

**INF388E (Unique 27805) and INF350G (Unique 27610)  
Historical Museums: Context and Practice, Fall 2018**

**Course Meeting Time**

Monday, 9-12, UTA 1.212

**Course Description**

The purpose of this course is to look at and think about the process of museum exhibit creation in historical museums, from planning through development to opening and maintenance, as a negotiation among many stakeholders for influence upon the story that is told. We will consider the many facets of historical museums: their institutional positioning, including history and resources; the interests and concerns of museum employees (registrars, researchers, curators, conservators, education specialists, support staff, and volunteers); the influence of the public, both the "audience" public and those whose interests are directly affected and/or represented by an exhibit's story; and the role of contractual professionals when they are used (designers, exhibit construction firms, visitor studies experts). As a field for the study of this knowledge we will use the range of historical museums and museum-like venues in Austin where informal learning about history is available to citizens.

**Documented Disability Statement**

Students with disabilities may request appropriate academic accommodations from the Division of Diversity and Community Engagement, Services for Students with Disabilities, telephone 512-471-6259.

**Religious Holy Days**

By UT Austin policy, you must notify me of your pending absence at least fourteen days prior to the date of observance of a religious holy day. If you must miss a class, an examination, a work assignment, or a project in order to observe a religious holy day, I will give you an opportunity to complete the missed work within a reasonable time after the absence.

**Professor: Dr. Patricia K. Galloway**

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Office Hours: 9:00 a.m -11:00 a.m Tuesday or (preferably) by appointment

**Objectives**

Students will visit historical museums and similar venues in the Austin area and try out methods of "reading" them for history of construction, intended audience(s), and overt and implied messages. At the end of the course, students will:

- Understand the knowledge and power issues surrounding the representation of the historical past in museums
- Be familiar with the roles and motivations of museum professionals in historical museums
- Be aware of a range of concerns experienced by members of the public who find themselves or their communities the subject of a historical museum exhibit
- Be familiar with the interests and concerns that attract members of the public to visit historical museums
- Be able to analyze the production and consumption process in which a historical museum exhibit is embedded
- Be able to devise a framework for historical exhibit planning that addresses the broadest range of community concerns

The schedule including assigned readings will be posted on a website (not on Canvas) and should be checked regularly for any changes.

### **Texts for the course (obtain as soon as you can or after the first class)**

Ivan Karp, Corinne Kratz, Lynn Szwaja, Tomas Ybarra-Frausto (eds.), *Museum Frictions: Public Cultures/Global Transformations* (Durham: Duke University Press, 2006)

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

Other readings will be provided through Canvas or journals available via the library catalog.

You may want to acquire the following two classic texts, but they are not required:

Ivan Karp, et al. (eds.). *Exhibiting Cultures* (Washington: Smithsonian, 1991).

Ivan Karp, et al. (eds). *Museums and Communities* (Washington: Smithsonian, 1992).

### **Assignments**

#### Class participation (30% of grade):

Students will be expected to carry out **assigned museum visits** and do the **readings** before the time of the class meeting to prepare adequately for classroom participation in **discussion** and in **exercises**. We will be discussing both the readings and your museum visits. The readings and museum visits have been coordinated to a certain extent, so I will expect that you think about your visit in the light of the readings for that week, although you should also bring previous readings to bear as well. To start you off, there is a reading listed for the first day (you can download it and read it before class in case you have questions) to serve as an initial guide to the kinds of things you might look for during a museum visit, but as the course goes on you will be exposed to (and will hopefully think up) many more.

Everyone needs to contribute actively to our **discussions**, because part of the potential richness of the class lies in our understanding how people (including ourselves) bringing different experiences to the table as they react to different museums. We are all museum audiences; many

of you will have visited lots of history museums; others may have visited other cities or neighborhoods where history is all around. In our discussions we will use it all as we begin to be able to see that history just can't be confined to museums, but spills over everywhere.

Many of the museums we will visit are free, and for those that aren't you can take advantage of the fact that most unfree museums (including the Bullock, which we will discuss) will be free on Austin Museum Day, September 17, so it would be wise for you to visit at least the Bullock on that day since we will be discussing it the following day. If you decide to write about the Bullock for your term essay, you should know that it is **free on each First Sunday**, which means September 3, October 1, November 5, and December 3. We may visit the Jourdan-Bachman Pioneer Farm together if schedules permit to take advantage of the group rate, but you are not expected to stay together in groups for any museum visit (alas we know all too well how organized classes visit museums); part of what you will be trying to look at, at all the museums, is how other people are taking it all in, so you are very welcome to bring family and friends along on all of your visits (especially on the group one--let me know in advance), and thus find out how well the museum works for such groups as you may choose to form for yourselves.

In addition to discussions, there will be several other **exercises** carried out in class, and students will be expected to pitch in no matter how silly it all seems.

#### Weekly posting to Canvas discussion (15% of grade):

A discussion thread on the readings for each week (except the first week!) will be put up on Canvas and you will be expected to write and post a reflective consideration of the readings for the week by **midnight (that is, 11:59 PM to make it clear that it's almost midnight) on Sunday** before the class on Monday. Please especially comment on the readings (pro or con or ideas you've developed in response) and include any ideas you have about how the readings respond to the week's--or any other week's--museum visit.

#### Term essay (45% of grade):

Each student will write an essay on a topic selected from a list to be announced on **October 2**. A paper proposal laying out your choice of topic and your plan for researching it will be due on **October 9**. The essay will be an original piece of work, usually formally researched and documented, of 10-15 pages (exclusive of references and notes). (Note that also alternative formats are possible for this term project.) Each essay will use at least one of the Austin historical museums we visit as an example to inform the paper (the reason for this is to encourage you to make repeated "reference" visits to a museum as suggested by Carr). At the end of the course, each student will be required to present a precis of the paper as a contribution to the summative discussions. Student papers written for this course have been presented at conferences and published, so you are encouraged to be ambitious. The term essay is due on **December 11**, the last day of class. For the list of topics, see [papertopics17](#).

#### Take-home essay (10% of grade):

Students will be given a take-home essay assignment to write at the last class on **December 11**, to be returned by the date that the examination would be regularly scheduled.

### **Grading policy:**

Since class participation is so important in this class, attendance is also important: you can't participate if you are not there. If you are actually ill I don't want you to come and spread contagion, but please notify me if you must miss class and I will suggest a make-up activity. Grading itself will make full use of the plus/minus system.

### **Schedule**

#### **September 10: Historical Museums: what are they?**

**Housekeeping:** Syllabus, books, visits, etc.

**Lecture/Discussion:** "My most memorable historical museum"--What makes them memorable? What is a "good" historical museum? We will discuss **history** museums students have visited, reflect on the ways in which history museums may be contested spaces, and look at a critical framework for visiting and discussing history museums.

#### **Handout (download from Canvas before class):**

David Carr, "Appendix B: To Observe," in *The Promise of Cultural Institutions* (Walnut Creek, CA: Altamira, 2003), 193-200 (on Canvas). This reading provides one tool for a reflective museum visit, and you will test it on your preclass site visit for next time.

#### **September 17: Visiting a community historical museum: How do they differ?**

##### **Preclass site visit: Texas Music Museum**

Address: 1009 East 11th Street

Hours: <http://www.texasmusicmuseum.org/temporary-change-in-museum-hours/>

There are two special exhibits on here: "Contribution of East Austin African-American Musicians to Texas Music" and "Texas Country Western Music Legends." This museum has also hosted capstone projects.

**Optional site visit: South Austin Museum of Popular Culture** (familiarily, "SouthPop"--mostly music posters and amazing art cars etc., as well as an outdoors display of former performers in Austin; you can also easily volunteer here)

Address: 1516B South Lamar

Hours: Thursday-Sunday, 1-6 PM (and "by appointment or chance")

Website: <http://southpop.org/> There is even a wikipedia page:

[https://en.wikipedia.org/wiki/South\\_Austin\\_Popular\\_Culture\\_Center](https://en.wikipedia.org/wiki/South_Austin_Popular_Culture_Center)

Entrance fee: Membership in the museum is \$25 but they will take any tiny amount of donation at the door.

**Reading:**

Wendy Pollock and J. Shipley Newlin, Wild Music: Making the Most of Sound in an Exhibition (blog post): <http://www.astc.org/astc-dimensions/wild-music-making-the-most-of-sound-in-an-exhibition/>

Advent designers of a guitar museum: <http://adventresults.com/projects/belmonts-gallery-of-iconic-guitars/>

**Exercise:** Evaluate the layout of at least the TMM using Carr's advice.

**Lecture/Discussion:** How do you physically visit a museum? Discuss the visit to the Texas Music Museum and the Southpop Museum if you went there. Who makes history museums? Why? For whom do they make them? How can you tell? How does a community museum differ from an "official" museum?

**September 24: Understanding historical museum practice**

**Preclass site visit: Bob Bullock Museum of Texas History.** Located across MLK from campus. Note that there is an \$11.00 student admission charge for this museum (you'll need your student ID) **unless you visit on September 23, Austin Museum Day, when it is FREE.** This is the largest and most professional museum we will visit, so take your time and see **all three floors** of the permanent exhibits; it should take you about 2-2.5 hours or even more. I realize that the exhibit Comanche Motion: The Art of Eric Tippeconnic may be tempting, but see the main museum first. Visit the background webpage for the Bob Bullock museum and review the website before the visit so you can compare the presentations in both places: <http://www.thestoryoftexas.com/about>

**Readings:**

Michael Belcher, *Exhibitions in Museums* (Washington: Smithsonian, 1992), Chapters 7 and 8, "Museum Exhibition Policy and Planning" and "The Museum Exhibition Brief," 69-95. Available on Canvas.

Tony Bennett, "The Exhibitionary Complex," *New Formations* 4 (1988), online at [http://www.amielandmelburn.org.uk/collections/newformations/04\\_73.pdf](http://www.amielandmelburn.org.uk/collections/newformations/04_73.pdf)

Lonnie Bunch, "Fueled by Passion: The Valentine Museum and its Richmond History Project," in Ames, Franco, and Frye, *Ideas and Images: Developing Interpretive History Exhibits*, 283-311. Available on Canvas.

Patricia Galloway, "Mississippi 1500-1800: Revising the South's Colonial History for a Postcolonial Museum Audience," in Galloway, *Practicing Ethnohistory* (Lincoln: University of Nebraska Press, 2006), 377-387. See also "Mississippi 1500-1800: Final Draft Exhibit Script." Both available on Canvas.

Randolph Starn, "A Historian's Brief Guide to New Museum Studies," *The American Historical Review*, Vol. 10, Issue 1 (2005). Online through PCL catalog.

**Lecture/Discussion:** We'll discuss the visit to the Bullock with special emphasis on artifact management and design and the requirements of all the stakeholders in a big museum, but all the features of the Bullock museum as a dominant official voice are open for discussion and our discussion of it will not stop with today's class.

### **October 1: Artifacts I: What's in a thing?**

**Show-and-tell:** Students will bring an "old" artifact with a personal connection to be discussed in class; **no preclass museum visit this week.**

#### **Readings:**

Igor Kopytoff, "The Cultural biography of things: Commoditization as process," in Arjun Appadurai (ed.), *The Social Life of Things: Commodities in cultural perspective* (Cambridge: CUP, 1986), 64-91. Available on Canvas.

Elaine Heumann Gurian, "What is the Object of this Exercise?" *Daedalus* (special issue "America's Museums"), Vol. 128, no. 3, Summer 1999. Online through PCL catalog.

Abby Clouse, "Narratives of Value and the *Antiques Roadshow*: 'A Game of Recognitions'," *Journal of Popular Culture* 41(1), 2008, 3-20. Online through PCL catalog.

**Lecture/Discussion:** The production and meaning of historical artifacts and how artifacts fit into personal narratives. What is the importance of "the real thing"? How do you make sense of an object if it isn't yours?

**Essay topics announced;** between now and the next meeting you will need to prepare a paper proposal based on one of these topics, stating the selected topic and your plan for researching it.

### **October 8: Artifacts II: What's left after living? ([housephotos](#))**

#### **Preclass site visit: George Washington Carver Museum and Cultural Center**

Address: 1165 Angelina Street

Hours: MWF 9:30-6:00, Sat 1-5; also see website,

<http://www.austintexas.gov/department/george-washington-carver-museum-and-cultural-center>

Entrance fee: free

#### **Readings:**

James Horton and Spencer Crew, "Afro-Americans and Museums: Towards a Policy of Inclusion," in Daniel Sherman and Irit Rogoff, eds., *Museum Culture: Histories, Discourses, Spectacles* (University of Minnesota Press, 1994), 215-236. Available on Canvas.

Clement Alexander Price, "Been So Long: A Critique of the Process that Shaped 'From Victory to Freedom: Afro-American Life in the Fifties'," in Kenneth Ames, Barbara Franco, and Thomas Frye (eds.), *Ideas and Images: Developing Interpretive History Exhibits* (Walnut Creek, CA: Altamira, 1997), 9-30. Available on Canvas.

Fath Davis Ruffins, "Revisiting the Old Plantation," in Karp et. al., *Museum Frictions*.

Ruth J. Abram, "History is as History does: The Evolution of a Mission-Driven Museum," in Robert Janes and Gerald Conaty (eds.), *Looking Reality in the Eye: Museums and Social Responsibility* (Calgary: University of Calgary Press, 2005), 19-42. Available on Canvas.

**Lecture/Discussion:** Artifact survival and the effect on meaning; in the museum visit this week pay special attention to material culture as owned and used by ordinary people. How does the using-up of objects affect what can be shown or said in the museum? How does the restriction to artifact-centric display practice disadvantage certain communities? And what issues are raised by "identity" museums as opposed to inclusion of neglected communities in "mainstream" museums?

**Paper proposals** are **due** to be turned in at this class meeting.

### **October 15: Historical texts in museums: Who is speaking?**

#### **Preclass site visit: O. Henry Museum**

Address: 409 East 5th Street

Hours: Wednesday-Sunday Noon-5PM

Entrance fee: free

Website: <http://www.austintexas.gov/department/o-henry-museum>

While you are there, there are two other museums to visit on Brush Square:

**Susannah Dickinson Museum** at 411 East Fifth Street

Open Wednesday-Sunday, noon to 5

<http://www.austintexas.gov/department/susanna-dickinson-museum>

If you go to visit on Saturday or Sunday, from noon to 5, you should also visit:

The **Austin Fire Museum** at 401 East 5th Street

<http://www.austintexas.gov/department/austin-fire-museum>

This is a tiny special-interest museum that was first created some years ago with the assistance of firemen and iSchool capstones; it should take about 15-30 minutes.

#### **Readings:**

O. Henry, "The Gift of the Magi." Yes, you should read it (or read it again), as most of the other visitors to this site will have done so. Available all over the Web; here's a very cool source that points to the clean text from Project Gutenberg and also offers an audiobook version:

<http://librivox.org/the-gift-of-the-magi-by-o-henry/>

Giovanni Pinna, "Introduction to Historic House Museums," *Museum International* 53 (2001), 2, pp. 4-9. Online through PCL catalog.

Tami Christopher, "The House of the Seven Gables," in Amy K. Levin, *Defining Memory: Local museums and the construction of history in America's changing communities* (Lanham: Altamira, 2007), pp. 63-76. Available on Canvas.

Michel-Rolph Trouillot, *Silencing the Past: Power and the Production of History* (Boston: Beacon, 1995), Chapter 1, "The Power in the Story," 1-30. Available on Canvas.

Thomas Schlereth, "Collecting Ideas and Artifacts: Common Problems of History Museums and History Texts," in Carbonell (ed.), *Museum Studies*.

Pierre Nora, "Between Memory and History: Les Lieux de Memoire," *Representations* 26 (Spring 1989), 7-24. Available online through the PCL catalog and JSTOR. If you haven't read this, for good or ill, you should.

**Lecture/Discussion:** "Reading" paper-borne culture, voice, images, other cultural productions: how do they all affect the "story"? What are the textual sources for historical museums? How are they used? How do they compare to material sources?

## **October 22: Communicating histories I: physical**

### **Preclass site visit: Jourdan-Bachman Pioneer Farm.**

Address: Pioneer Farms is located at 10621 Pioneer Farms Drive in northeast Austin, just east of Interstate 35. Exit I-35 at Braker Lane, go east and follow the signs. From Parmer Lane, a mile north of Braker, go east to Dessau Road (third traffic light), turn right and go to Braker Lane East (first traffic light). Turn left and follow the signs.

Hours: Friday-Sunday, 10AM-5PM (but admissions close at 4 PM)

Note: you can go in the evening on the 19th and 20th for the Halloween version but it costs more.

Entrance fee: \$8 for adults, \$6 for children 3 and over

See the website at <http://www.pioneerfarms.org/>

### **Readings:**

Handler, Richard, and Eric Gable. *The New History in an Old Museum* (Durham: Duke University Press, 1998). **The whole book is OPTIONAL**; it covers a study of Williamsburg by two anthropologists and constitutes an anthropological approach to visitor studies; available at PCL. For a shorter introduction to the project you should **read for class** paired articles from the *Journal of American History*, June 1994 (available through the PCL catalog), the first one a summary of the book:

Eric Gable and Richard Handler, "The Authority of Documents at Some American History Museums," *JAH* 81(1), June 1994, 119-136.

followed by a response from Williamsburg:

Cary Carson, "Lost in the Fun House: A Commentary on Anthropologists' First Contact with History Museums," *JAH* 81(1), June 1994, 137-150.

Kulik, Gary. "Designing the Past: History-Museum Exhibitions from Peale to the Present," in Warren Leon and Roy Rosenzweig, eds., *History Museums in the United States: A Critical Assessment* (Urbana: University of Illinois Press, 1989), 2-37. Available on Canvas.

Edward Kaufmann, "The Architectural Museum from World's Fair to Restoration Village," in Carbonell, *Museum Studies*, pp. 273-289.

Marc Weber, "Exhibiting the Online world: A Case Study," *Making the History of Computing Relevant*, pp 3-24. IFIP Advances in Information Communication and Technology vol. 416, 2013. Available on Canvas.

### **Virtual tours:**

There is a sort-of flyover of Jourdan-Bachman available from the website:

<https://www.pioneerfarms.org/aerial-tour-video>

The classic typological museum: Pitt Rivers Museum:

<http://www.chem.ox.ac.uk/oxfordtour/pittrivers/>

In-Situ: Julia Child exhibit at Smithsonian: <http://amhistory.si.edu/juliachild/>

**Lecture/Discussion:** How do space and movement within the museum setting affect the story? What are standard display modes in closed museums? How can an outdoor museum control the movement of visitors through space? What can an outdoor history museum offer that an indoor one can't? What are its drawbacks?

### **October 29: Communicating Histories II: Conceptual**

#### **Preclass site visit: Capitol Complex Visitor Center (Land Office Building)**

Address: 112 East 11th Street

Hours: M-Sat, 9:00-5:00, Sun 12:00-5:00

Entrance fee: free

Website: <http://www.tspb.state.tx.us/CVC/home/home.html>

#### **Readings:**

Mark Leone and Barbara Little, "Artifacts as Expressions of Society and Culture," in Carbonell (ed.), *Museum Studies*.

Susan Pearce, "Objects as Meaning; or narrating the past," in Pearce, ed., *Interpreting Objects and Collections* (London: Routledge, 1994), 19-29. Available on Canvas.

Stephen Greenblatt, "Resonance and Wonder," in Carbonell (ed.), *Museum Studies*.

Baxandall, Michael. "Exhibiting Intention: Some preconditions of the visual display of culturally purposeful objects." Online at

<https://butisitart.wikispaces.com/file/view/Baxandall+Exhibiting+Intention.pdf>.

**Exercise:** Making objects into stories: how do the different exhibits at the Visitor Center do that? How does it affect the story that the Center is next door to the Capitol?

**Lecture/Discussion:** How does a story become a visit, an experience? How is the constituent meaning of objects put together into a narrative?

### **November 5: The Work of the Exhibit Team**

**Preclass site visit: LBJ Library museum exhibits** (UT campus)

Address: 2313 Red River, on UT campus

Hours: Every day except Christmas, 9AM-5PM

Entrance fee: free; parking also convenient and free

Website: <http://www.lbjlibrary.org/about-us/plan-your-visit.html>

NOTE: This museum was completely overhauled in 2011-12 to replace the 1987 design; to quote the new director of the Library, "Now is our opportunity to present this story using 21st century technology with state-of-the art interactive elements." In class we will look at a slideshow of the old design, and you will visit the now new-ish permanent exhibits and pay close attention to the new technology and its effectiveness.

### **Readings:**

Eco, Umberto. "Travels in Hyperreality," in *Travels in Hyperreality* (New York: Harcourt Brace Jovanovich, 1986), 3-58. This one is **optional**, chiefly for the little section on the LBJ exhibits called "Fortresses of Solitude." Find this via Google Books, which has the whole essay along with a lot of the book.

Candace Tangorra Matelic, "Forging a Balance: A Team Approach to Exhibit Development at the Museum of Florida History," In Ames, Franco, and Frye, *Ideas and Images: Developing Interpretive History Exhibits*, 187-209. Available on Canvas.

Susan Crane, "Memory, Distortion and History in the Museum," in Carbonell, ed., *Museum Studies*.

Wallace, Mike. "Museums and Controversy," in *Mickey Mouse History* (Philadelphia: Temple University Press, 1996), 115-129. Available on Canvas.

Martin Hall, "The Reappearance of the Authentic," in Karp et al., eds., *Museum Frictions*, 70-101.

Tamie Glass, "Exhibition Design" slideset from lecture on the new exhibit upcoming at the Ransom Center February 9-July 14, 2019, on the Arts and Crafts Movement. Available on Canvas under Other Class Materials.

Isto Huvila, "How a Museum Knows? Structures, Work Roles, and Infrastructures of Information Work," *JASIST* 64(7):1375-1387, 2013. Available online through PCL journals.

**Lecture/Discussion:** What makes the visitor's experience in a historical museum? Does the experience differ if there is no "identity" element for the visitor? What does it take for the visitor to recognize enough to feel part of the story? Bearing in mind that the museum was reconstructed

recently, what is the impact of such an effort on a major museum? What will it mean that the documentation that backs up President Obama's museum will be entirely online?

**November 12: Designing a museum exhibit: How does this work for a community museum?**

**Preclass site visit: Texas Department of Public Safety Historical Museum and Research Center**

Address: 5805 North Lamar Boulevard, Building A, Lobby

Hours: Monday-Friday, 8AM-5PM

Entrance fee: Free

Website: <http://www.txdpsmuseum.com/>

**Readings:**

This is worth looking at (only the one page) because of what it reveals about police museums in general: <https://phxpdmuseum.org/event/2018-international-conference-of-police-museums>

Matthew Ferguson, Justin Piche, and Kevin Walby, "Representations of detention and other pains of law enforcement in police museums in Ontario, Canada," *Policing and Society*, Vol. 10 (2017), 1-15. Available on Canvas.

Diarmaid M. Harkin, "The police and punishment: understanding the pains of policing," *Theoretical Criminology*, vol. 19(1) (2015): 43-58. Available on Canvas.

**Lecture/Discussion:** How is a possibly troubling museum different from an ordinary historical museum? How is this museum a community museum?

**November 19: Communities I: story-bearers, communities of memory**

**Preclass site visit: Texas Military Forces Museum, Camp Mabry**

Address: Camp Mabry, off 35th Street; drive past the closed-up entrance just west of MOPAC, to the new post-9/11 gate and ask directions there. Be prepared to state that you want to visit the museum, and possibly to undergo an ID security check (be sure you have your ID).

Hours: Tuesday-Sunday, 10AM-4PM

Entrance fee: free

Website: <http://texasmilitaryforcesmuseum.org/>

Note that I enquired and was told that it is allowed to take photos, but be sure to ask anyway

**Readings:**

Joseph Masco, "5.29.45 AM," in *Museum Frictions*, pp. 102-106.

Joe Skeen, "The Buffalo Soldiers Museum: One Man's Passion Operates a Legacy for African American Soldiers," *Houston History* 7.2 (2010), 29-33. <http://houstonhistorymagazine.org/wp-content/uploads/2011/01/Skeen-Buffero-Solders-Museum.pdf>

David Thelen, "History after the Enola Gay Controversy: An Introduction," *The Journal of American History* 82 (3--December 1995), 1029-1035. Available through PCL, Journals.

Constance Perin, "The Communicative Circle: Museums as Communities," in Karp et al., *Museums and Communities: The Politics of Public Culture* (Washington: Smithsonian, 1992), 182-220.

Mike Wallace, "Visiting the Past: History museums in the United States," *Radical History Review* 25 (1981), online through PCL catalog.

**Lecture/Discussion:** Collecting, maintaining, and displaying are at the center of traditional museum practice, but changes have been coming for some time, as more attention is being paid to the communities museums serve and what they expect. What are the assumptions of traditional practice? Do all historical museums really follow them? What are the issues raised by military museums: what communities support and visit them? What do people expect to see? How do traditional practices, funding, and expectations play out in the Texas Military Forces Museum?

### **November 26: Communities II: Visitors**

#### **Preclass site visit: Elisabet Ney Museum**

Address: 304 East 44th Street (in Hyde Park)

Hours: Wed-Sat 10-5, Sun 12-5

Website: <http://www.austintexas.gov/elisabetney>

#### **Readings:**

Roy Rosenzweig and David Thelen, *The Presence of the Past: Popular Uses of History in American Life* (New York: Columbia University Press, 1998), read Chapter 1 (15-36) and 4 (89-114); if you have time also read "Afterthoughts," 177-208. This book is available as an e-book through the UT Library catalog. Note that the stunning results of this project make it an extremely important book for those who wonder how they could ever care about doing quantitative research.

Ciraj Rassool, "Community Museums, Memory Politics, and Social Transformation in South Africa," in Karp et al., eds., *Museum Frictions*, 286-321.

Ruth B. Phillips, "Community Collaboration in Exhibitions, toward a dialogic paradigm: Introduction," in Laura Peers and Alison Brown, eds., *Museums and Source Communities* (London: Routledge, 2003), 155-170. Available on Canvas.

Nancy J. Fuller and Suzanne Fabricius, "Native American Museums and Cultural Centers: Historical Overview and Current Issues," *Zeitschrift fuer Ethnologie*, vol 117 (1992), 223-237. Online through PCL catalog.

**Lecture/Discussion:** Working with communities: How do people use history and care about it? Why do they work really hard to express it in museums? Who are the story-bearers who speak in

the museums we have seen and those we have discussed today? What community do they represent and what community do they address? Who do you think might not feel at home in the Elisabet Ney Museum? Who do you think visits it?

### **December 3: Historical museums and informal learning**

#### **Preclass site visit: Texas State Cemetery**

Address: 909 Navasota

Hours for visitor center and gallery: M-F, 8-5; Sat 8-1 (maybe); cemetery itself is open seven days a week

Entrance fee: free

Website: <http://www.cemetery.state.tx.us/directions.asp>

#### **Readings:**

Elaine Heumann Gurian, "Noodling around with exhibition opportunities," in Karp and Lavine (eds.), *Exhibiting Cultures*, 176-190. Available through Canvas; for more of her work, see online <http://www.egurian.com/omnium-gatherum>

John Falk, "Museums as Institutions of Personal Learning," *Daedalus* (special issue "America's Museums"), Vol. 128, No. 3 (Summer 1999), pp. 259-275. Available online through PCL catalog.

Gordon Fyfe and Max Ross. "Decoding the visitor's gaze: rethinking museum visiting," in Sharon MacDonald and Gordon Fyfe (eds.), *Theorizing Museums: Representing Identity and Diversity in a Changing World* (Oxford: Blackwell, 1996), 127-150. Available on Canvas.

Peter Gould and Rodney White, *Mental Maps* (Baltimore: Penguin, 1974), 15-49. Available on Canvas.

**Lecture/Discussion:** Reception of meaning in the historical museum or historic site, especially by community audiences: can David Carr's ideal of informal learning be met? Why do people visit nontraditional historic sites and how much in control of their visit are they? How do museums try to find out? **AND:** How do the group of historical museums in Austin bias the way Austinites view history? Who goes to what museums? What museums in Austin would you never have gone to without the requirements of this class? What did you discover that surprised you?

### **December 10: Presentations and summative discussion**

**Lecture/Discussion:** Summary of take-home points from the course, discussion of issues raised by student papers, speculations on the future.

**Student Presentations:** Each student will present a five-minute summary of research for the term paper. Students will be expected to be prepared to answer questions on the research and to discuss other students' papers. Each paper will be allowed a ten-minute time slot to allow for five minutes' discussion afterwards.

**Term papers due; take-home exam questions passed out**