

THE CATHOLIC UNIVERSITY OF AMERICA

SCHOOL OF LIBRARY AND INFORMATION SCIENCE

LSC 677, History and Theory of Cultural Heritage Institutions

Spring 2012

Credit Hours: 3

Prerequisites: There are no prerequisites. The instructor recommends that students complete the SLIS core curriculum, or at minimum LSC 553 and LSC 557, before enrolling in LSC 677.

Classroom: Regan 027

Class meets: Wednesdays, 4:00 p.m. – 6:40 p.m. The instructor may arrange some off-site meetings at an alternate time, subject to the convenience of the majority of the students.

Instructor contact information:

Sally Sims Stokes

E-mail 1: stokessally@yahoo.com

E-mail 2: stokes@cua.edu

Phone: 301-585-2270

Office Hours: Please contact the instructor to schedule appointments.

Course Description (from Cardinal Station)

This course provides the 21st-century SLIS-CHIM student with an overview of the history and theory of institutions whose mission is to collect, preserve, organize, interpret, and disseminate information about the cultural heritage, tangible and intangible, and by direct or virtual means. Students will gain a grasp of the purpose and mission of these institutions, from the “cabinet of curiosities” to the virtual collections that cross boundaries among libraries, museums, and archives, as well as cultural organizations that protect and interpret buildings and sites of cultural and historical significance or are dedicated to grass-roots efforts to promote the protection of heritage. The course will cover ethics, collection and curatorial practices, and the visitor/user experience, as well as the meaning of cultural heritage in the global environment.

Instructional Methods: Lecture, discussion, readings, guest lectures, group meetings, individual site visits, guidance in preparing a grant proposal.

Required Texts:

Cameron, Fiona, and Sarah Kenderdine, eds. *Theorizing Digital Cultural Heritage*. MIT Press, 2010.

Alexander, Edward P., and Mary Alexander. *Museums in Motion: An Introduction to the History and Functions of Museums*. 2nd ed. Altamira, 2007.

Karp, Ivan, ed. *Museum Frictions: Public Cultures/Global Transformations*. Duke University Press, 2006.

Kurin, Richard. *Reflections of a Culture Broker*. Smithsonian Institution Press, 1997.

Other Reading materials: See list below. These items will be on e-reserve through the Blackboard site for this course or will be directly accessible through ALADIN.

Course Goals:

The goals of the course are to develop, primarily for the Master's student in Library and Information Science (LIS), a core understanding of the history and theory of cultural heritage organizations and institutions. Students will identify key movements in the history of the various fields of cultural heritage, and comprehend the ongoing discourse and conflicts among theorists of cultural practices regarding the acquisition, conservation, and interpretation of culture and memory, and ethical considerations associated with these practices. Although there will be a certain emphasis on the United States, the course will also cover international organizations, and the missions and concerns of the contributing national alliances and interest groups.

This is a survey course, and the discrete topical units will necessarily be compact. Students are encouraged to express a high level of intellectual curiosity, and to go beyond the assigned readings to expand their understanding of the topics treated in the course.

Goals for Student Learning:

At the conclusion of the course, students will be able to

- articulate broad trends and issues in the cultural heritage profession, primarily during the 20th and 21st centuries
- comprehend that the terms “cultural heritage” and “theory” have different connotations and implications depending on such factors as a practitioner or theorist’s academic discipline, professional orientation, and nationality
- assess how LIS training and expertise correspond to the evolving needs of cultural heritage in both a theoretical and practical sense.
- analyze and critique key theories of cultural heritage institutions
- construct and posit new theories of cultural heritage institutions

Professional Standards and Competencies Addressed:

Note: No one organization has established core competencies in Cultural Heritage Information Management. The following are relevant to the goals of the course:

ARLIS/NA: Professional: Subject knowledge; Collection Management; Shaping the future of the field: http://www.vraweb.org/resources/general/arlis-na_core_competancies.pdf

Student: Definition of a museum; Understanding of museum theory
<http://www.arlisna.org/resources/onlinepubs/informationcomp.pdf>

ICOM: Development of the museum profession; Roles and functions of museums; Issues in museum practices: <http://museumstudies.si.edu/ICOM-ICTOP/comp.htm>

IMLS/CHIPs: *Shared Expertise across Libraries, Archives and Museums; Shaping the Future of the CHI Field.* http://www.ims.gov/assets/1/AssetManager/chips_workshop_report.pdf

Course Requirements: Students are expected to attend all class sessions, read the assigned essays, chapters, and websites, and to participate fully in all discussions.

Written Assignments:

(1) Midterm reflective paper: Each student will choose and analyze one to three reading selections from the first half of the semester and discuss the reading(s) in an essay of 600-750 words. The essay will demonstrate the student's understanding of the theoretical basis of cultural heritage as treated in the readings and the class discussions that will have taken place up to this point in the semester.

(2) Grant proposal to support a symposium:

Cultural heritage information professionals require strong program planning skills. A typical program format for cultural heritage institutions is the symposium. Persuasive proposal writing in support of program planning is a necessary component of the CHIM professional's toolbox. LSC 677 is the designated course in the SLIS-CHIM track for mastering the basics of proposal writing.

Unit 7 in the course schedule covers "Curation of Ideas." Unit 9a in the course schedule, "Performative and Literary Theories," will include a discussion of symposia as vehicles for "performing" ideas about cultural heritage. Taking a cue from Units 7 and 9a, Each LSC 677 student ("prospective grantee") will prepare a two-phase grant proposal requesting support for a hypothetical symposium in which theorists and practitioners would share their ideas and ways of thinking about cultural heritage. The audience for the proposed symposium should include cultural heritage students and professionals, with an emphasis on LIS students who may be in the process of integrating LIS education into a cultural heritage work environment. Each "prospective grantee" will include himself/herself on the symposium program as a theorist and moderator.

(2a) Preliminary (Phase I) grant proposal: Each student will prepare a preliminary grant proposal of 1500-2000 words. The proposal will be submitted to a hypothetical grant funding agency that broadly supports symposia about the history and theory of cultural heritage. Each “prospective grantee” will have wide latitude for selecting a symposium topic, and all “prospective grantees” are encouraged to be creative and imaginative. For Phase I, the instructor will provide grant guidelines and act as Program Officer, offering feedback to the “prospective grantees” to guide them in preparing successful final proposals. The Program Officer may seek peer comments at her discretion.

(2b) Symposium introduction (in class): In the last class session of the semester, each student will take the role of symposium organizer/moderator and briefly introduce his/her symposium program concept to the class. Visuals (PowerPoint, etc.) are welcome but not required. Note: *These presentations will occur before students turn in Final (Phase II) proposals, but within the timeframe during which students will be working on those proposals.*

(2c) Final (Phase II) proposal: Taking into consideration the Program Officer’s feedback on the preliminary proposal, and comments from the class, each “prospective grantee” will develop his/her Phase I proposal into a final (Phase II) proposal of 5000-7500 words. The final proposal will include a background statement, rationale, intended audience, plan of action, projected outcomes, simple budget, biographical statement for each participant, topics to be covered by each participant, and bibliography. The instructor will act as the Final Reviewer for the Phase II proposals.

Grade Assessment for the course:

Class attendance and participation	25%
Assignment 1 (written)	15%
Assignment 2a (written)	20%
Assignment 2b (oral)	10%
Assignment 2c (written)	30%

Letter grade values:

The following structure will be applied to individual assignments and final grades:

93-100	A
91-92	A-
89-90	B+
82-88	B
80-81	B-
70-79	C
<70	F

Examinations: None

Expectations and policies:

Academic honesty: Academic honesty is expected of all CUA students. Faculty are required to initiate the imposition of sanctions when they find violations of academic honesty, such as

plagiarism, improper use of a student's own work, cheating, and fabrication. *If you are unsure about the proper method of quoting or citing sources in order to avoid violating academic honesty policies, please consult with the instructor.*

The following sanctions are presented in the University procedures related to Student Academic Dishonesty (from <http://policies.cua.edu/academicundergrad/integrityprocedures.cfm>): “In the context of graduate studies, the expectations for academic honesty are greater [than those for undergraduate students], and therefore the presumed sanction for dishonesty is likely to be more severe, e.g., expulsion. . . . In the more unusual case, mitigating circumstances may exist that would warrant a lesser sanction than the presumed sanction.”

Please review the complete texts of the University policy and procedures regarding Student Academic Dishonesty, including requirements for appeals, at <http://policies.cua.edu/academicundergrad/integrity.cfm> and <http://policies.cua.edu/academicundergrad/integrity.cfm>

Mobile devices: As a courtesy to the instructor and one's fellow students, please power off and put away all mobile communication devices during class.

Campus resources:

Students who need or desire assistance with expository writing should take advantage of the University's Writing Center in O'Boyle Hall. The instructor will be happy to refer students, or a student may self-refer. <http://english.cua.edu/wc/>

Accommodations for students with disabilities: Please contact Disability Support Services, 202 319-5211, Room 207 Pryzbyla Center) if you have a documented disability and require accommodation. To read about the services and policies, please visit the website:

<http://disabilitysupport.cua.edu>

Any student who feels s/he may need an accommodation based on the impact of a disability should contact the instructor privately to discuss specific needs.

Course Readings:

Appiah, Kwame Anthony. “Whose Culture Is It?” in James Cuno, ed., *Whose Culture: The Promise of Museums and the Debate Over Antiquities*. Princeton: Princeton University Press, 2009, 71–86.

Bal, Mieke. “The Genius of Rome: Putting Things Together.” *Journal of Visual Culture* 1 (2002): 25–45.

<http://ejournals.ebsco.com.proxycu.wrlc.org/Article.asp?ContributionID=2172466>

Casey, Valerie. “The Museum Effect.” Paper Presented at ICHIM 03, The Louvre, Paris, 2003.

http://www.valcasey.com/thesis/thesis_effect.html

Chusid, Jeffrey. “Historic Preservation: Preservation in the Progressive City: Debating History and Gentrification in Austin.” *Next American City*, Fall 2006, online at

<http://tinyurl.com/3js48a3>

Cook, Terry, and Joan M. Schwartz. "Archives, Records, and Power: From (Postmodern) Theory to (Archival) Performance." *Archival Science* 2 (2002): 171–185.

<http://ejcontent.ebsco.com/proxycu.wrlc.org/ContentServer.aspx?target=http%3A%2F%2Fwww.springerlink.com%2Findex%2F753754P0847N7671.pdf>

Dana, John Cotton. *The New Museum*. Woodstock: Elm Tree Press, 1917. Available as a Google eBook, <http://tinyurl.com/3kpvnw5>

DiGiovine, Michael A. "World Heritage as a Revitalization Movement." In Laurent Bourdeau and Mike Robinson, eds. *World Heritage and Tourism: Global and Local Relations*. London: Routledge (forthcoming 2011). [DiGiovine 1]

DiGiovine, Michael A. "Preserving the Past: The Heritage-Scape and Historic Preservation." In DiGiovine, *The Heritage-Scape*. Lanham: Rowman & Littlefield, 301–340. [DiGiovine 2]

Doerr, M. "The CIDOC CRM – an Ontological Approach to Semantic Interoperability of Metadata." 2003. [CIDOC is ICOM's International Committee for Documentation.]

http://www.cidoc-crm.org/docs/ontological_approach.pdf

Edwards, Julia Biando, and Stephan P. Edwards. "Culture and the New Iraq: The Iraq National Library and Archive, 'Imagined Community,' and the Future of the Iraqi Nation." *Libraries and the Cultural Record* 43 (2008), 327-42.

Eagle, Audra. "LAM Convergence Archive." *Touchable Archives* [blog],

<http://librarchivist.wordpress.com/category/lam-convergence/>

Twitter: <https://twitter.com/#!/librarchivist>

Given, L. M., & McTavish, L. "What's Old is New Again: The Reconvergence of Libraries, Archives and Museums in the Digital Age." *Library Quarterly* 80 (2010): 7–32.

Hoberman, Ruth. "The Mind Behind the Museum," in *Museum Trouble: Edwardian Fiction and the Emergence of Modernism*. Charlottesville: University of Virginia, 2011, 52–77.

Jackson, Melanie Lynn. *The Principles of Preservation: The Influences of Viollet, Ruskin and Morris on Historic Preservation*. M.A. Thesis, Oklahoma State University, 2006.

Kjeldbæk, Esben. "What is the Power of the Object?" in *New Thinking: Rules for the (R)evolution of Museums*. Edinburgh: MuseumsEtc, 92–116.

Koolhaas, Rem. "Preservation is Overtaking Us." *Future Anterior* 1 (2004): 1.

Koziol, Christopher. "Historic Preservation Ideology: A Critical Mapping of Contemporary Heritage Policy Discourse." *Preservation Education & Research* 1 (2008): 41–50.

Lange, Alexandra, and Mark Lamster. "Lunch with the Critics: 'Cronocaos.'" *Places: Forum of Design for the Public Realm*. *Design Observer*, June 2, 2011
<http://places.designobserver.com/feature/cronocaos/27628/>

Mast, Erin C. "A New Model of Historic House Interpretation." In *Museums of Ideas: Commitment and Conflict* (MuseumsEtc., 2011).

Merritt, Elizabeth. "One Potential Future for Museums, Archives, Libraries." American Association of Museums, Center for the Future of Museums, March 8, 2010.
<http://futureofmuseums.blogspot.com/2010/03/one-potential-future-for-museums.html>

Moghadam, Valentine M., and Dilek Elveren. "The Making of an International Convention: Culture and Free Trade in a Global Era." *Review of International Studies* 34 (Oct., 2008), 735–753. Stable URL: <http://www.jstor.org/stable/40212500>

Ogden, S. "Understanding, Respect, and Collaboration in Cultural Heritage Preservation: A Conservator's Developing Perspective." *Library Trends* 56 (2007) 275–87.

Ryan, Chris, and Opal Higgins. "Experiencing Cultural Tourism: Visitors at the Maori Arts and Crafts Institute, New Zealand." *Journal of Travel Research* 44 (2006): 308–17.
<http://ejournals.ebsco.com.proxycu.wrlc.org/Article.asp?ContributionID=8268261>

Sankowski, Edward. "Ethics, Art, and Museums." *Journal of Aesthetic Education* 26 (1992), 1–15. Stable URL: <http://www.jstor.org/stable/3333009>

Schmitt, Thomas M. "Global Cultural Governance. Decision-Making Concerning World Heritage between Politics and Science." *Erdkunde* 63 (2009), 103–121.
Stable URL: <http://www.jstor.org/stable/25648197>

Sweeney, Shelley. "The Ambiguous Origins of the Archival Principle of 'Provenance.'" *Libraries and the Cultural Record* 43 (2008), 193–213.

Wareham, Evelyn. "From Explorers to Evangelists: Archivists, Recordkeeping, and Remembering in the Pacific Islands." *Archival Science* 2 (2002), 187–207.
<http://ejscontent.ebsco.com.proxycu.wrlc.org/ContentServer.aspx?target=http%3A%2F%2Fwww.springerlink.com%2Findex%2FX70X8Q3623711V0R.pdf>

Wood, Anthony. "Musæm Ashmoleanum, Oxon [1683]." In Andrew Clark, ed., *The Life and Times of Anthony Wood, Antiquary of Oxford*, Oxford Historical Society at the Clarendon Press, vol. 3, 1891, 54–56.

Zorich, D. M., G. Waibel, and R. Erway. *Beyond the Silos of the LAMs: Collaboration Among Libraries, Archives and Museums*. Dublin: OCLC Research, 2008.
<http://www.oclc.org/research/publications/library/2008/2008-05.pdf>

Websites. *The Instructor will assign some or all of these sites in connection with weekly lecture and discussion topics.*

1. *The American Association for State and Local History*, <http://aaslh.org/>
2. *The American Association of Museums: Code of Ethics for Museums; Ethical Guidelines.* <http://www.aam-us.org/museumresources/ethics/index.cfm>
3. “Committee on Archives, Libraries and Museums (CALM).”
<http://www.ala.org/ala/aboutala/offices/library/CALM/alasaaaammjointcommittee.cfm>
Twitter: <http://twitter.com/#!/calmcte>
4. *Cronocaos* [exhibition], <http://www.newmuseum.org/exhibitions/441>
5. DOCOMOMO, <http://www.docomomo.com>
6. *E-corpus Digital Library*, <http://www.e-corpus.org/index.php>
7. *The Institute of Museum and Library Services*, <http://www.ims.gov>
Twitter: http://twitter.com/#!/US_IMLS
8. *The International Conference on Asian Digital Libraries*,
<http://www.icadl.org/index.html>
9. *The International Council on Monuments and Sites: Ethical Commitment Statement for Members*, http://www.international.icomos.org/ethic_eng.htm
10. *The Medici Archive Project*, <http://www.medici.org/>
11. *The Online Archive of California*, <http://www.oac.cdlib.org/>
12. UNESCO. *Convention for the Safeguarding of Intangible Cultural Heritage* (2003).
http://www.unesco.org/culture/ich_convention/index.php?pg=00006.
13. UNESCO. World Heritage Convention. *Convention Concerning the Protection of the World Cultural and Natural Heritage* (1972). <http://whc.unesco.org/en/conventiontext>

Required Technologies: The following capabilities are required for course delivery:
Blackboard; standard CUA software; CUA library and information system accounts; high speed internet access.

Course schedule: Spring 2012 [topics, guest speakers, and readings subject to change]

DATE	UNIT AND TOPIC	ASSIGNMENTS
Jan. 11	UNIT 1a: Theory of Ownership of Culture and Patrimony	Read Appiah; Dana
Jan. 18	UNIT 1b: Theory of Antiquities and Repatriation	Read Edwards.
Jan. 25	UNIT 2: History & Theory of U.S. Cultural Heritage Institutions, State, Local, and National	Read Alexander 1-19; Chusid; Kurin 29-70; Web 1, 2.
Feb.1	UNIT 3: History of the Theoretical & Ethical Framework of the UNESCO World Heritage. <i>GUEST speaker TBA.</i>	Read Schmitt; Moghadam; DiGiovine (1); Edwards; Web 9, 13.
Feb. 8	UNIT 4: Ethics & Theory of Protecting Folk and Indigenous Cultures.	Read Wareham; Ryan & Higgins; Kurin 109-137 & 218-238; Web 12.
Feb. 15	UNIT 5: Ethics & Theory of the Collection, Care, and Curation of Physical Objects and Documents	Read Wood; Ogden; Sweeney; Kjeldbæk; Sankowski; Alexander 113-138 & 187-256; Web 2.
Feb. 22	UNIT 6: Theory of Buildings and Sites as Elements of Cultural Heritage	Read Lange; Koolhaas; Web 4; DiGiovine (2); Jackson; Koziol.
Feb. 29	UNIT 7: Theory of the Curation of Ideas, Memory and Meaning. <i>GUEST speaker TBA</i>	Assignment 1 due Read Bal; Mast ; Kurin 71-82; Web 12.
Mar. 7	<i>Spring Recess: Class will not meet</i>	
Mar. 14	UNIT 8: Lacanian and Foucauldian Theory in the Cultural Heritage Experience	Read Karp (Bennett), 46-69; Casey
Mar. 21	UNIT 9a: Performative and Literary Theories of Cultural Heritage Management in LAMs	Read Cook; Karp (Myers), 504-535.
Mar. 21	UNIT 9b: Representations of Cultural Heritage Institutions in Literature and the Performing Arts	Read Hoberman
Mar. 28	UNIT 10: History and Theory of LAM Convergence	Assignment 2a due Read Merritt; Given et al.; Cameron, chapters 8, 12.
Apr. 4	UNIT 11: History and Theory of Virtual LAM Collaboration as a Tool for Enhanced Access	Read Eagle (selected entries TBD); Zorich et al.
Apr. 11	UNIT 12: Theory of Curation of Online Collections and Exhibitions. <i>GUEST speaker TBA</i>	Read Doerr; Cameron, chapter 9
Apr.18	STUDENT PRESENTATIONS (Assignment 2b)	
May 1	Assignment 2c [Final Papers (Proposals)] due	

The instructor reserves the right to make changes to this syllabus.