture Authority (TCA)

Week 15 Student Research Presentations
December 9
December 11

Week 1 What is a Museum?

Questions for Class Discussion: *Why and how were museums established? What were the roles and purposes of early museums? Who and how did they serve? What did they display?*

Due September 4: Writing Assignment 1: Short essay describing a personal museum experience or reflecting on some aspect of museums and society from a personal point of view. Please use first person voice, and bring your own background to the writing. 300 – 500 words. This assignment will not be graded.

Class Preparation September 4: Come to class prepared to give a 3 to 5 minute, website-based presentation on a museum professional association, preferably from your country or region.

September 2

No required reading

September 4

Required Reading:

Abt, Jeffrey. "The Origins of the Public Museum." In Sharon Macdonald (ed.) *A Companion to Museum Studies*. Chichester: Wiley-Blackwell. 2011. 115-134.

Boylan, Patrick F. "The Museum Profession." In Sharon Macdonald (ed.) *A Companion to Museum Studies*. Chichester: Wiley-Blackwell. 2011. 415-430.

Dana, John Cotton. "The Gloom of the Museum." Woodstock, VT: Elm Tree Press. 1917. Reprinted in Gail Anderson (ed.) *Reinventing the Museum: The Evolving Conversation on the Paradigm Shift*. Lanham: Altamira Press. 2012. 17-33.

Have a look at the museum professional association websites posted on page 4 of the syllabus.

Additional Reading:

Duncan, Carol & Alan Wallach. "The Universal Survey Museum." In Bettina Messias Carbonell (ed.) *Museum Studies: An Anthology of Contexts*. Second Edition. Chichester: John Wiley & Sons. 2012. 46-61. Reprinted *Art History* 3:4. December 1980. 448-469.

Gielbelhausen, Michaela. "Museum Architecture: A Brief History." In Sharon Macdonald (ed.) *A Companion to Museum Studies*. Chichester: Wiley-Blackwell. 2011. 223-244.

Week 2 Museums, Nationalism, and Collective Memory

Due September 8: Writing Assignment 2: Write a brief paper on heritage and nationalism based on some of the arguments made in the required readings. Express your point of view, and be prepared to discuss the topic in class. 300 – 400 words.

September 9

Required Reading:

Hoelscher, Steven. "Heritage." In Sharon Macdonald (ed.) *A Companion to Museum Studies*. Chichester: Wiley-Blackwell. 2011. 198-218.

Kaplan, Flora Edouwaye S. "Making and Remaking National Identities. In Sharon Macdonald (ed.) *A Companion to Museum Studies*. Chichester: Wiley-Blackwell. 2011. 152-169.

Macdonald, Sharon J. "Museums, National, Postnational and Transcultural Identities." *Museums and Society*. 1:1. 2003. 1-16.

Additional Reading:

Dawson, B. "Why are You Protecting this Crap? Perceptions of Value for an Invented Heritage – a Saskatchewan Perspective. *Value Based Decision Making for Conservation, Canadian Studies Heritage Conservation Programme Symposium*. November 18, 2005. Carleton University.

Mathar, Saloni. "Social Thought and Commentary: Museums and Globalization." *Anthropological Quarterly*. 78:3. Summer 2005. 697-708.

Molotch, Harvey. "How the 9-11 Museum Gets Us." *Public Culture*. (in print).

Schildkrout, Enid. "Ambiguous Messages and Ironic Twists: Into the Heart of Africa and The Other Museum." *Museum Anthropology*. 15:2. 1991. 16-23.

September 11

Required Reading:

Beier-de Haan, Rosmarie. "Re-Staging Histories and Identities." In Sharon Macdonald (ed.) *A Companion to Museum Studies*. Chichester: Wiley-Blackwell. 2011. 186-197.

Crane, Susan A. "The Conundrum of Ephemerality: Time, Memory, and Museums." In Sharon Macdonald (ed.) *A Companion to Museum Studies*. Chichester: Wiley-Blackwell. 2011. 98-109.

Kreps, Christina. F. "Non-Western Models of Museums and Curation in Cross-cultural Perspective." In Sharon Macdonald (ed.) *A Companion to Museum Studies*. Chichester: Wiley-Blackwell. 2011. 457-472.

Additional Reading:

Kreps, Christina. F. "Appropriate Museology in Theory and Practice. *Museum Management and Curatorship*. 23:1. March 2008. 23-41.

Week 3 Museum Exhibitions

Due September 15. Writing Assignment 3. Draft a mission statement for a museum. Details of this collaborative assignment will be discussed in class. Please read at least five mission statements online for existing museums, and see the AAM documents on mission statements on NYU Classes for Week 3. Submit to the class forum page on NYU Classes. This assignment will not be graded. Approximately 100 words.

September 16

Required Reading:

AAM "Mission and Institutional Planning: Standards Regarding Institutional Mission Statements."

AAM "Developing a Mission Statement."

Chui, Michael & Kinley Russell. *Flight of Flight: the Dinosaur-Bird Connection*. NYU Museum Studies Student Exhibition Proposal. December 2011.

Klobe, Tom. "The Concept of an Exhibition". *Museum*. March/April 2013.

OnCurating website: <http://www.on-curating.org/>. Familiarize yourself with this website, browse past issues.

Additional Reading:

Graham, Beryl & Sarah Cook. Chapter 10 "Collaboration in Curating." In Graham, Beryl & Sarah Cook. *Rethinking Curating: Art after New Media*. Cambridge, MA: MIT Press. 2010. 247-279.

Vergo, Peter. "The Reticent Object." In P. Vergo (ed.) *The New Museology*. London: Reaktion Books. 1989. 41-59.

September 18

Guest lecturer: Maya Allison, Chief Curator, NYU Art Gallery

Required Reading:

NYU AD Art Gallery <https://intranet.nyuad.nyu.edu/saadiyat-transition/spotlight/the-nyuad-art-gallery/>

NYUAD Art Gallery *Vision Document*

Campbell, Thomas. Director of The Metropolitan Museum of Art. TED Talk http://www.ted.com/talks/thomas_p_campbell_weaving_narratives_in_museum_galleries.html?utm_source=feedburner&utm_medium=feed&utm_campaign=Feed%3A+TEDTalks_audio+%28TEDTalks+Audio+-+Site%29&utm_content=FeedBurner

Additional Reading:

Orselli, Paul. ExhibiTricks: A Museum/Exhibition/Design Blog [ExhibiTricks](#)

Week 4 The Development of Museums Studies, Research in Museums

Due September 25 Observation Exercise. For this assignment you are asked to make observations of a 'cultural scene' and document your observations. The aim of the exercise is to become familiarized with observation as a key method of anthropological research. Requirements are specified on assignment handout. This assignment will not be graded.

September 23

Guest lecturer: Vivian van Saaze, Post Doctoral Researcher, Maastricht University

Required Reading:

Macleod, Suzanne. "Making Museum Studies: Training, Education, Research and Practice." *Museum Management and Curatorship*. 19:1. 2001. 51-61.

Starn, Randolph. "A Historian's Brief Guide to New Museum Studies." *The American Historical Review*. 110:1. February 2005. 68-98.

Additional Reading:

Bennett, Tony. "The Formation of the Museum." In *The Birth of the Museum*. Milton Park: Routledge. 1995. 17-58.

Hooper-Greenhill, Eilean. *Museums and the shaping of knowledge*. London:

Routledge. 1992. 78-215 (Ch. 4-5-6).

September 25

Guest lecturer: Vivian van Saaze, Post Doctoral Researcher, Maastricht University

Required Reading:

Macdonald, Sharon. Ethnography in the Science Museum. In D. Gellner and E. Hirsch, (eds.) *Inside Organizations: Anthropologists at Work*, Oxford and New York: Berg. 2001. 77-96.

http://www.york.ac.uk/media/sociology/Ethnography_in_the%20Science_Museum_2001.pdf

McCall, Vikki & Clive Gray. "Museums and the 'New Museology': Theory, Practice and Organisational Change." *Museum Management and Curatorship*. 29:1. 2014. 19-35.

Additional Reading:

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

Week 5 Museum Ethics: Illicit Trade, Restitution, & Repatriation

Due September 30 Writing Assignment 4. Museum Exhibition Review: (minimum 800 words). Requirements will be specified on assignment handout. Upload your review under Assignments tab in Word or PDF format on NYU Classes. This assignment will be graded.

September 30

Required Reading:

Besterman, Tristram. "Museum Ethics." In Sharon Macdonald (ed.) *A Companion to Museum Studies*. Chichester: Wiley-Blackwell. 2011. 431-441.

Brodie, N. "Stolen History: Looting and Illicit Trade." *Museum International*. 2003. 55 10-22.

Gerstenblith, Patty. "Museum Practice: Legal Issues." In Sharon Macdonald (ed.) *A Companion to Museum Studies*. Chichester: Wiley-Blackwell. 2011. 442-456.

Additional Reading:

Brodie, N. "Introduction." In Brodie, N. & K.W. Tubb (eds.) *Illicit Archaeology: The Theft of Culture and the Extinction of Archaeology*. London & New York: Routledge. 2002. 1-22.

Curtis, Neil G. W. "Universal Museums, Museum Objects and Repatriation: The Tangled Stories of Things." *Museum Management and Curatorship*. 21. 2006. 117-127.

Looting Matters: Discussion of Archaeological Ethics Surrounding the Collecting of Antiquities <http://lootingmatters.blogspot.ae/>

Marstine, Janet. "The Contingent Nature of the New Museum Ethics." In *The Routledge Companion to Museum Ethics*. Janet Marstine, ed. London: Routledge, 2011, pp. 3-25.

Pringle, Heather. "Plundering the Past: New Evidence Ties Illegal Antiquities Trade to Terrorism, Violent Crime." *National Geographic*. June 13, 2014.

<http://news.nationalgeographic.com/news/2014/06/140613-looting-antiquities-archaeology-cambodia-trafficking-culture/>

October 2

Required Reading:

Clifford, J. "Museums as Contact Zones." *Routes: Travel and Translation in the Late Twentieth Century*. Cambridge, MA: Harvard University Press. 1997. 188-219.

Kreps, C. "Reclaiming the Spirit of Culture: Native Americans and Cultural Restitution." *Liberating Culture: Cross-Cultural Perspectives on Museums, Curation, and Heritage Preservation*. New York, NY, Routledge, 2003. 79-113.

Peers, Laura and Alison K. Brown. "Museums and Source Communities." In Sheila Watson (ed.) *Museums and Their Communities. Leicester Readers in Museum Studies*. London and New York: Routledge. 2007. 519-537. Reprinted from Peers, Laura and Alison K. Brown (eds.) *Museums and Source Communities*. London and New York: Routledge. 2003. 1-16.

Additional Reading:

Clavir, M. "Preserving Conceptual Integrity: Ethics and Theory in Preventive Conservation. In C. Caple (ed.) *Preventive Conservation in Museums*. London & New York: Routledge. 1994; 2011. 436-444.

Clavir, M. Chapter 3. "First Nations Perspectives on Preservation and Museums." In *Preserving What is Valued: Museums, Conservation, and First Nations*. Vancouver and Toronto: UBC Press. 2002. 69-97.

Davalos, Karen Mary. "Exhibiting Mestizaje: The Poetics and Experience of the Mexican Fine Arts Center Museum." In Bettina Messias Carbonell (ed.) *Museum Studies: An Anthology of Contexts*. Second Edition. Chichester: John Wiley & Sons. 2012. 357-372. Reprinted from Antonio Rios-Bustamante and Christine Marin (eds.) *Latinos in Museums: A Heritage Reclaimed*. Krieger Publishing Co. 1998. 39-66.

Drumheller, A. & M. Kaminitz. "Traditional Care and Conservation: the merging of two disciplines at the National Museum of the American Indian. In C. Caple (ed.) *Preventive Conservation in Museums*. London & New York: Routledge. 1994; 2011. 445-449.

Heikell, V., D. Whiting, M. Clavir, N. Odegaard, M. Kaminitz, and J. Moses. "The Conservator's Approach to Sacred Art." *Newsletter of the Western Association for Art Conservation (WAAC)*. 17:3. 1995. 15-18.

Johnson, J. Heald, S, McHugh, K, Brown, E. and Kaminitz, M. "Practical Aspects of Consultation with Communities." In *Objects Specialty Group Postprints. Vo. 10*. Washington DC: American Institute for Conservation. 43-48.

Levinson, J. and L. Nieuwenhuizen. "Chiefly Fiests: A Collaborative Effort." In E. Pearlstein and M. Marincola (eds.) *Loss Compensation: Technical and Philosophical Issues*. Proceedings of the Objects Specialty Group Session. 1994. Washington DC: American Institute for Conservation. 1994. 9-21.

Tapsell, Paul. "Partnership in Museums: A Tribal Maori Response to Repatriation." In Bettina Messias Carbonell (ed.) *Museum Studies: An Anthology of Contexts*. Second Edition. Chichester: John Wiley & Sons. 2012. 575-579. Reprinted from Cressida Fforde, Jane Hubert and Paul Turnbull (eds.) *The Dead and Their Possessions: Repatriation in Principle, Policy, and Practice*. Routledge. 2002.

Week 6 Fall Break – No Classes

Week 7 Digital Engagement / Museum Education

October 14

Required Reading:

Roberts, Lisa. "Changing Practices of Interpretation." Reprinted in Gail Anderson (ed.) *Reinventing the Museum: The Evolving Conversation on the Paradigm Shift*. Lanham: Altamira Press. 2012. 144-162.

Samis, Peter. "The Exploded Museum." Reprinted in Gail Anderson (ed.) *Reinventing the Museum: The Evolving Conversation on the Paradigm Shift*. Lanham: Altamira Press. 2012. 303-314.

Simon, Nina. Chapter 1 "Principles of Participation." In *The Participatory Museum*. Santa Cruz: Museum 2.0. 2010. 1-32.

Additional Reading:

Black, Graham. "Embedding Civil Engagement in Museums." Reprinted in Anderson, Gail (ed.) *Reinventing the Museum: The Evolving Conversation on the Paradigm Shift*. Lanham: Altamira Press. 2012. 267-289.

Cohen, Steven. "Science Museums and the Culture Wars." In Sharon Macdonald (ed.) *A Companion to Museum Studies*. Chichester: Wiley-Blackwell. 2011. 494-508.

Giridharadas, Anand. "Museums See Different Virtues in Virtual Worlds." New York Times. August 8, 2014. C17 pp 17 & 24.
http://www.nytimes.com/2014/08/08/arts/design/museums-see-different-virtues-in-virtual-worlds.html?_r=0

Henning, Michelle. "New Media." In Sharon Macdonald (ed.) *A Companion to Museum Studies*. Chichester: Wiley-Blackwell. 2011. 302-318.

October 16

Guest lecturer: Ranya Nasser, Head of Education Programs & Initiatives, Abu Dhabi Tourism & Culture Authority (TCA)

Required Reading:

Anderson, David, Martin Storksdieck & Michael Spock. "Understanding the Long-Term Impacts of Museum Experiences." In John Howard Falk, Lynn Diane Dierking, & Susan Foutz (eds.) *In Principle, In Practice: Museums as Learning Institutions*. 2007. Lanham: Altamira Press. 197-215.

Hein, George E. "Museum Education." In Sharon Macdonald (ed.) *A Companion to Museum Studies*. Chichester: Wiley-Blackwell. 2011. 340-352.

Additional Reading:

Week 8 Museums & Community / Exhibiting Contemporary Art

October 21

Required Reading:

Crooke, Elizabeth. "Museums and Community." In Sharon Macdonald (ed.) *A Companion to Museum Studies*. Chichester: Wiley-Blackwell, 2011. 170-185.

Sandell, Richard. "Museums and the Combating of Social Inequality: Roles, Responsibilities, Resistance." In Richard Sandell (ed.) *Museums, Society, Inequality*. London and New York: Routledge, 2002. 3-23.

Thompson, Nato. "Living as Form." In Thompson, Nato (ed.) *Living as Form: Socially Engaged Art From 1991-2011*. New York & Cambridge, MA: Creative Time Books & MIT Press, 2012. 16-31.

Additional Reading:

Dubin, Steven. C. "Incivilities in Civil(-ized) Places: 'Culture Wars' in Comparative Perspective." In Sharon Macdonald (ed.) *A Companion to Museum Studies*. Chichester: Wiley-Blackwell, 2011. 477-493.

Lynch, Bernadette T. "Collaboration, Contestation, and Creative Conflict: On the Efficacy of Museum/Community Partnerships. In *The Routledge Companion to Museum Ethics*. Janet Marstine (ed.) London: Routledge, 2011. 146-163.

Nightingale, Eithne and Chandan Mahal. "The Heart of the Matter: Integrating Equality and Diversity into the Policy and Practice of Museums and Galleries." In Sandell, Richard and Eithne Nightingale (eds.) *Museums, Equality, and Social Justice*. London and New York: Routledge, 2012. 13-37.

Sandell, Richard. Chapter 1 "Museums and the Good Society." In Sandell, Richard. *Museums, Prejudice, and the Reframing of Difference*. London and New York: Routledge, 2007. 1-26.

Sandell, Richard. "On Ethics, Activism and Human Rights." In *The Routledge Companion to Museum Ethics*. Janet Marstine (ed.) London: Routledge, 2011. 129-145.

October 23

Guest lecturers: Susan Davidson, Senior Curator, Solomon R Guggenheim Museum & Maisa Al Qassimi, Programmes Manager Guggenheim Abu Dhabi, TCA

Required Reading:

Guggenheim Abu Dhabi

<http://www.guggenheim.org/abu-dhabi> (Read basic text on the website, click on *Seeing Through Light* link and read about the exhibition)

<http://www.saadiyat.ae/en/cultural/guggenheim-abu-dhabi1.html> (Read entries under Guggenheim Abu Dhabi)

New York Times. "Guggenheim Abu Dhabi Plans a Preview Show."
http://www.nytimes.com/2014/06/06/arts/design/guggenheim-abu-dhabi-plans-a-preview-show.html?_r=0

Condition Assessments

Registrars Committee / American Alliance for Museums (See "Condition Reporting Forms") http://www.rcaam.org/resources/sample_documents/

Additional Reading:

Demeroukas, M. (ed.) *Basic Condition Reporting: A Handbook*. Southeastern Registrars Association. 1998. 1-8; skim entire book. This book can be purchased at http://www.seregistrars.org/mem_order_form.pdf

Ross, Andrew. "High Culture and Hard Labor." *New York Times*. March 28, 2014. <http://www.nytimes.com/2014/03/29/opinion/high-culture-and-hard-labor.html?module=Search&mabReward=relbias%3As%2C%7B%22%3A%22RI%3A5%22%7D>

October 26 Field Trip to Al Ain

Week 9 Collections Management

October 28

Required Reading:

American Alliance of Museums. *Collections Stewardship*.

National Museum of Wales / Collection Management Policies.
<http://www.museumwales.ac.uk/en/collections/management/>
(Skim through this museum's collection management policies).

MoMA. Collections Management Policies.
http://www.moma.org/docs/explore/CollectionsMgmtPolicyMoMA_Oct10.pdf
(Skim through this museum's collection management policies).

Weintraub, S. "The Museum Environment: Transforming the Solution into a Problem" *Collections: A Journal for Museum and Archives Professionals* 2:3 February 2006. 195–218.
http://www.apsnyc.com/The%20Museum%20Environment_Transforming%20the%20Solution%20into%20a%20Problem_Steven%20Weintraub.pdf

Additional Reading:

Applebaum, B. In *Guide to Environmental Protection of Collections*. Madison, Connecticut: Sound View Press. 1991. (Skim these chapters)
Chapter 1. "Temperature and Relative Humidity." 25-64.
Chapter 2. "Light and Lighting." 65-96.
Chapter 3. "Air Quality." 97-116.

Faulk, W. & L Sowd. *Collections Theft Response Procedures*. Los Angeles: The Getty Conservation Institute. February 2001.
http://www.getty.edu/conservation/publications_resources/pdf_publications/pdf/heftresponse.pdf

Getty Conservation Institute "Preventive Conservation." In S. Knell (ed.) *Care of Collections*. London and New York: Routledge. 1994. 83-87.

Heritage Preservation. *Heritage Health Index Report*.
<http://www.heritagepreservation.org/HHI/index.html>. Read Heritage health Index Results and skim the Summary Report by downloading the PDF.

MuseumPests.Net: A Product of the Integrated Pest Management Working Group. <http://www.museumpests.net/>

National Gallery of Australia. *Standard Facility Report*.
<http://nga.gov.au/Collection/forms/StandardFacilityReport.doc>

October 30

Guest lecturer: Laura Latman, Registrar, NYU Art Gallery

Required Reading:

Heritage Emergency National Task Force:
<http://www.heritagepreservation.org/PROGRAMS/TASKFER.HTM>
Review entire site.

Martin, J. "Emergency Planning – Introduction." In C. Caple (ed.) *Preventive Conservation in Museums*. London & New York: Routledge. 2005; 2011. 129-145.

Additional Reading:

Edquist, L. "When Everything is Present." *Object Specialty Group Postprints* Volume 11. Washington DC: American Institute for Conservation. 2004. 2-10.

Hunter, J. E. "Museum Disaster Preparedness Planning." In S. Knell (ed.) *Care of Collections*. London and New York: Routledge. 1994. 246-261.

Roberts, B. "War and the Conservator. 2. Coordination and Preparedness do Pay Off– An International Perspective." *Museum Management and Curatorship* 16, 2 (1997): 160-163.

Stanley Price, N. "War and the Conservator. 1. Preventive Measures and Recovery." *Museum Management and Curatorship* 16, 2 (1997): 155-159.

Week 10 Collections Conservation I

Due November 3 Condition Assessment Report: (minimum 750 words). Requirements will be specified on assignment handout. Submit to NYU Classes Assignments. This assignment will be graded.

November 4

Required Reading:

Bradley, S.M. Chapt. 6. "Do Objects Have a Finite Lifetime?" In S. Knell (ed.) *Care of Collections*. London and New York: Routledge. 1994. 51-59.

Clavir, M. "The Social and Historic Construction of Professional Values in Conservation." *Studies in Conservation*. 1998. 43. 1-8.

Sully, Dean. "Conservation Theory and Practice: Materials, Values, and People in Heritage Conservation." In *The International Handbooks of Museum Studies*. Sydney: John Wiley & Sons Australia. 1–23.

<http://onlinelibrary.wiley.com/doi/10.1002/9781118829059.wbihms988/full>

Additional Reading:

Pinelli, O. R. 1966. (1986). "The Surgery of Memory: Ancient Sculpture and Historical Restorations." N. Stanley-Price, M.K. Talley and A.M. Vaccaro (eds.) *Readings in Conservation Historical and Philosophical Issues in the Conservation of Cultural Heritage*. Los Angeles: The Getty Conservation Institute. 288-305. (see illustrations and bring to seminar: 220-221 – note that the image captions are transposed in the book).

Pinelli, O. R. "From the Need for Completion to the Cult of the Fragment: How Tastes, Scholarship and Museum Curators' Choices Changed Our Views of Ancient Sculpture." In *History of the Restoration of Ancient Stone Sculptures*. J. Burnett Grossman, J. Podany and M. True. (eds.) Los Angeles: The J. Paul Getty Museum. 2003: 61-71.

Podany, J. "Restoring What Wasn't There: Reconsideration of the 18th Century Restorations to the Landsdowne Herakles in the Collection of the J. Paul Getty Museum." In Andrew Oddy (ed.) *Restoration – Is it Acceptable?* British Museum Occasional Paper Number 99. London: British Museum. 1994: 9-18.

November 6

Required Reading:

Brussat, M., D'Augustine, C., and Moomaw, K. "Treatment Report" for Louise Nevelson's Chapel of the Good Shepherd. Unpublished course report for the Conservation Center, Institute of Fine Arts, NYU. 2004.

Pye, E. Chapter 7: "Issues in practice: conservation procedures" In *Caring for the Past: Issues in Conservation for Archaeology and Museums*. London: James and James. 2001. 121-148.

Muños Viñas. S. Chapter 1 "What is Conservation?" In *Contemporary Theory of Conservation*. Oxford: Butterworth-Heinemann. 2005. 3-24.

Additional Reading:

Brooks Mary. and Eastop, Diana. "Matter Out of Place: Paradigms for Analyzing Textile Cleaning." *Journal of the American Institute for Conservation*. Fall/ Winter 2006 45:3. 171-181.

Greene, Virginia. "Using Case Studies to Examine the Decision-Making Process for Cleaning Ethnographic Objects." *Journal of the American Institute for Conservation*. Fall/ Winter 2006. 45:3 183-199.

Rhyne, C. "Clean Art?" *Journal of the American Institute for Conservation*. Fall/ Winter 2006 45:3 165-170.

Rogers, Joe and Dale Benson, Dale. 48 Pieces: Reassembly of and Ancient Greek Marble Lion Using an Internal Armature with Reversible Mechanical Components. *Object Specialty Group Postprints Volume 13*. Washington DC: American Institute for Conservation. 2006. 17-44. Also see Nelson Atkins Museum: <http://www.nelson-atkins.org/art/InteractiveLion/index.cfm>

Week 11 Collections Conservation II

November 11

Required Reading:

Beunen, A. "Moral Rights in Modern Art." In Hummelen, I. & D. Sillé (eds.) *Modern Art: Who Cares?* Amsterdam: The Foundation for the Conservation of Modern Art and the Netherlands Institute for Cultural Heritage. 1999. 222-232.

Sommermeier, Barbara. "Who's Right – The Artist or the Conservator?" In Tatja Scholte & Glenn Wharton (eds.) *Inside Installations*. Amsterdam: University of Amsterdam Press. 2011. 143-151.

Wharton, Glenn "The Challenges of Conserving Contemporary Art." In Altshuler, B. (ed.) *Collecting the New: Museums and Contemporary Art*. Princeton: Princeton University Press. 2005. 163-178.

Additional Reading:

Beerens, Lydia, "Reconstruction of a Moving Life." AND Dionne Sille, & Marjan Zilmans. "The Playful World of Jean Tinguely: An Interview with Ad Petersen." In Hummelen, IJstrand & Dionne Sillé (eds.) *Modern Art: Who Cares?* Amsterdam: The Foundation for the Conservation of Modern Art and the Netherlands Institute for Cultural Heritage. 1999. 23-41.

Stable, C. "Maximum Intervention: Renewal of a Māori Waka by George Nuki and National Museums of Scotland." *Journal of Conservation and Museum Studies*. 10:1. 2012. 8-18.

Temkin, Ann. "Strange Fruit". In M.A. Corzo (ed.) *Mortality Immortality? The Legacy of 20th-Century Art*. Los Angeles: The Getty Conservation Institute. 1999. 45-50.

November 13 Class cancelled

Week 12 Museums on the Arabian Peninsula / Community-Based Conservation

Due November 17: Write an essay about museums in the UAE. Minimum 800 words.

Upload your paper to the Assignments tab on NYU Classes. Format in Word or PDF.

Consider some, if not all of the following concerns in your paper. Over the past few decades a cosmopolitan, hybrid culture has evolved in the UAE. Staff in fine arts museums, national museums, and heritage museums face many social issues that stem from the range of values represented by the population. Should museums in the UAE address conflicting values and promote social change? If so, how? A related concern is that local residents tend not to visit museums. What can regional museums do to increase local attendance and participation in museum programming?

Incorporate your own experience and observations into your essay, as well as readings from the course. In particular, consider readings in *Reimagining Museums: Practice in the Arabian Peninsula*. The introduction by Erskine-Loftus, the chapter on hybrid heritage and cosmopolitanism by Wakefield, and the conversation transcript on social change and museum values by Schwarzer, Deemas, and Markopoulos should all be helpful.

November 18

Required Reading:

Erskine-Loftus. "Introduction: Common Purpose and Uncommon Outcomes: The Cultural Transferability of Museums." In Pamela Erskine-Loftus (ed.) *Reimagining Museums: Practice in the Arabian Peninsula*. Edinburgh: Museumsetc. 2013. 10-63.

Loar, Peggy. "Vision for Culture in the Arabian Gulf: National Identity & Emergence." In J.W. Dickey, S. El Zahra & C. M. Lewis (eds.) *Museums in a*

Global Context: National Identity, International Understanding. Washington D. C.: American Alliance for Museums Press. 2013.

Schwarzer, Marjorie, Aisha Deemas, & Leigh Markopoulos. "Social Change and the Rules of the Game: A Conversation About Museum Values in the United Arab Emirates." In Pamela Erskine-Loftus (ed.) *Reimagining Museums: Practice in the Arabian Peninsula*. Edinburgh: Museumsetc. 2013. 204-234.

Additional Reading:

Four students will make presentations on the following readings from Erskine-Loftus, Pamela (ed.) *Reimagining Museums: Practice in the Arabian Peninsula*. Edinburgh: Museumsetc. 2013.

Mikdadi, Salwa. "How Collaborative Approaches May Help Museums Reach Their Communities." 146-158.

Dezember, Michelle. "Artist Encounters: Artist-led Interpretive Programs and Inclusionary Practice." 570-610.

Bull, John & Shaikha Hamad Al Thani. "Six Things We Didn't Know: Researching the Needs of Family Audiences in Qatar." 322-344.

Exell, Karen. "Teaching as Learning: UCL Qatar's Museum Studies Masters Programme." 538-568.

November 20

Combined Session with *Consumption* Course. Professor Harvey Molotch

Required Reading:

Geary, Patrick. 1986. Sacred commodities: the circulation of medieval relics. In Arjun Appadurai, ed., *The Social Life of Things: Commodities in Cultural Perspective*. Cambridge, UK: Cambridge University Press. 169-191.

Grant McCracken. 1990. "Ever Dearer in Our Thoughts: Patina and the Representation of Status before and after the Eighteenth Century." In *Culture and Consumption: New Approaches to the Symbolic Character of Consumer Goods and Activities*. Bloomington, IN: Indiana University Press. 31-43.

Kirshenblatt-Gimblett, Barbara. 1998. *Destination Culture: Tourism, Museums, and Heritage*. Berkeley: University of California Press. 17-78; 131-176.

Wharton, Glenn. Dynamics of Participatory Conservation: The Kamehameha Sculpture Project. *Journal of the American Institute for Conservation*. 47. 2008. 159-173.

Additional Reading:

Wharton, Glenn. *The Painted King: Art, Activism, and Authenticity in Hawai'i*. Honolulu: University of Hawai'i Press. 2012.

November 21-22 Field Trip to Doha

Week 13 Managing Contemporary Art in the Museum

November 25

Required Reading:

Basilio, M., Briggs, S., and R. Griffith. "Impermanence and Entropy: Collaborative Efforts Installing Contemporary Art." *Journal of the American Institute for Conservation*. Spring 2008. 47:1.3-13.

Fox, Howard N. "The Right to Be Wrong." In Altshuler, B. (ed.) *Collecting the New: Museums and Contemporary Art*. Princeton: Princeton University Press. 2005. 15-27.

Laurenson, Pip and Vivian van Saaze. "Collecting Performance-Based Art: New Challenges and Shifting Perspectives." In O. Remes (ed.) *Performativity in the Gallery: Staging Interactive Encounters*. Bern: Peter Lang. 2014. 27-41.

Additional Reading:

Bracker, Alison. "Beuys is Dead: Long Live Beuys! Characterising Volition, Longevity, and Decision-Making in the Work of Joseph Beuys"
<http://www.tate.org.uk/download/file/fid/7404>

Doherty, Claire. "The Institution is dead! Long Live the Institution! Contemporary Art and New Institutionalism." *Art of Encounter*. 15. Summer 2004. 9pp.
http://www.engage.org/readmore/..%5Cdownloads%5C152E25D29_15.%20Claire%20Doherty.pdf

Irvin, Sherri. "Museums and the Shaping of Contemporary Artworks." *Museum Management and Curatorship*. 21. 2006. 143-156.

Museum of Modern Art / The Collection / Conservation
<http://www.moma.org/explore/collection/conservation/index>
Click "About" and watch the Video: *Behind the Scenes Conservation*.
Click "Tours" and watch the Media, Paintings, Science, and Sculpture videos.
Skim through case studies under "Projects" tab and "Related Resources" section on the left section of the screen.

Buskirk, M. "Planning for Impermanence." *Art in America*. April 2000. 113-120.

International Network for the Conservation of Contemporary Art (INCCA)
<http://www.incca.org/> and INCCA-NA <http://incca-na.org/>. Familiarize yourself with these organizations.

Temkin, Ann. "Wear and Care." *Artforum*. Summer 2004. 204-208, 289.

November 27

Required Reading:

Dietz, Steve. "Collecting New-Media Art: Just Like Anything Else, Only Different". In Altshuler, Bruce (ed.) *Collecting the New: Museums and Contemporary Art*. Princeton: Princeton University Press. 2006. 85-101.

Iles, Chrissie & Henriette Huldish. "Keeping Time: On Collecting Film and Video Art in the Museum." In Altshuler, B. (ed.) *Collecting the New: Museums and Contemporary Art*. Princeton: Princeton University Press. 2005. 65-83.

Van Saaze, Vivian. "Authenticity in Practice: An Ethnographic Study into the Preservation of *One Candle* by Nam June Paik." In E. Hermens and T. Fiske.

(eds.) *Art Conservation and Authenticities: Material, Concept, Context*. London: Archetype Publications. 2009. 190-198.

Additional Reading:

Benjamin, Walter: "The Work of Art in the Age of Mechanical Reproduction" (third version 1939) in Arent (ed.): *Illuminations* (1955), 1968. Schocken Books. 217-251.

Jones, Caitlin & Carol Stringari. "Seeing Double: Emulation in Theory and Practice." In *New Media in the White Cube and Beyond*. Berkeley, CA: University of California Press. 2008. 220-232.

Jones, Caitlin. *Seeing Double: Emulation In Theory And Practice The Erl King Case Study*.

Presented at the Electronic Media Group Annual Meeting of the American Institute for Conservation of Historic and Artistic Works. Portland, Oregon. June 14, 2004

<http://cool.conservation-us.org/coolaic/sg/emg/library/pdf/jones/Jones-EMG2004.pdf>

See these two websites for more information on the Erl King case study:

<http://www.variablemedia.net/e/seeingdouble/report.html>

<http://www.docam.ca/en/annual-summits/2005-summit/121-medias-variables-etude-de-cas-sur-loeuvre-the-erl-king-de-grahame-weinbren-et-roberta-friedman.html>

Ippolito, Jon. *Death by Wall Label*. 2008.

<http://thoughtmesh.net/publish/printable.php?id=11>

Kinoshita, Suchan. *Untitled*. Inside Installations project documentation.

http://www.inside-installations.org/artworks/artwork.php?r_id=603

Laurenson, Pip. "Authenticity, Change and Loss in the Conservation of Time-Based Media Installations" Autumn 2006. Tate Papers. 10 June 2007.

<http://www.tate.org.uk/download/file/fid/7401>

Marchese, Francis T. "Conserving Digital Art for the Ages." *Media in Transition 7: Unstable Platforms: The Promise and Peril of Transition*. Boston: Massachusetts Institute of Technology. May 2011. 13-15.

Week 14 Detection of Forgeries, Technical Art History, & Material Culture Studies / Museum Education Programs in Abu Dhabi

November 29 (Saturday) Special Tuesday Class

Required Reading:

Caple, Chris. Chapter 6. "Objects as Record (information/education) When?" In *Objects: Reluctant Witnesses to the Past*. Milton Park: Routledge. 2006. 206-224.

Ainsworth, M. W. 2005. From Connoisseurship to Technical Art History: The Evolution of the Interdisciplinary Study of Art. *The Getty Conservation Institute Newsletter* 20(1): 4-10.

http://www.getty.edu/conservation/publications_resources/newsletters/20_1/feature.html

Hermens, E. 2012. Technical Art History: The synergy of art, conservation and science. In *Art History and Visual Studies in Europe: Transnational Discourses and National Frameworks*. (ed.) M. Rampley, T. Lenain, and H. Locher. Leiden: Koninklijke Brill. 151–165. This book is available online through the NYU portal: <https://getit.library.nyu.edu/go/9369578>

Additional Reading:

Blumenthal, R. August 16, 2001. New York Times: “FBI Investigates Complaints Against Lewis Hine Prints.”
<http://query.nytimes.com/gst/fullpage.html?res=9F06E2D8173EF935A2575BC0A9679C8B63>

Caple, Chris. Chapter 1. “Investigating Objects: Theories and Approaches.” In *Objects: Reluctant Witnesses to the Past*. Milton Park: Routledge. 2006. 1-43.

Craddock, P. and S. Bowman. 1991. Chapter 8 “Spotting the Fakes.” In *Science and the Past*. S. Bowman (ed). London: British Museum Press. 141-157.

Galbally, A., A. Kerry, and R. Sloggett. “Art Conservation and Art Fraud: Dissecting the Thin Blue Line.” In *Tradition and Innovation. Advances in Conservation*. A. Roy and P. Smith (eds.) London: International Institute for Conservation. 2000: 73-76.

Getty Conservation Institute. <http://www.getty.edu/conservation/institute/>. Check out this website to gain familiarity with the GCI. Read “Science Department.” Scroll down and read “New Analytical Technologies and Protocols.” Read PDF “New Portable X-Ray Diffraction/X-Ray Fluorescence Instrument (XRD/XRF).”

Harding, E. and A. Oddy. “Leonardo da Vinci’s Cartoon The Virgin and Child with St Anne and St John the Baptist” In A. Oddy (ed.) *The Art of the Conservator*. London: The British Museum. 1992. 28-41.

Hill Stoner, J. 2012. “Turning Points in Technical Art History in American Art.” *American Art* 26:1. Spring 2012. 2–9.

Khandekar, N. “Technical Analysis of Three Paintings Attributed to Jackson Pollock” <http://www.youtube.com/watch?v=dSLO3IRCXbs> (You Tube video). (Also see R. Kennedy “Drip Wars: A Pollock, in the Eyes of Art and Science” New York Times. 4 February 2007, Week in Review Section.

Newman, R. “Authenticating Your Collections.” In A.W. Schultz (Chairman). *Caring for Your Collections*. National Committee to Save America’s Cultural Collections. New York: Harry N. Abrams Inc. 1992. 173-179.

Schorsch, D. and Frantz, J. H. “A Tale of Two Kitties.” *The Metropolitan Museum of Art Bulletin, New Series* 55:3 (Winter, 1997-1998): 16-29. (Available on JSTOR.)

December 2 UAE National Holiday

December 4

Guest lecturer: Ranya Nasser, Head of Education Programs & Initiatives, Abu Dhabi Tourism & Culture Authority (TCA)

Review the following Readings from October 16:

Anderson, David, Martin Storksdieck & Michael Spock. "Understanding the Long-Term Impacts of Museum Experiences." In John Howard Falk, Lynn Diane Dierking, & Susan Foutz (eds.) *In Principle, In Practice: Museums as Learning Institutions*. 2007. Lanham: Altamira Press. 197-215.

Hein, George E. "Museum Education." In Sharon Macdonald (ed.) *A Companion to Museum Studies*. Chichester: Wiley-Blackwell. 2011. 340-352.

Week 15 Student Research Presentations

Due December 11: Research Paper. See description on page 2 of syllabus.

December 9

December 11