
London Museums: Introduction to British Museology, Society and Culture

COURSE DESIGNATOR LNDN 3243

LANGUAGE OF INSTRUCTION English

NUMBER OF CREDITS 3

COURSE DESCRIPTION

In the early twenty-first century, museums are becoming increasingly more relevant to all parts of society, exhibition displays are often controversial and politically charged. This course is an introduction to both British society, culture and museology. The course considers museums as reflections of the British psyche, unique cultural constructs that help us understand 'Britishness'. We will also be looking at museums as institutions of "global" heritage in the context of a global city, with a unique British perspective. As an introduction to museology, the course will look at the development of the modern museum and its operation, as well as interrogate the different types of museums. We will look at the impact British history, society and politics have had on London museums, their creation and their day to day operations and audiences. Taking advantage of our location, we will do field work in eight different museums, from the famous and vast 'global' British Museum to the small and privately-owned Saatchi Gallery.

Students will analyze the ways in which imperialism and its legacy, as well as Britain's global relationships have influenced museum development and how this gives rise to the politics of patrimony. We will look at questions of cultural appropriation and the political debate on repatriation versus protection. This debate has recently been energized by the depredations of IS on what many would call the global heritage of Iraq and Syria. We will also be looking at material culture and what it says about individuals and society. Students will examine the choices, ethics and political and social meanings of both creating material culture and collecting it, and the ethics of preservation and restoration. While the creation of material culture has specific psychological, social and often political meanings; collecting, preserving and displaying one particular object involves a very complex decision-making process which is influenced by the cultural values of the decision maker. We will examine, for example, the impact of the Classical period on British society in the past and present, its importance to class and education in Britain, and how this is reflected in museum collections. Students will also look at the complex decision making of conservators and restorers. These decisions have social and political impact, choosing to emphasize one period and use over another. The course will also look closely at decision makers and their role in the museum industry, the origins of museums from individuals to trade exhibitions and current museum professionals, as well as the impact museum audiences have on the work of museums. Students will also examine the impact of communities on museum development, on exhibition creation, how engaged museums are with their communities, and how the unique diversity of London is reflected (or not) in its museums.

COURSE OBJECTIVES

Students are encouraged to understand contemporary British culture and society through their own observations and travel experiences in the UK, which are subsequently integrated into class discussions and assessment. Through seminar discussions, field classes, and the interpretation of a variety of sources including site visits and secondary texts, students will further develop their analytical skills and ability to engage in critical debate. Written work will enable students to conduct research, and devise complex arguments. Presentations will allow them to present their findings to the class. The course better enables students living in London critically to understand the cultures in which there are immersed.

Students will be able to:

- a. Acquire an understanding of the theory, history and organization of museums
- b. Learn to interpret material culture and critically evaluate museum exhibitions
- c. Discuss critically, in written and oral forms, current issues in museum missions, representation of the past, interpretation of cultural objects, and the role of museums in society

- d. Recognize, describe and interpret examples of the impact of globalization on London museums, society and culture from their examination of relevant written texts and through their exploration and analysis of the museums of their host city, which make an important part of their urban environment.
- e. Reflect on the differences and similarities between the social dynamics of their home and host communities as reflected in museums and be able to describe and interpret these through their writing.
- f. Understand concepts of, and implications of, the realities of diversity, power, privilege and inequality in urban environments and their expressions in the contemporary urban museum.

METHODOLOGY

Half of the classes will take place in the academic center; the other half will take place in selected museums. Teaching will include oral and written exercises based on specific galleries, displays and/or objects. There will also be demonstrations and discussions of museum functions, such as outreach work, conservation etc., as well as wider ranging discussion of the topics and readings assigned.

FIELD COMPONENTS

CAPA provides the unique opportunity to learn about the city through direct, guided experience. Participation in field activities for this course is required. You will actively explore the Global City in which you are currently living. Furthermore, you will have the chance to collect useful information that will be an invaluable resource for the essays/papers/projects assigned in this course.

The assigned field component(s) are:

8 museum visits. Please see details in the weekly course schedule below. Students are also strongly encouraged to participate in co-curricular program activities. In order to be more familiar with London, the following are suggested:

- Southbank Walking Tour
- Camden and Primrose Hill Walking Tour
- Brixton Tour
- Borough Market
- Abbey Rd and Regents Park Tour
- Hampstead Heath and Village

COURSE PREREQUISITES

A serious interest in learning about museums and London; enthusiasm for the subject; an ability to use one's eyes and do academic work in a gallery setting, combined with a commitment to consult and read recommended texts.

REQUIRED READINGS/ MATERIALS

REQUIRED READINGS

Course materials are available on CANVAS. See details of readings in the weekly schedule below.

RECOMMENDED READINGS

ALL EBOOKS ARE AVAILABLE VIA THE SUNY OSWEGO ON-LINE LIBRARY

Whitaker A 2009 *Museum Legs*, Tucson

[Mimi Zeiger](#) 2005 *New museums: contemporary museum architecture around the world* New York

Gary Edson and David Dean 1994 *The Handbook for Museums London and New York*

Boylan P (ed.) 1992 *Museums 2000: Politics, People, Professionals and Profit*, London

Ambrose T. and Paine C. 2005 *Museum Basics*, New York

Alexander and Alexander, 2008, *Museums in Motion*, London and New York

Bennet T 1995 *The Birth of the Museum: History, Theory, Politics*, New York

- Storrie, Calum. *Delirious Museum*, I.B.Tauris, 2014. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=677078>.
- Companion to Museum Studies*, edited by Sharon Macdonald, Wiley, 2008. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=284278>.
- Walhimer, Mark. *Museums 101*, Rowman & Littlefield Publishers, 2015. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=2075615>.
- Wells, Marcella, et al. *Interpretive Planning for Museums*, Taylor and Francis, 2013. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=1127616>.
- Norris, Linda, and Rainey Tisdale. *Creativity in Museum Practice*, Taylor and Francis, 2013. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=1517499>.
- The Museum Is Open*, edited by Lars Blunck, et al., De Gruyter, 2014. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=1130397>.
- Museums and Truth*, edited by Annette B. Fromm, et al., Cambridge Scholars Publishing, 2014. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=1819196>.
- Bitgood, Stephen. *Attention and Value*, Taylor and Francis, 2013. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=1187037>.
- Creating Authenticity*, edited by Alexander Geurds, and Broekhoven, Laura Van, SIdestone Press, 2013. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=1610036>.
- Falk, John H, and Lynn D Dierking. *The Museum Experience Revisited*, Taylor and Francis, 2012. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=1104662>.
- Letting Go?*, edited by Bill Adair, et al., Left Coast Press, 2011. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=767292>.
- Hoberman, Ruth. *Museum Trouble*, University of Virginia Press, 2011. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=3444052>.
- Crimm, Walter L., et al. *Planning Successful Museum Building Projects*, AltaMira Press, 2009. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=466811>.
- Ronchi, Alfredo M.. *eCulture*, Springer Berlin Heidelberg, 2009. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=429124>.
- Kirshenblatt-Gimblett, Barbara. *Destination Culture : Tourism, Museums, and Heritage*. University of California Press, 1998. EBSCOhost, login.ezproxy.oswego.edu/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=6908&site=ehost-live&scope=site.
- Fopp, Michael. *Managing Museums and Galleries*, Taylor and Francis, 1997. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=166728>.
- Mclean, Fiona. *Marketing the Museum*, Taylor and Francis, 1996. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=166763>.

Hooper-Greenhill, Eilean. *Museums and Their Visitors*, Taylor and Francis, 1994. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=178530>.

Towards the Museum of the Future, edited by Roger Miles, and Lauro Zavala, Taylor and Francis, 1994. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=169134>.

Hooper, Greenhill, Eileen. *Museums and the Shaping of Knowledge*, Taylor and Francis, 1992. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=170020>.

Objects of Knowledge, edited by Susan Pearce, and Professor Susan Pearce, Bloomsbury Publishing PLC, 2010. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=564288>.

MATERIAL CULTURE

Woodward I. 2007 *Understanding Material Culture*, London

Boardman, John, et al. *On the Fascination of Objects*, Oxbow Books, 2016. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=4558058>

Wood, Elizabeth, and Kiersten F Latham. *The Objects of Experience*, Taylor and Francis, 2013. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=1520830>.

COLLECTIONS AND COLLECTING

Pearce S. 1995 *On Collecting: an Investigation into Collecting in the European Tradition* London

Silver, Sean. *The Mind Is a Collection*, University of Pennsylvania Press, Inc., 2016. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=4321845>

Interpreting Objects and Collections, edited by Susan Pearce, Taylor and Francis, 1994. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=169958>.

CONSERVATION AND RESTORATION

Caple C. 2003 *Conservation Skills: Judgment, Method, and Decision Making*, London

Keene S 2002 *Managing Conservation in Museums* London and New York

[Vinas](#) SM 2005 *Contemporary Theory of Conservation* Oxford

MUSEUM ETHICS AND HERITAGE

Hoffman B 2006 *Art and Cultural heritage: Law, Policy and Practice*, Cambridge

Indigenous Notions of Ownership and Libraries, Archives and Museums, edited by Camille Callison, et al., De Gruyter, 2016. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=4595483>.

Atkinson, Jeanette. *Education, Values and Ethics in International Heritage*, Taylor and Francis, 2014. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=1564273>.

Cuno, James. *Who Owns Antiquity?*, Princeton University Press, 2011. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=726050>.

Nafziger, J. A., and Ann M. Nicgorski. *Cultural Heritage Issues*, BRILL, 2009. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=635069>.

MUSEUMS AND COMMUNITIES

Crooke E.M. 2008 *Museums and Community: Ideas, Issues and Challenges*, New York

Democratising the Museum, edited by Pille Runnel, and Pille Pruulmann-Vengerfeldt, Peter Lang GmbH, Internationaler Verlag der Wissenschaften, 2014. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=1666226>.

Golding V 2013 *Museums and Communities: Curators, Collections and Collaboration* London and New York

Alivizatou, Marilena. *Intangible Heritage and the Museum*, Taylor and Francis, 2016. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=990653>

MUSEUM EDUCATION AND OUTREACH

Lord B 2007 *The Manual of Museum Learning*, Plymouth

Research Informing the Practice of Museum Educators, edited by David Anderson, et al., Sense Publishers, 2015. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=4396498>.

Beyond Pedagogy, edited by Brenda Trofanenko, Sense Publishers, 2014. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=4557127>.

Democratising the Museum, edited by Pille Runnel, and Pille Pruulmann-Vengerfeldt, Peter Lang GmbH, Internationaler Verlag der Wissenschaften, 2014. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=1666226>.

It's all Mediating, edited by Kaija Kaitavuori, et al., Cambridge Scholars Publishing, 2013. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=1819185>.

Hein, George E. *Progressive Museum Practice*, Taylor and Francis, 2012. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=989194>.

Hein, George E.. *Learning in the Museum*, Taylor and Francis, 1998. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=164934>.

ART MUSEUMS

McCarthy K.F. 2005 *A Portrait of the Visual Arts: Meeting the Challenges of a New Era*, Santa Monica

New Collecting: Exhibiting and Audiences after New Media Art, edited by Beryl Graham, Taylor and Francis, 2014. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=1652953>.

van, Saaze, Vivian. *Installation Art and the Museum*, Amsterdam University Press, 2013. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=1773756>

Salzmann, James, Mr, and Charlotte, Ms Appleyard. *Corporate Art Collections*, Ashgate Publishing Ltd, 2012. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=1019387>.

Woodson-Boulton, Amy. *Transformative Beauty*, Stanford University Press, 2012. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=827716>.

Issues in *Curating Contemporary Art and Performance*, edited by Judith Rugg, and Michèle Sedgwick, Intellect Books Ltd, 2007. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=329916>.

SCIENCE AND NATURAL HISTORY MUSEUMS

Durant J (ed.) 2003 *Museums and the Public Understanding of Science*, London

Understanding Interactions at Science Centers and Museums, edited by Eva Davidsson, and Anders Jakobsson, Sense Publishers, 2012. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=3034692>.

Barnes, Richard, et al. *Animal Logic*, Princeton Architectural Press, 2009. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=3387462>.

HISTORY AND ANTHROPOLOGY MUSEUMS

Making Histories in Museums, edited by Gaynor Kavanagh, Bloomsbury Publishing, 2005. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=436627>.

Ames, Michael M.. *Cannibal Tours and Glass Boxes*, UBC Press, 1992. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=3412250>.

Ostow R. (ed.) 2008 *(Re)visualizing National History: Museums and National Identities in Europe in the New Millennium*, Toronto

GRADING

CAPA PROGRAM AND INSTRUCTOR POLICY

The faculty expects from its students a high level of responsibility and academic honesty. Because the value of an academic course depends upon the absolute integrity of the work done by the student, it is imperative that a student demonstrate a high standard of individual honor in his or her scholastic work and class behavior. This means to gain full attendance you must attend all classes, you must not be late (unless with a valid reason) and you must be respectful of the professor and of other students by not talking/whispering in class when others are talking or presenting. Persistent lateness or lack of attention in class, i.e., reading materials other than the work assigned, may result in a low or zero grade for participation, and possible referral to the CAO. **No electronic equipment will be used in class**, including laptops, phones, ipods, cell phones, etc, unless you have written permission from the Chief Academic Officer prior to the course. If you are caught using any electronic equipment, you may receive a zero grade for participation.

Plagiarism will be dealt with very seriously, and will be referred to the Chief Academic Officer in London. You may receive an F for the course. If all work is not submitted by the end of the program, you will receive an F for the course.

CLASS PARTICIPATION AND ATTENDANCE

Attendance at all classes is mandated by CAPA; students who miss a class without permission from CAPA’s Chief Academic Officer will have their grade for the course lowered. Informed participation is expected in every class, so students must have read the full assignment carefully before coming and be ready to discuss it if called upon. At any meeting there may be a brief, pass-fail two-minute quiz on some utterly obvious fact in the assigned reading. Students will also be asked to complete informal in-class writing assignments on a regular basis, which will require them to demonstrate their familiarity with the assigned materials. Students who repeatedly demonstrate unsatisfactory performance on these quizzes and exercises will be penalized in the participation grade.

CRITERIA FOR GRADING AND GRADING STANDARDS

Grading Rubric		
A	93+	Achievement that is outstanding relative to the level necessary to meet course requirements.
A- B+	90-92 87-89	Achievement that is significantly above the level necessary to meet course requirements.
B- C+	83-86 80-82 77-79	Achievement that meets the course requirements in every respect.
C C- D+	73-76 70-72 67-69	Achievement that is worthy of credit even though it fails to meet fully the course requirements.
D F	60-66 <59	Represents failure (or no credit) and signifies that the work was either (1) completed but at a level of achievement that is not worthy of credit or (2) was not completed and there was no agreement between the instructor and the student that the student would be awarded an I.

GRADING FOR ASSIGNMENTS

Seminar participation	20%
Oral presentation	10%
Midterm take home test	20%
Essay	20%
Museum review	30%
Overall grade	100%

ASSESSMENT DETAILS

Seminar participation (20% of the final grade)

Weekly class seminars will allow students the opportunity to discuss and analyse a wide range of topics based on assigned readings and field studies. Regular participation in seminar discussion is a vital component of the course. Students are expected to have completed the readings prior to each class as well as the gallery exercises and to contribute to the discussion in an informed manner. Gallery work will involve completing exercise sheets reviewing and analysing both particular aspects of the museum, such as outreach, the museum in general or a specific gallery or display. The exercise sheets include questions that need to be answered or data that must be entered into a table. Completed gallery work sheets will be used for seminar discussion and will be assessed as part of your participation grade.

Oral presentation – 10-15 minutes (10% of the final grade)

Critically analyze a chosen museum's website. The website is your primary source (not the museum itself), but you can use secondary sources in your research and analysis. You should discuss the type of museum, its mission statement, its intended audience, and the website's overall effectiveness.

You must choose the website of a museum you haven't visited before. You may do the work on the websites of any of the museums we will visit, but only **before** we have visited them. Please make sure, should you decide to do this presentation on a museum we will be visiting, that the presentation takes place **before** the visit. You may also do the presentations on other London museums we will not be visiting during the course. The assignment is on the website only, do **not** visit the museum for this presentation.

Please see a list of recommended museums for the oral presentation/museum review at the end of the section. You may choose another museum in London that interests you, but your instructor must approve it.

Midterm take home test (20%)

This will consist of five short answer questions. The questions will be taken home after class and submitted during the next class.

A choice of essay – 1,500 words (20% of final mark)

Choose one of the following essay questions:

1. Why do museums matter?

You will need to discuss the nature and functions of the museum and provide clear analysis on the importance of these functions. You may draw on the authors we have read and the museums you've visited, as well as any independent research and your own opinions, ideas and interests.

2. What rights do communities have to their heritage? Should that effect the work of museums?

To answer this question, you will need to look into the terms ‘museum’, ‘heritage’, ‘community’ and ‘stakeholders’. You should consider communities, of which you are or have been a stakeholder, then do a brief analysis of one of these communities. Do you think members would be upset if their heritage were misrepresented by outsiders or if they weren’t consulted about it? Has that ever happened? If so, what reaction did they have? If not, what reaction do you think they would have? Do you think that this reaction (real or conjuncture) should affect the mission and work of museums? Why? You may draw on the authors we have read and the museums you’ve visited, as well as independent research and your own opinions, ideas and interests.

3. ‘Collecting is a pathological human condition’. Do you agree?

You will examine the activity of collecting using academic texts and your own impressions of collections. You may use the widest definition of collections and collecting to include bottle cap and napkin collections as well as established professional collections that later become museums. It may be helpful to compare ‘collecting’ with ‘hoarding’, as well as to discuss the term ‘pathological’ and how it may or may not apply to the collecting process.

In your research for the paper, use field observations whenever possible (gallery evaluations and exercise sheets) as well as the recommended reading and books for the topic you are discussing, but also be sure to conduct independent research in the **SUNY Oswego on-line library**, use between three and five academic/professional secondary sources. Resource selection and use will be assessed as part of your final mark.

Museum review - 2,000 words (30% of final mark)

Select a London museum. See list of recommended museums below. As in the oral presentation above, you may choose another museum in London that interests you, but you your instructor must approve it.

Be sure you will have access to enough sources to conduct the research. Investigate primary and secondary sources to gather information about the institution’s mission, history, role in its community over time, and the nature of its collections, exhibitions, and programs.

Analyze and comment on the following:

- The type of museum, its mission statement, its intended audience
- The architecture of the building and the structure of the interior galleries. Use images and floor plans as much as possible. Are the architecture and interior structure suitable to the mission of the museum? What do they say about the museum, its history, and its interests and priorities?
- The history of the museum. How has the history of the museum affected its development into the museum it is today?
- Type and style of museum presentation and display. Is it effective? Does it fit its mission? Could it be improved and how?
- Object-based learning. What educational activities and/or outreach take place? Are these in line with the mission of the museum? Can you suggest an improvement?
- The institution’s impact and relevance on its community. (Depending on the context of the museum, you can define “community” however you want – the local community, descendant community, the museum profession, the discipline (art, history, etc.), the nation, the industry, etc.

In your research for the paper, use field observations whenever possible (gallery evaluations, exercise sheets and gallery interviews) as well as the recommended reading and books for the topic you are discussing, but also be sure to conduct independent research in the **SUNY Oswego on-line library**, use between five and eight academic/professional secondary sources. Resource selection and use will be assessed as part of your final mark.

Recommended Museums

British Museum
 British Library
 Science Museum
 Natural History Museum
 Petrie Museum of Egyptology
 Victoria and Albert Museum
 National Gallery
 Tate Modern
 Tate Britain
 Jewish Museum in Camden
 Saatchi Gallery
 London Zoo
 Sion House
 Kenwood House
 Kew Gardens
 Imperial War Museum and Churchill War Rooms
 RAF Museum
 Horniman Museum
 Sir John Soane's Museum
 National Maritime Museum
 The Wallace Collection
 Royal Observatory Greenwich

COURSE CONTENT

Part One: The History and Development of the Contemporary Museum

WEEK 1	
Lesson Number / title	Introduction to course goals and structure
Meeting time and Venue	Academic Centre
In—class activity	Overview of museum studies; how we think about museums and why they matter; clips from “Night at the Museum” will be used as illustration
Out—of—class activity	
Readings	
Assignments	
Notes	

WEEK 2	
Lesson Number / title	British Museum visit
Meeting time and Venue	British Museum, King Edward entrance on Montague Place
In—class activity	Our visit will cover two important topics: The ethics of heritage and material culture. We will visit and discuss controversial galleries and displays in the museum. We will also look and handle material culture, the basis of all museums. Work will include an introductory lecture, discussion and object handling session and exercises.
Out—of—class activity	

Readings	<p>The British Museum Website - General History: http://britishmuseum.org/about_us/the_museums_story/general_history.aspx</p> <p>The British Museum - Parthenon Sculptures: http://britishmuseum.org/about_us/news_and_press/statements/parthenon_sculptures.aspx</p> <p>Elginism, various articles and authors: http://www.elginism.com/</p> <p>Woodward I. 2007 <i>Understanding Material Culture</i>, London, pp. 3-16</p>
Assignments	
Notes	

WEEK 3	
Lesson Number / title	Who owns the past and introduction to material culture
Meeting time and Venue	Academic Centre
In—class activity	Discussion of cultural property, cultural patrimony and representation as well as principles of material culture.
Out—of—class activity	
Readings	<p>“Museum items can't be seized to pay Iran judgment” newspaper article</p> <p>Hoffman B 2006 <i>Art and Cultural heritage: Law, Policy and Practice</i>, Cambridge, pp. 1-85</p> <p>Gary Edson and David Dean, <i>The Handbook for Museums</i>, 1994, pp. 238-258 (Chapter 17)</p> <p>Wood, Elizabeth, and Kiersten F Latham. <i>The Objects of Experience</i>, Taylor and Francis, 2013, pp. 9-22</p>
Assignments	
Notes	Students MUST bring to class the exercise sheets and notes they made during the BM visit as well as the readings for week 2 & 3.

WEEK 4	
Lesson Number / title	Saatchi Gallery visit
Meeting time and Venue	Saatchi Gallery entrance.
In—class activity	Introduction to Charles Saatchi and the history of the Saatchi Gallery. Gallery exercises and discussions on collections, collecting and the movement from private collection to a public museum using the unique example of the Saatchi Gallery. We will try to define the Saatchi: Is it still a private collection or a public museum?
Out—of—class activity	It is strongly recommended that students visit the Sir John Soane’s museum, an outstanding example of a private collection giving insight into the collector’s state of mind.
Readings	<p>The Saatchi Gallery - Introduction: http://www.saatchigallery.com/gallery/intro.htm</p> <p>“Charles Saatchi: the man who reinvented art” newspaper article</p> <p>Sir John Soane Museum – History: http://www.soane.org/about/our-history</p>
Assignments	
Notes	

WEEK 5	
Lesson Number / title	From collecting to the public museum
Meeting time and Venue	Academic Centre
In—class activity	Discussion of collections, collecting and museum development.
Out—of—class activity	
Readings	<p>Pearce S. 1995 <i>On Collecting: an Investigation into Collecting in the European Tradition</i> London, pp. 3-35</p> <p>Silver, Sean. <i>The Mind Is a Collection</i>, University of Pennsylvania Press, Inc., 2016, pp. 1-20</p> <p>Abt J. 2006 “The Origins of the Public Museum” in (Macdonald S ed.) <i>A Companion to Museum Studies</i>, Oxford, pp. 115-134</p> <p>Bennet T 1995 <i>The Birth of the Museum: History, Theory, Politics</i>, New York, pp. 17-58</p>
Assignments	
Notes	Students MUST bring to class the exercise sheets and notes they made during the museum visit as well as the readings for weeks 4 & 5.

Part Two: Functions and Operations of the Contemporary Museum

WEEK 6	
Lesson Number / title	Wallace Collection visit
Meeting time and Venue	Wallace Collection main entrance
In—class activity	Introduction to the Wallace collection and gallery exercise. Talks and demonstrations by museum professionals on conservation and restoration as well as education and outreach.
Out—of—class activity	
Readings	<p>The Wallace Collection – History http://www.wallacecollection.org/thecollection/historyofthecollection</p> <p>The Wallace Collection – Conservation http://www.wallacecollection.org/thecollection/conservation</p> <p>The Wallace Collection – Learning http://www.wallacecollection.org/ms/learn/</p>
Assignments	Mid-term take home test
Notes	

WEEK 7	
Midterm break	

WEEK 8	
Lesson Number / title	Museum conservation, restoration and learning
Meeting time and Venue	Academic Centre

In—class activity	Discussion of important museum functions: conservation, restoration and outreach and education.
Out—of—class activity	
Readings	Caple C. 2003 <i>Conservation Skills: Judgment, Method, and Decision Making</i> , London, pp. 46-89 Ambrose T. and Paine C. 2005 <i>Museum Basics</i> , New York 118-133 Hein GE, “Museum Education” in (Macdonald S ed.) <i>A Companion to Museum Studies</i> , Oxford, pp. 340-352 Lord B 2007 <i>The Manual of Museum Learning</i> , Plymouth, pp. 5-27
Assignments	
Notes	Students MUST bring to class the exercise sheets and notes they made during the museum visit as well as the readings for weeks 6 & 7.

WEEK 9	
Lesson Number / title	Jewish Museum in Camden visit
Meeting time and Venue	Entrance of the Jewish museum in Camden
In—class activity	Introduction to the Jewish Museum by museum volunteer, gallery work on the museum, display strategies and the community served by the museum. Students are encouraged to talk to the museum guides and audience to explore the connection between the museum and the Jewish community and critically analyse the way the museum has chosen to display its materials.
Out—of—class activity	
Readings	The Jewish Museum - History http://www.jewishmuseum.org.uk/history The Jewish Museum - Events http://www.jewishmuseum.org.uk/whats-on Susan Ashley, “Museum Volunteers: Between Precarious Labour and Democratic Knowledge Community” (chapter 7) <i>Cultural Policy, Work and Identity</i> , edited by Jonathan Paquette, Taylor and Francis, 2012.
Assignments	
Notes	

WEEK 10	
Lesson Number / title	Museum presentation and communities
Meeting time and Venue	Academic Centre
In—class activity	Discussion of basic museum presentation and display as well as the role of communities in museum work.
Out—of—class activity	
Readings	Ambrose T. and Paine C. 2005 <i>Museum Basics</i> , New York 118-133 AND 134-170 Crooke E.M. 2008 <i>Museums and Community: Ideas, Issues and Challenges</i> , New York pp. 7-26

	Alivizatou M. <i>Intangible Heritage and the Museum</i> , Taylor and Francis, 2016, 135-158 (chapter 6)
Assignments	Essay
Notes	Students MUST bring to class the exercise sheets and notes they made during the museum visit as well as the readings for week 8.

Part 3: Museums and Professional/Academic Disciplines

WEEK 11	
Lesson Number / title	National Gallery and Churchill War Rooms visits
Meeting time and Venue	Main entrance, National Gallery
In—class activity	This week we will visit two museums: The National Gallery, one of Britain’s major art museums and the Churchill War Rooms, an iconic British Museum commemorating a pivotal time in Britain’s history. There will be introductions to the two museums, gallery visits, discussions and exercises on the nature of the museums and connections between the museums and the academic fields they represent.
Out—of—class activity	
Readings	The National Gallery – History: http://www.nationalgallery.org.uk/paintings/history The National Gallery – Overview http://www.nationalgallery.org.uk/paintings/collection-overview? Waterfield, Giles "The Churchill Museum: Ministry of sound" <i>Museum Practice</i> No.30 (Summer 2005) pp.18-21
Assignments	
Notes	

WEEK 12	
Lesson Number / title	History and Art History Museums
Meeting time and Venue	Academic Centre
In—class activity	Discussion of history and art history museums – role, problems, effectiveness.
Out—of—class activity	
Readings	Ostow R. (ed.) 2008 <i>(Re)visualizing National History: Museums and National Identities in Europe in the New Millennium</i> , Toronto, pp. 3-46 AND Beier-de Haan, “Re-staging Histories and Identities”, in Macdonald S. (ed.), <i>A Companion to Museum Studies</i> , Oxford, pp. 186-197 McCarthy K.F. 2005 <i>A Portrait of the Visual Arts: Meeting the Challenges of a New Era</i> , Santa Monica, pp. 1-40 Alexander and Alexander 2008 <i>Museums in Motion</i> , pp. 23-51
Assignments	
Notes	Students MUST bring to class the exercise sheets and notes they made during the museum visits as well as the readings for week 10 & 11.

WEEK 13	
Lesson Number / title	Science Museum and Natural History Museum Visits
Meeting time and Venue	Main entrance of the Science Museum.
In—class activity	This week we will visit two museums again: The Science Museum and the Natural History Museum, both giants in their field. There will be introductions to the two museums, gallery visits, discussions and exercises on the nature of the museums and connections between the museums and the academic fields they represent as well as the future of these museums.
Out—of—class activity	
Readings	A Brief History of the Science Museum by the Science Museum (PDF file) Natural History Museum – History: http://www.nhm.ac.uk/about-us/history-and-architecture.html
Assignments	
Notes	

WEEK 14	
Lesson Number / title	Science Museums and the future of museums
Meeting time and Venue	
In—class activity	Discussion of the role and functions of the science museum and the future of museums and the museum sector.
Out—of—class activity	
Readings	Steven Conn, “Science Museums and the Culture Wars” in Macdonalds (ed), <i>A Companion to Museum Studies</i> , Macdonald, cp 30, pp 494-508 Durant J (ed.) 2003 <i>Museums and the Public Understanding of Science</i> , London pp. 53-71 Boylan P (ed.) 1992 <i>Museums 2000: Politics, People, Professionals and Profit</i> , London pp. 1-60
Assignments	Museum review
Notes	Students MUST bring to class the exercise sheets and notes they made during the museum visits as well as the readings for week 12 & 13.

ATTENDANCE POLICY

Regular attendance and punctuality are mandatory in order to earn full marks. The final grade will take into consideration preparation required for class (i.e. readings) and participation in class discussions. If you miss any meetings without an excused absence from the on-site director, your final grade will be dropped accordingly. In the case of absences, it is the student’s responsibility to find out what information was given in class including any announcements made.

UNIVERSITY OF MINNESOTA POLICIES AND PROCEDURES

Academic integrity is essential to a positive teaching and learning environment. All students enrolled in University courses are expected to complete coursework responsibilities with fairness and honesty. Failure to do so by seeking unfair advantage over others or misrepresenting someone else’s work as your own, can result in disciplinary action. The University Student Conduct Code defines scholastic dishonesty as follows:

SCHOLASTIC DISHONESTY

Scholastic dishonesty means plagiarizing; cheating on assignments or examinations; engaging in unauthorized

collaboration on academic work; taking, acquiring, or using test materials without faculty permission; submitting false or incomplete records of academic achievement; acting alone or in cooperation with another to falsify records or to obtain dishonestly grades, honors, awards, or professional endorsement; altering forging, or misusing a University academic record; or fabricating or falsifying data, research procedures, or data analysis.

Within this course, a student responsible for scholastic dishonesty can be assigned a penalty up to and including an “F” or “N” for the course. If you have any questions regarding the expectations for a specific assignment or exam, ask.

STUDENT CONDUCT

The University of Minnesota has specific policies concerning student conduct and student needs. This information can be found on the Learning Abroad Center website.