

---

# INFS 289-1: MUSEUM INFORMATICS

Winter 2008

Syllabus | January 4, 2008

---

## Course information

Number: INFS 289-1  
Title: Museum Informatics  
ID: 628-535-200  
Quarter: winter 2008  
Location: Room 121, GSE&IS Building  
Time: Wednesday, 9am - 12:30pm

---

## Instructor information

Instructor: Jonathan Furner  
Office: Room 224, GSE&IS Building  
Email: [furner@gseis.ucla.edu](mailto:furner@gseis.ucla.edu)  
Voice: (310) 825-5210  
Fax: (310) 206-4460  
Office hours: Wednesday, 1pm – 4pm

---

## Catalog description

“289: Seminar: *Special issues in information studies*. Seminar, two to four hours. Identification, analysis, and discussion of critical intellectual, social, and technological issues facing the profession. Topics may include (but not limited to) expert systems, literacy, electronic networks, youth at risk, information literacy, historical bibliography, preservation of electronic media, etc. May be repeated with topic change. Letter grading.” Hmm ...

---

## Objectives

The aim of this course is to prepare students for professional practice in **museum informatics**. The aim of the course will be met through achievement of the following objectives:

- to develop students’ understanding of the **information needs and information-seeking behavior** of museum staff and museum visitors;
- to develop students’ knowledge of the theory and practice of **registration and documentation** of museum objects; and
- to develop students’ skills in the **creation, management, and dissemination of records** of museum objects -- specifically in the construction and organization of an original database of records for public access on the web.

Officially, there are no pre-requisites for this course. But you might get disoriented quite quickly if you haven’t already completed INFS 260 (Information Structures).

---

## Outcomes

Upon satisfactory completion of this course, you will be able to:

- make confident and successful use, in the generation of (and provision of access to) museum information, of a wide range of tools, standards, and techniques;
- appreciate, and communicate to others, the needs and preferences of information seekers, collections managers, catalogers, and information systems designers;
- conduct critical analyses of the efficiency and effectiveness of museum information systems;
- contribute to institutional decision-making on the basis of informed assessment of the tools and techniques that are most appropriate for application in individual contexts; and
- participate actively in debate on current challenges facing the profession.

---

## Methods

Each week the instructor will lead a discussion, supported by PowerPoint slides, handouts, and online demonstrations. The sets of slides and handouts will be available from the course website, accessible through the Moodle system.

To access the course website, go to <http://courses.gseis.ucla.edu/>, click on “Information Studies” under “Winter 2008,” then click on “IS 289: Museum Informatics,” and then login using your GSE&IS username and password. (If you enrolled late for the course, you will also need an “enrollment key” to access the course website: ask the instructor for this.)

Readings are set for each week. It’s important that everyone comes to class well prepared, ready to discuss the week’s readings. In the accompanying reading list, the readings marked with an asterisk (\*) are required; the others are recommended.

Each week, outside class at times to be announced, we will visit a museum (see “Schedule of museum visits,” below). Students are required to participate in at least **three** of these visits, including a visit to the museum chosen for analysis in Assignment 2 (see “Assignments,” below).

---

## Readings and resources

There is no required textbook for this course. The following books are highly recommended and (when available) will be kept on reserve in the MIT Lab (GSE&IS Building, 1st floor):

- Ambrose, Timothy, and Crispin Paine. 2006. *Museum basics*. 2nd ed. Abingdon, England: Routledge.
- Anderson, Gail, ed. 2004. *Reinventing the museum: Historical and contemporary perspectives on the paradigm shift*. Lanham, MD: AltaMira Press.
- Macdonald, Sharon, ed. 2006. *A companion to museum studies*. Malden, MA: Blackwell.
- Orna, Elizabeth, and Charles Pettitt, 1998. *Information management in museums*. 2nd ed. Aldershot, England: Gower.
- Marty, Paul F., and Katherine Burton-Jones, eds. 2008. *Museum informatics: People, information, and technology in museums*. New York: Routledge.
- Cameron, Fiona, and Sarah Kenderdine, eds. 2007. *Theorizing digital cultural heritage: A critical discourse*. Cambridge, MA: MIT Press.
- Din, Herminia, and Phyllis Hecht, eds. 2007. *The digital museum: A think guide*. Washington, DC: American Association of Museums.
- Parry, Ross. 2007. *Recoding the museum: Digital heritage and the technologies of change*. New York: Routledge.
- Buck, Rebecca A., and Jean Allman Gilmore, eds. 1998. *The new museum registration methods*. Washington, DC: American Association of Museums.
- Baca, Murtha, Patricia Harpring, Elisa Lanzi, Linda McRae, and Ann Whiteside. 2006. *Cataloging cultural objects: A guide to describing cultural works and their images*. Chicago, IL: American Library Association.

Many of the required readings are available from the course website, accessible through the Moodle system. Copies of any required readings that aren't available online will be put on reserve in the MIT Lab. Journals to keep an eye on include the following:

- *Museum Management and Curatorship* (Routledge)
- *Curator: The Museum Journal* (AltaMira)
- *Museum and Society* (University of Leicester)
- *Museum International* (UNESCO/ICOM)
- *Museum* (American Association of Museums)
- *Museums Journal* (Museums Association)

Some useful sets of conference proceedings:

- Annual MCN Conference (Museum Computer Network): <http://www.mcn.edu/>
- Museums and the Web (Archives & Museum Informatics): <http://www.archimuse.com/conferences/mw.html>
- ICHIM: International Cultural Heritage Informatics Meetings (Archives & Museum Informatics): <http://www.archimuse.com/conferences/ichim.html>
- WebWise Conference on Libraries and Museums in the Digital World (Institute of Museum and Library Services): <http://webwise2008.fcla.edu/>
- AAM Annual Meeting (American Association of Museums): <http://www.aam-us.org/am08/index.cfm>

Some blogs to read (check <http://museumblogs.org/> for other ideas):

- Musematic (MCN/AAM): <http://musematic.net/>
- Museum 2.0 (Nina Simon): <http://museumtwo.blogspot.com/>
- Museum Blogging (Leslie Madsen-Brooks): <http://www.museumblogging.com/>
- Fresh+New (Powerhouse Museum, Sydney): <http://www.powerhousemuseum.org/dmsblog/>

Some syllabi for museum informatics courses in other programs:

- LIS 5590: Museum Informatics (Florida State University): <http://marty.ci.fsu.edu/lis5590/>
- LIS 490: Museum Informatics (University of Illinois, Urbana-Champaign): [http://www.gslis.org/index.php?title=Museum\\_Informatics](http://www.gslis.org/index.php?title=Museum_Informatics)
- MUSE E-130: Museums, Information Technologies, and the Web (Harvard University): <http://isites.harvard.edu:80/icb/icb.do?keyword=k4847&pageid=icb.page20244>

---

## Assignments

There are three assignments for this class:

1. an evaluation of a local museum's provision of online access to collections information (**30%**; week **9**); and
2. a project in which you will use the EmbARK collections management system to create a set of original records representing objects in a collection of your own (counting towards **20%** of the final grade; due in week **10**).
3. a final paper on an issue in museum informatics (**40%**; week **11**). If you obtain a grade B or higher in this class, this paper will count as the "major/specialization paper" specified on p. 41 of the *IS Student handbook 2007-2008* as a required component of the portfolio.

Full details will be made available in class, and then from the course website. All assignments are due for submission at 9am on the Wednesday of the week specified. Please make sure to cite all the materials that you use; please use a standard citation and reference format such as the Chicago (Turabian) style; please make sure all references, including those to electronic resources, are complete.

The final **10%** of your final grade will be awarded on the basis of the quality (not the quantity) of your participation in class.

---

## Syllabus

| <i>Week</i> | <i>Date</i>                             | <i>Topic</i>   | <i>Required readings</i>   |
|-------------|---|--|--|
| 1           | Wednesday, Jan. 9                       | What are museums?<br>What is museum studies?               | Abt (2006).<br>Griffiths et al. (2007).<br>Dana (1917).<br>Weil (1999).<br>Starn (2005).   |
| 2           | Wednesday, Jan. 16                      | What is museum informatics?<br>What is museum information? | Boylan (2006).<br>Marty (2006).<br>Marty et al. (2003).<br>Gurian (1999)<br>Orna & Pettitt (1998a)                                   |
| 3           | Wednesday, Jan. 23<br>Assignment 1 set. | Information behavior<br>and information interaction.       | Hood (1983).<br>Booth (1998).<br>Orna & Pettitt (1998b).<br>Falk (1999).<br>Parry & Arbach (2007).                                   |
| 4           | Wednesday, Jan. 30<br>Assignment 2 set. | Digital museums.   | Rayward & Twidale (1999).<br>Cunliffe et al. (2001).<br>Kravchyna & Hastings (2002).<br>Marty & Twidale (2004).<br>Marty (2007).     |
| 5           | Wednesday, Feb. 6<br>Assignment 3 set.  | Registration and documentation.                            | Orna & Pettitt (1998c).<br>Longstreth-Brown (1998).<br>Quigley (1998).<br>Sledge (1999).<br>McKenna & Patsatzi (2007).               |
| 6           | Wednesday, Feb. 13                      | Collections management systems.                            | CHIN (2002-2004)<br>CHIN (2003-2004).<br>Schneider (2007).<br>Pfaff (1994).<br>Cameron & Robinson (2007).                            |
| 7           | Wednesday, Feb. 20                      | Metadata standards I:<br>Content and structure standards.  | Bearman (2008).<br>Baca et al. (2008).<br>Baca et al. (2006a).<br>Rinehart & White (2008)<br>Mason (2007).                           |
| 8           | Wednesday, Feb. 27                      | Metadata standards II:<br>Value standards.                 | Star & Griesemer (1989).<br>Van Straten (1986).<br>Baca et al. (2006b).<br>Buckland et al. (2007).<br>Parry & Ortiz-Williams (2007). |

|    |   |                                     |   |
|----|---|-------------------------------------|---|
| 9  | Wednesday, Mar. 5<br>Assignment 1 due.  | Web 2.0;<br>identity and diversity. | Crooke (2006).<br>Trant (2006).<br>Smith (2006).<br>Kreps (2003).<br>Trofanenko (2006).                   |
| 10 | Wednesday, Mar. 12<br>Assignment 2 due. | New directions?                     | Urban et al. (2007).<br>Kraemer (2007).<br>Enser et al. (2005).<br>Baca & Clarke (2007).<br>Doerr (2003). |
| 11 | Wednesday, Mar. 19<br>Assignment 3 due. | Finals week: NO CLASS.              | -   |

---

## Schedule of museum visits

[\*] indicates recipient of grant funding from the Getty Foundation's Los Angeles Electronic Cataloguing Initiative

Week 1: Fri, Jan 11 (11am)

### Long Beach Museum of Art

<http://www.lbma.org/>

<http://webkiosk.lbma.org:1500/> [\*EmbARK Web Kiosk]

Students \$6 Tue-Sun 11-5; **free** Fri 11-5

Week 1: Sun, Jan 13 (12:30pm)

### Santa Monica Pier Aquarium

<http://www.healthebay.org/smpa/>

**\$5** Tue-Fri 2-5, Sat-Sun 12:30-5

Week 2: Thu, Jan 17 (6pm)

### Japanese American National Museum

<http://www.janm.org/>

<http://www.janm.org/collections/online/list> [\*MOAC]

Students \$4 Tue-Wed, Fri-Sun 11-5, Thu 11-8; **free** Thu 5-8, every third Thu i.e., free Thu, Jan 17 (week 2); Thu, Feb 21 (week 7); Thu, Mar 20 (week 11)

Week 3: Mon, Jan 21 (12noon)

### Los Angeles County Museum of Art

<http://www.lacma.org/>

<http://collectionsonline.lacma.org/> [\*MWeb]

Students \$8 Mon-Tue, Thu 12-8, Fri 12-9, Sat-Sun 11-8; **free** 5-8, every first Tue, and Jan 21, Feb 18  
i.e., free Mon, Jan 21 (week 3); Tue, Feb 5 (week 5); Mon, Feb 18 (week 7); Tue, Mar 4 (week 9)

Week 3: Fri, Jan 25 (10am)

### Pacific Asia Museum

<http://www.pacificasiamuseum.org/>

<http://www.pacificasiamuseum.org/mweb/> [\*MWeb]

Students \$5 Wed-Sun 10-6; **free** every fourth Friday  
i.e., free Fri, Jan 25 (week 3); Fri, Feb 22 (week 7)

Week 3: Sun, Jan 27 (12noon)

**Norton Simon Museum**

<http://www.nortonsimon.org/>

<http://www.nortonsimon.org/collections/> [\*]

Students **free** Mon 12-6, Wed-Sun 12-6, Thu 12-9

Week 4: Thu, Jan 31 (6pm)

**Museum of Contemporary Art, Grand Avenue**

<http://www.moca.org/>

[http://www.moca.org/museum/permanentcollection\\_main.php](http://www.moca.org/museum/permanentcollection_main.php) [\*]

Students \$5 Mon, Fri 11-5, Thu 11-8, Sat-Sun 11-6; **free** Thu 5-8

Week 4: Sun, Feb 3 (10am)

**The Getty Center**

<http://www.getty.edu/museum/>

<http://www.getty.edu/art/gettyguide/>

**Free** Tue-Thu, Sun 10-6, Fri-Sat 10-9 (parking \$8)

Week 5: Tue, Feb 5 (10am)

**Natural History Museum of Los Angeles County**

<http://www.nhm.org/>

<http://www.nhm.org/exhibitions/online.html> [\*]

Students \$6.50 10-5; **free** every first Tue

i.e., free Tue, Feb 5 (week 5); Tue, Mar 4 (week 9)

Week 5: Thu, Feb 7 (10:30am)

**The Huntington Library, Art Collections, and Botanical Gardens**

<http://www.huntington.org/>

<http://emuseum.huntington.org/code/emuseum.asp> [\*eMuseum]

Students \$10 Mon, Wed-Fri 12-4:30, Sat-Sun 10:30-4:30; **free** every first Thu 10:30-4:30

i.e., free Thu, Feb 7 (week 5); Thu, Mar 6 (week 9)

Week 6: Tue, Feb 12 (10am)

**Autry National Center: Museum of the American West**

<http://www.autry-museum.org/>

<http://www.autrynationalcenter.org/MWeb/index.htm> [\*MWeb]

Students **\$5** Tue-Sun 10-5; free every second Tuesday

i.e., free Tue, Feb 12 (week 6); Tue, Mar 11 (week 10)

Week 6: Sun, Feb 17 (11am)

**California African American Museum**

<http://www.caamuseum.org/>

<http://trio.caamuseum.org/>

**Free** Tue-Sat 10-5, Sun 11-5

Week 7: Sun, Feb 24 (1pm)

**Pomona College Museum of Art**

<http://www.pomona.edu/Museum/>

<http://web4.campus.pomona.edu:7777/> [\*EmbARK Web Kiosk]

**Free** Tue-Fri 12-5, Sat-Sun 1-5 (closed until Jan 21)

Week 8: Sun, Mar 2 (10am)

**Travel Town Transportation Museum**

<http://www.laparks.org/grifmet/tt/index.htm>

<http://www.laparks.org/grifmet/tt/collection.htm>

**Free** Mon-Fri 10-4, Sat-Sun 10-5

Week 9: Thu, Mar 6 (6pm)

**Museum of Jurassic Technology**

<http://www.mjt.org/>

Students **\$3** Thu 2-8, Fri-Sun 12-6

Week 9: Sun, Mar 9 (10am)

**Los Angeles Zoo and Botanical Gardens**

<http://www.lazoo.org/>

<http://www.lazoo.org/animals/>

**\$10** 10-5

TBC

**International Printing Museum**

<http://www.printmuseum.org/>

TBC

**Watts Towers**

<http://www.wattstowers.us/>

**\$7** Fri 11-3, Sat 10:30-3, Sun 12:30-3

---

**UCLA museums**

**The Fowler Museum at UCLA**

<http://www.fowler.ucla.edu/>

<http://www.fowler.ucla.edu/incEngine/?content=cm&cm=archives> [\*MOAC]

**Free** Wed-Sun 12-5, Thu 12-8

**Hammer Museum**

<http://www.hammer.ucla.edu/> [\*]

**Free** Tue, Wed, Fri, Sat 11-7, Thu 11-9, Sun 11-5

**UCLA Grunwald Center for the Graphic Arts**

<http://www.hammer.ucla.edu/collections/3/> [MOAC]

**Franklin D. Murphy Sculpture Garden**

<http://www.hammer.ucla.edu/collections/4/>

**Free**

**Mildred E. Mathias Botanical Garden**

<http://www.botgard.ucla.edu/>

**Free** 8-4

**UCLA Planetarium**

<http://www.astro.ucla.edu/planetarium/>

**Free** Wed 7

---

**Some more ideas**

*Cultural museums*

**Antelope Valley Indian Museum** (Lancaster)

<http://www.avim.parks.ca.gov/>

<http://www.avim.parks.ca.gov/search.shtml> [MWeb]

Closed until spring 2009

**Ararat-Eskijian Museum** (Mission Hills)

<http://www.ararat-eskijian-museum.com/>

**Autry National Center: Southwest Museum of the American Indian**

<http://autrynationalcenter.org/southwest/>

Closed until 2010

**Chinese American Museum**

<http://www.camla.org/>

**Korean American Museum**

<http://www.kamuseum.org/>

**Skirball Cultural Center**

<http://www.skirball.org/>

*Art, architecture, design*

**Architecture + Design Museum**

<http://aplusd.org/v3/>

**California Heritage Museum** (Santa Monica)

<http://www.californiaheritagemuseum.org/>

**Craft and Folk Art Museum**

<http://www.cafam.org/>

**Fashion Institute of Design and Merchandise Museum and Galleries**

<http://www.fidm.com/resources/museum+galleries/index.html>

**USC Fisher Gallery**

<http://www.fishergallery.org/>

**The Getty Villa**

<http://www.getty.edu/visit/>

**MAK Center for Art and Architecture** (Schindler House)

<http://www.makcenter.org/>

**Museum of Neon Art**

<http://www.neonmona.org/>

Temporarily closed

**Pasadena Museum of California Art**

<http://www.pmcaonline.org/>

**Santa Monica Museum of Art**

<http://www.smmao.org/>

**Torrance Art Museum**

<http://www.torranceartmuseum.com/>

**University Art Museum, CSU Long Beach**

<http://www.csulb.edu/org/uam/>

**Frederick R. Weisman Museum of Art** (Pepperdine University)

<http://www.pepperdine.edu/arts/museum/>

*History and current affairs*

**Banning Residence Museum** (Wilmington)

<http://www.banningmuseum.org/>

**Drum Barracks Civil War Museum** (Wilmington)

<http://www.drumbarracks.org/>

**Los Angeles Museum of the Holocaust**

<http://www.lamuseumoftheholocaust.org/>

**Museum of Tolerance**

<http://www.museumoftolerance.com>

**San Gabriel Mission Museum**

[http://www.sangabrielmission.org/mission\\_giftshop\\_and\\_museum.htm](http://www.sangabrielmission.org/mission_giftshop_and_museum.htm)

**Santa Monica Historical Society Museum**

<http://www.santamonicahistory.org/>

New museum opening in 2008

**The Wende Museum**

<http://www.wendemuseum.org/>

*Science and technology*

**Raymond M. Alf Museum of Paleontology** (Claremont)

<http://www.alfmuseum.org/Index.html>

The only accredited museum on a US high school campus

**California Science Center**

<http://www.californiasciencecenter.org/>

**The Paul Gray PC Museum** (Claremont Graduate University)

<http://www.cgu.edu/pages/2057.asp>

**Griffith Observatory**

<http://www.griffithobs.org/>

**Lomita Railroad Museum**

<http://www.lomita-rr.org/>

**Los Angeles Live Steamers Railroad Museum**

<http://www.lals.org/>

**Museum of Flying** (Santa Monica)

Temporarily closed

**The Nethercutt Museum** (Sylmar)

<http://nethercuttcollection.org/>

**Page Museum at the La Brea Tar Pits**

<http://www.tarpits.org/>

**Petersen Automotive Museum**

<http://www.petersen.org/>

**Western Museum of Flight** (Torrance)

<http://www.wmof.com/>

*Zoos, aquaria, botanical gardens*

**Aquarium of the Pacific** (Long Beach)

<http://www.aquariumofpacific.org/>

<http://www.aquariumofpacific.org/onlinelearningcenter>

**Los Angeles County Arboretum and Botanic Garden** (Arcadia)

<http://www.arboretum.org/>

*Children's museums*

**Children's Museum of Los Angeles**

<http://www.childrensmuseumla.org/home.asp>

New museum opening at Hansen Dam (NE San Fernando Valley) 2009

**Kidspace Children's Museum** (Pasadena)

<http://www.kidspacemuseum.org/>

---

## Reading list

### Week 1: What are museums? What is museum studies?

Lewis, Geoffrey. 1992. Museums and their precursors: A brief world survey. In *Manual of curatorship: A guide to museum practice*, ed. John M. A. Thompson, 5–21. 2nd ed. Oxford: Butterworth–Heinemann.

Hedstrom, Margaret, and John Leslie King. 2004. On the LAM: Library, archive, and museum collections in the creation and maintenance of knowledge communities. Available online at: <http://www.si.umich.edu/~jllking/OECD-LAM-published.pdf>.

\* Abt, Jeffrey. 2006. The origins of the public museum. In *A companion to museum studies*, ed. Sharon Macdonald, 115–134. Malden, MA: Blackwell.

\* Griffiths, José-Marie, Donald W. King, and Sarah E. Aerni. 2007. The use, usefulness and value of museums in the U.S. In *Museums and the Web 2007: Proceedings*, ed. Jennifer Trant and David Bearman. Toronto: Archives & Museum Informatics.

\* Dana, John Cotton. 1917 (2004). The gloom of the museum. Reprinted in *Reinventing the museum: Historical and contemporary perspectives on the paradigm shift*, ed. Gail Anderson, 13–29. Lanham, MD: AltaMira Press.

\* Weil, Stephen E. 1999. From being *about* something to being *for* somebody: The ongoing transformation of the American museum. *Daedalus* 128 (3): 229–257.

Fyfe, Gordon. 2006. Sociology and the social aspects of museums. In *A companion to museum studies*, ed. Sharon Macdonald, 33–49. Malden, MA: Blackwell.

\* Starn, Randolph. 2005. A historian's brief guide to new museum studies. *American Historical Review* 110 (1): 68–98.

Stam, Deirdre C. 2005. The informed muse: The implications of “The New Museology” for museum practice. In *Heritage, museums and galleries: An introductory reader*, ed. Gerard Corsane, 54–70. Abingdon, England: Routledge.

## **Week 2: What is museum informatics? What is museum information?**

\* Boylan, Patrick J. 2006. The museum profession. In *A companion to museum studies*, ed. Sharon Macdonald, 415–430. Malden, MA: Blackwell.

Marty, Paul F. 2005. So you want to work in a museum ...: Guiding the careers of future museum information professionals. *Journal of Education for Library and Information Science* 46 (2): 115–133.

\* Marty, Paul F. 2006. Meeting user needs in the modern museum: Profiles of the new museum information professional. *Library & Information Science Research* 28: 128–144.

Marty, Paul F. 2007. The changing nature of information work in museums. *Journal of the American Society for Information Science and Technology* 58 (1): 97–107.

Marty, Paul F. 2007. Museum professionals and the relevance of LIS expertise. *Library & Information Science Research* 29: 252–276.

Din, Herminia, and Phyllis Hecht. 2007. Preparing the next generation of museum professionals. In *The digital museum: A think guide*, ed. Herminia Din and Phyllis Hecht, 9–17. Washington, DC: American Association of Museums.

Jones-Garmil, Katherine. 1997. Laying the foundation: Three decades of computer technology in the museum. In *The wired museum*, ed. Katherine Jones-Garmil, 35–62. Washington, DC: American Association of Museums.

Misunas, Marla, and Richard Urban. 2007. A brief history of the Museum Computer Network. Forthcoming in *Encyclopedia of Library and Information Sciences*, ed. Marcia J. Bates and Mary Niles Maack. Available online at: <http://www.mcn.edu/about/index.asp?subkey=1942>.

Burton Jones, Katherine. 2008. The transformation of the digital museum. In *Museum informatics: People, information, and technology in museums*, ed. Paul F. Marty and Katherine Burton Jones, 9–25. New York: Routledge.

Rayward, W. Boyd. 1998. Electronic information and the functional integration of libraries, museums, and archives. In *History and electronic artefacts*, ed. Edward Higgs, 207–225. Oxford: Oxford University Press.

Anderson, Maxwell L. 1999. Museums of the future: The impact of technology on museum practices. *Daedalus* 128 (3): 129–162.

Lynch, Clifford. 2002. Digital collections, digital libraries and the digitization of cultural heritage information. *First Monday* 7 (5).

\* Marty, Paul F., W. Boyd Rayward, and Michael B. Twidale. 2003. Museum informatics. *Annual Review of Information Science and Technology* 37: 259–294.

Cameron, Fiona. 2003. Digital futures I: Museum collections, digital technologies, and the cultural construction of knowledge. *Curator* 46 (3): 325–340.

Knell, Simon J. 2003. The shape of things to come: Museums in the technological landscape. *Museum and Society* 1 (3): 132–146.

Hamma, Ken. 2004. Becoming digital. *Bulletin of the American Society for Information Science and Technology* 30 (5).

Parry, Ross. 2005. Digital heritage and the rise of theory in museum computing. *Museum Management and Curatorship* 20: 333–348.

Trant, Jennifer. 2008. Curating collections knowledge: Museums on the cyberinfrastructure. In *Museum informatics: People, information, and technology in museums*, ed. Paul F. Marty and Katherine Burton Jones, 275–291. New York: Routledge.

Pearce, Susan M. 1986 (1994). Thinking about things. Reprinted in *Interpreting objects and collections*, ed. Susan M. Pearce, 125–132. London: Routledge.

\* Gurian, Elaine Heumann. 1999. What is the object of this exercise? A meandering exploration of the many meanings of objects in museums. *Daedalus* 128 (3): 163–183.

Macdonald, Sharon. 2006. Collecting practices. In *A companion to museum studies*, ed. Sharon Macdonald, 81–97. Malden, MA: Blackwell.

Preziosi, Donald. 2006. Art history and museology: Rendering the visible legible. In *A companion to museum studies*, ed. Sharon Macdonald, 50–63. Malden, MA: Blackwell.

\* Orna, Elizabeth, and Charles Pettitt. 1998. What is information in the museum context? In *Information management in museums*, 19–32. 2nd ed. Aldershot, England: Gower.

### **Week 3: Information behavior and information interaction.**

\* Hood, Marilyn G. 1983 (2004). Staying away: Why people choose not to visit museums. Reprinted in *Reinventing the museum: Historical and contemporary perspectives on the paradigm shift*, ed. Gail Anderson, 150–157. Lanham, MD: AltaMira Press.

DiMaggio, Paul. 1996. Are art–museum visitors different from other people? The relationships between attendance and social and political attitudes in the United States. *Poetics* 24: 161–180.

Serrell, Beverly. 1996. Who is the audience (and what do they want)? In *Exhibit labels: An interpretive approach*, 37–49. Walnut Creek, CA: AltaMira Press.

Fyfe, Gordon, and Max Ross. 1996. Decoding the visitor's gaze: Rethinking museum visiting. In *Theorizing museums*, ed. Sharon Macdonald and Gordon Fyfe, 127–150. Oxford: Blackwell.

\* Booth, Ben. 1998. Understanding the information needs of visitors to museums. *Museum Management and Curatorship* 17 (2): 139–157.

\* Orna, Elizabeth, and Charles Pettitt. 1998. The users of information in museums. In *Information management in museums*, 33–42. 2nd ed. Aldershot, England: Gower.

Pitman, Bonnie. 1999. Muses, museums, and memories. *Daedalus* 128 (3): 1–31.

\* Falk, John H. 1999. Museums as institutions for personal learning. *Daedalus* 128 (3): 259–276.

Rand, Judy. 2000 (2004). The visitors' bill of rights. Reprinted in *Reinventing the museum: Historical and contemporary perspectives on the paradigm shift*, ed. Gail Anderson, 158–159. Lanham, MD: AltaMira Press.

Hooper–Greenhill, Eilean. 2006. Studying visitors. In *A companion to museum studies*, ed. Sharon Macdonald, 362–376. Malden, MA: Blackwell.

Ellenbogen, Kirsten, John Falk, and Kate Haley Goldman. 2008. Understanding the motivations of museum audiences. In *Museum informatics: People, information, and technology in museums*, ed. Paul F. Marty and Katherine Burton Jones, 187–194. New York: Routledge.

Witcomb, Andrea. 2006. Interactivity: Thinking beyond. In *A companion to museum studies*, ed. Sharon Macdonald, 353–361. Malden, MA: Blackwell.

\* Parry, Ross, and Nadia Arbach. 2007. Localized, personalized, and constructivist: A space for online museum learning. In *Theorizing digital cultural heritage: A critical discourse*, ed. Fiona Cameron and Sarah Kenderdine, 281–298. Cambridge, MA: MIT Press.

#### **Week 4: Digital museums.**

\* Rayward, W. Boyd, and Michael B. Twidale. 1999. From docent to cyberdocent: Education and guidance in the virtual museum. *Archives and Museum Informatics* 13: 23–53.

National Initiative for a Networked Cultural Heritage. 2003. *The NINCH guide to good practice in the digital representation and management of cultural heritage materials*. Washington, DC: National Initiative for a Networked Cultural Heritage. Available online at: <http://www.ninch.org/guide.pdf>.

Institute of Museum and Library Services. 2006. Museums. In *Status of technology and digitization in the nation's museums and libraries*, 14–37. Washington, DC: Institute of Museum and Library Services. Available online at: <http://www.ims.gov/resources/TechDig05/Technology%2BDigitization.pdf>.

Witcomb, Andrea. 2007. The materiality of virtual technologies: A new approach to thinking about the impact of multimedia in museums. In *Theorizing digital cultural heritage: A critical discourse*, ed. Fiona Cameron and Sarah Kenderdine, 35–48. Cambridge, MA: MIT Press.

Dowden, Robin, and Scott Sayre. 2007. The whole world in their hands: The promise and peril of visitor–provided mobile devices. In *The digital museum: A think guide*, ed. Herminia Din and Phyllis Hecht, 35–44. Washington, DC: American Association of Museums.

Economou, Maria. 2008. A world of interactive exhibits. In *Museum informatics: People, information, and technology in museums*, ed. Paul F. Marty and Katherine Burton Jones, 137–156. New York: Routledge.

\* Cunliffe, Daniel, Efmorphia Kritou, and Douglas Tudhope. 2001. Usability evaluation for museum web sites. *Museum Management and Curatorship* 19 (3): 229–252.

\* Kravchyna, V., and S. K. Hastings. 2002. Informational value of museum web sites. *First Monday* 7 (5).

\* Marty, Paul F., and Michael B. Twidale. 2004. Lost in gallery space: A conceptual framework for analyzing the usability flaws of museum web sites. *First Monday* 9 (9).

Hamma, Kenneth. 2004. The role of museums in online teaching, learning, and research. *First Monday* 9 (5).

Sumption, Kevin. 2006. In search of the ubiquitous museum: Reflections of ten years of museums and the web. In *Museums and the Web 2006: Proceedings*, ed. Jennifer Trant and David Bearman. Toronto: Archives & Museum Informatics.

Getchell, Phil. 2006. Beyond the on-line catalogue: Using the web to leverage your collection more effectively. In *Museums and the Web 2006: Proceedings*, ed. Jennifer Trant and David Bearman. Toronto: Archives & Museum Informatics.

Honeysett, Nik. 2007. Reach more and earn more: Connecting with audiences online. In *The digital museum: A think guide*, ed. Herminia Din and Phyllis Hecht, 147–155. Washington, DC: American Association of Museums.

Haynes, Judy, and Dan Zambonini. 2007. Why are they doing that!? How users interact with museum web sites. In *Museums and the Web 2007: Proceedings*, ed. Jennifer Trant and David Bearman. Toronto: Archives & Museum Informatics.

Peacock, Darren, and Jonny Brownbill. 2007. Audiences, visitors, users: Reconceptualising users of museum on-line content and services. In *Museums and the Web 2007: Proceedings*, ed. Jennifer Trant and David Bearman. Toronto: Archives & Museum Informatics.

Mitroff, Dana, and Katrina Alcorn. 2007. Do you know who your users are? The role of research in redesigning smoma.org. *Museums and the Web 2007: Proceedings*, ed. Jennifer Trant and David Bearman. Toronto: Archives & Museum Informatics.

\* Marty, Paul F. 2007. Museum websites and museum visitors: Before and after the museum visit. *Museum Management and Curatorship* 22 (4): 337–360.

#### **Week 5: Registration and documentation.**

MDA. 2006-. Collections Link. Available online at: <http://www.collectionslink.org.uk/>.

\* Orna, Elizabeth, and Charles Pettitt. 1998. Managing information to make it accessible. In *Information management in museums*, 43–67. 2nd ed. Aldershot, England: Gower.

\* Longstreth-Brown, Kittu, ed. 1998. Documentation: Manual systems. In *The new museum registration methods*, ed. Rebecca A. Buck and Jean Allman Gilmore, 1–15. Washington, DC: American Association of Museums.

\* Suzanne Quigley, ed. 1998. Documentation: Computerized systems. In *The new museum registration methods*, ed. Rebecca A. Buck and Jean Allman Gilmore, 17–40. Washington, DC: American Association of Museums.

\* Sledge, Jane. 1999. Spectrum — a review. *Archives and Museum Informatics* 13: 55–61.

\* McKenna, Gordon, and Efthymia Patsatzi, eds. 2007. Cataloguing. In *SPECTRUM: The UK museum documentation standard*, 99–106. Version 3.1. Cambridge, England: MDA.

#### **Week 6: Collections management systems.**

\* Canadian Heritage Information Network. 2002–2004. Collections management software selection. Available online at: [http://www.chin.gc.ca/English/Collections\\_Management/Software\\_Selection/index.html](http://www.chin.gc.ca/English/Collections_Management/Software_Selection/index.html).

\* Canadian Heritage Information Network. 2003–2004. Collections management software review. Available online at: [http://www.chin.gc.ca/English/Collections\\_Management/Software\\_Review/index.html](http://www.chin.gc.ca/English/Collections_Management/Software_Review/index.html).

\* Schneider, Ann. 2007. *L.A. art online: Learning from the Getty's Electronic Cataloguing Initiative*. Los Angeles, CA: Getty Foundation. Available online at: [http://www.getty.edu/grants/pdfs/LA\\_Art\\_Online\\_Report.pdf](http://www.getty.edu/grants/pdfs/LA_Art_Online_Report.pdf).

\* Pfaff, Katherine M. 1994. The EmbARK programme: The development of EmbARK. *Information Services & Use* 14 (3): 141–145.

Mitroff, Dana, Marla Misunas, and Susie Wise. 2003. Bringing it all together: Developing a user-centered search experience on the SFMOMA web site. In *Museums and the Web 2003: Proceedings*, ed. Jennifer Trant and David Bearman. Toronto: Archives & Museum Informatics.

Johnson, Tana, Dana Mitroff, and Peter Samis. 2005. Of Ansel and Atomz: Surfacing deep content on-line and on-site at SFMOMA. *Museums and the Web 2005: Proceedings*, ed. Jennifer Trant and David Bearman. Toronto: Archives & Museum Informatics.

Chun, Susan, and Michael Jenkins. 2006. Why digital asset management? A case study. *RLG DigiNews* 10 (1).

Goodman, Carl, Megan Forbes, and Seth Kaufman. 2007. OpenCollection web-based collection cataloguing and access software. In *Museums and the Web 2007: Proceedings*, ed. Jennifer Trant and David Bearman. Toronto: Archives & Museum Informatics.

Cameron, Fiona. 2007. Beyond the cult of the replicant — museums and historical digital objects: Traditional concerns, new discourses. In *Theorizing digital cultural heritage: A critical discourse*, ed. Fiona Cameron and Sarah Kenderdine, 49–75. Cambridge, MA: MIT Press.

\* Cameron, Fiona, and Helena Robinson. 2007. Digital knowledgescapes: Cultural, theoretical, practical, and usage issues facing museum collection databases in a digital epoch. In *Theorizing digital cultural heritage: A critical discourse*, ed. Fiona Cameron and Sarah Kenderdine, 165–191. Cambridge, MA: MIT Press.

### **Week 7: Metadata standards I: Content and structure standards.**

Bearman, David. 1994. Strategies for cultural heritage information standards in a networked world. *Archives & Museum Informatics* 8 (2): 93–106.

Canadian Heritage Information Network. 2002–. Standards. Available online at: <http://www.chin.gc.ca/English/Standards/index.html>.

Baca, Murtha, ed. 2002. *Introduction to art image access: Issues, tools, standards, strategies*. Los Angeles, CA: Getty Research Institute. Available online at: [http://www.getty.edu/research/conducting\\_research/standards/intro\\_aia/](http://www.getty.edu/research/conducting_research/standards/intro_aia/).

Baca, Murtha. 2004. Fear of authority? Authority control and thesaurus building for art and material culture information. *Cataloging & Classification Quarterly* 38, no. 3/4: 143–151.

\* Bearman, David. 2008. Representing museum knowledge. In *Museum informatics: People, information, and technology in museums*, ed. Paul F. Marty and Katherine Burton Jones, 35–57. New York: Routledge.

\* Baca, Murtha, Erin Coburn, and Sally Hubbard. 2008. Metadata and museum information. In *Museum informatics: People, information, and technology in museums*, ed. Paul F. Marty and Katherine Burton Jones, 107–127. New York: Routledge.

\* Baca, Murtha, Patricia Harpring, Elisa Lanzi, Linda McRae, and Ann Whiteside. 2006. General guidelines. In *Cataloging cultural objects: A guide to describing cultural works and their images*, 1–41. Chicago, IL: American Library Association.

Baca, Murtha, and Patricia Harpring. 2006. *Categories for the Description of Works of Art*. Los Angeles, CA: Getty Research Institute. Available online at: [http://www.getty.edu/research/conducting\\_research/standards/cdwa/](http://www.getty.edu/research/conducting_research/standards/cdwa/).

Visual Resources Association. 2007. *Welcome to the VRA Core 4.0*. N.p.: Visual Resources Association. Available online at: <http://www.vraweb.org/projects/vracore4/index.html>.

Gilliland–Swetland, Anne, and Layna White. 2004. Museum information professionals as providers and users of online resources. *Bulletin of the American Society for Information Science and Technology* 30 (5).

\* Rinehart, Richard, and Layna White. 2008. Challenges to museum collaboration: The MOAC case study. In *Museum informatics: People, information, and technology in museums*, ed. Paul F. Marty and Katherine Burton Jones, 239–266. New York: Routledge.

\* Mason, Ingrid. 2007. Cultural information standards — political territory and rich rewards. In *Theorizing digital cultural heritage: A critical discourse*, ed. Fiona Cameron and Sarah Kenderdine, 223–243. Cambridge, MA: MIT Press.

### **Week 8: Metadata standards II: Value standards.**

\* Star, Susan Leigh, and James R. Griesemer. 1989. Institutional ecology, “translations,” and boundary objects: Amateurs and professionals in Berkeley’s Museum of Vertebrate Zoology, 1907–39. *Social Studies of Science* 19 (3): 387–420.

Getty Vocabulary Program. 2000. *Art & Architecture Thesaurus online*. Los Angeles, CA: Getty Research Institute. Available online at: [http://www.getty.edu/research/conducting\\_research/vocabularies/aat/](http://www.getty.edu/research/conducting_research/vocabularies/aat/).

DiMaggio, Paul. 1987. Classification in art. *American Sociological Review* 52 (4): 440–455.

Rijksbureau voor Kunsthistorische Documentatie. *ICONCLASS Libertas browser*. The Hague, The Netherlands: Rijksbureau voor Kunsthistorische Documentatie. Available online at: <http://icontest.iconclass.nl/libertas/ic?style=index.xsl>.

\* Van Straten, Roelof. 1986. Panofsky and ICONCLASS. *Artibus et Historiae* 7, no. 13: 165–181.

Svenonius, Elaine. 1994. Access to nonbook materials: The limits of subject indexing for visual and aural languages. *Journal of the American Society for Information Science* 45, no. 8: 600–606.

\* Baca, Murtha, Patricia Harpring, Elisa Lanzi, Linda McRae, and Ann Whiteside. 2006. Subject. In *Cataloging cultural objects: A guide to describing cultural works and their images*, 207–234. Chicago, IL: American Library Association.

\* Buckland, Michael, Fredric C. Gey, and Ray R. Larson. 2007. Access to heritage resources using what, where, when, and who. In *Museums and the Web 2007: Proceedings*, ed. Jennifer Trant and David Bearman. Toronto: Archives & Museum Informatics.

Serrell, Beverly. 1996. Types of labels in exhibitions. In *Exhibit labels: An interpretive approach*, 21–36. Walnut Creek, CA: AltaMira Press.

\* Parry, Ross, and Mayra Ortiz-Williams. 2007. How shall we label our exhibit today? Applying the principles of on–line publishing to an on–site exhibition. In *Museums and the Web 2007: Proceedings*, ed. Jennifer Trant and David Bearman. Toronto: Archives & Museum Informatics.

### **Week 9: Web 2.0; identity and diversity.**

Jørgensen, Corinne. 2004. Unlocking the museum: A manifesto. *Journal of the American Society for Information*

*Science and Technology* 55 (5): 462–464.

\* Crooke, Elizabeth. 2006. Museums and community. In *A companion to museum studies*, ed. Sharon Macdonald, 170–185. Malden, MA: Blackwell.

O'Connor, Brian C. 1996. Pictures, aboutness, and user-generated descriptors. *SIG VIS News* 1, no. 2. Available online at: [http://www.asis.org/SIG/SIGVIS/hostedMaterial/b\\_oconnor.pdf](http://www.asis.org/SIG/SIGVIS/hostedMaterial/b_oconnor.pdf).

Macgregor, George, and Emma McCulloch. 2006. Collaborative tagging as a knowledge organisation and discovery tool. *Library Review* 55, no. 5.

Furner, Jonathan, Martha Kellogg Smith, and Megan Winget. 2006. Collaborative indexing of cultural resources: Some outstanding issues. In *Digital Humanities 2006: Proceedings of the 1st ADHO International Conference* (Paris, France, July 5-9, 2006), ed. Chengang Sun, Sabrina Menasri, and J  r  my Ventura, 69-71. Available online at: <http://www.csdl.tamu.edu/~furuta/689dh/dh06readings/DH06-069-071.pdf>.

\* Trant, Jennifer. 2006. Social classification and folksonomy in art museums: Early data from the steve.museum tagger prototype. In *Advances in classification research, vol. 17: Proceedings of the 17th ASIS&T SIG/CR Classification Research Workshop* (Austin, TX, November 4, 2006), ed. Jonathan Furner and Joseph T. Tennis. Available online at: <http://dlist.sir.arizona.edu/1728/01/trant-asist-CR-steve-0611.pdf>.

\* Smith, Martha Kellogg. 2006. Viewer tagging in art museums: Comparisons to concepts and vocabularies of art museum visitors. In *Advances in classification research, vol. 17: Proceedings of the 17th ASIS&T SIG/CR Classification Research Workshop* (Austin, TX, November 4, 2006), ed. Jonathan Furner and Joseph T. Tennis. Available online at: <http://dlist.sir.arizona.edu/1853/02/smith.pdf>.

Chan, Sebastian. 2007. Tagging and searching: Serendipity and museum collection databases. In *Museums and the Web 2007: Proceedings*, ed. Jennifer Trant and David Bearman. Toronto: Archives & Museum Informatics.

MacArthur, Matthew. 2007. Can museums allow online users to become participants? In *The digital museum: A think guide*, ed. Herminia Din and Phyllis Hecht, 56–66. Washington, DC: American Association of Museums.

Tunsch, Thomas. 2007. Museum documentation and Wikipedia.de: Possibilities, opportunities and advantages for scholars and museums. In *Museums and the Web 2007: Proceedings*, ed. Jennifer Trant and David Bearman. Toronto: Archives & Museum Informatics.

Fisher, Matthew, and Beth A. Twiss–Garrity. 2007. Remixing exhibits: Constructing participatory narratives with on–line tools to augment museum experiences. In *Museums and the Web 2007: Proceedings*, ed. Jennifer Trant and David Bearman. Toronto: Archives & Museum Informatics.

Samis, Peter, and Stephanie Pau. 2006. “Artcasting” at SFMOMA: First-year lessons, future challenges for museum podcasters broad audience of use. *Museums and the Web 2006: Proceedings*, ed. Jennifer Trant and David Bearman. Toronto: Archives & Museum Informatics.

Caruth, Nicole J., and Shelley Bernstein. 2007. Building an on–line community at the Brooklyn Museum: A timeline. In *Museums and the Web 2007: Proceedings*, ed. Jennifer Trant and David Bearman. Toronto: Archives & Museum Informatics.

Chan, Sebastian, and Jim Spadaccini. 2007. Radical trust: The state of the museum blogosphere. In *Museums and the Web 2007: Proceedings*, ed. Jennifer Trant and David Bearman. Toronto: Archives & Museum Informatics.

Ames, Michael. 1992 (1994). Cannibal tours, glass boxes and the politics of interpretation. Reprinted in *Interpreting objects and collections*, ed. Susan M. Pearce, 98–106. London: Routledge.

Riegel, Henrietta. 1996. Into the heart of irony: Ethnographic exhibitions and the politics of difference. In *Theorizing museums*, ed. Sharon Macdonald and Gordon Fyfe, 83–104. Oxford: Blackwell.

\* Kreps, Christina. 2003. Curatorship as social practice. *Curator* 46 (3): 311–323.

Macdonald, Sharon J. 2003. Museums, national, postnational and transcultural identities. *Museum and Society* 1 (1): 1–16.

Shelton, Anthony Alan. 2006. Museums and anthropologies: Practices and narratives. In *A companion to museum studies*, ed. Sharon Macdonald, 64–80. Malden, MA: Blackwell.

Kreps, Christina. 2006. Non-western models of museums and curation in cross-cultural perspective. In *A companion to museum studies*, ed. Sharon Macdonald, 457–472. Malden, MA: Blackwell.

\* Trofanenko, B. 2006. Interrupting the gaze: On reconsidering authority in the museum. *Journal of Curriculum Studies* 38 (1): 49–65.

Trofanenko, Brenda. 2006. Displayed objects, indigenous identities, and public pedagogy. *Anthropology and Education Quarterly* 37 (4): 309–327.

Brown, Deidre. 2007. Te ahu hiko: Digital cultural heritage and indigenous objects, people, and environments. In *Theorizing digital cultural heritage: A critical discourse*, ed. Fiona Cameron and Sarah Kenderdine, 77–91. Cambridge, MA: MIT Press.

Boast, Robin, Michael Bravo, and Ramesh Srinivasan. 2007. Return to Babel: Emergent diversity, digital resources, and local knowledge. *The Information Society* 23: 395–403.

### **Week 10: New directions?**

\* Urban, Richard, Paul Marty, and Michael Twidale. 2007. A Second Life for your museum: 3D multi-user virtual environments and museums. In *Museums and the Web 2007: Proceedings*, ed. Jennifer Trant and David Bearman. Toronto: Archives & Museum Informatics.

\* Kraemer, Harald. 2007. Art is redeemed, mystery is gone: The documentation of contemporary art. In *Theorizing digital cultural heritage: A critical discourse*, ed. Fiona Cameron and Sarah Kenderdine, 193–222. Cambridge, MA: MIT Press.

\* Enser, Peter G. B., Christine J. Sandom, and Paul H. Lewis. 2005. Surveying the reality of semantic image retrieval. In *VISUAL 2005: Proceedings of the 8th International Conference on Visual Information and Information Systems* (Amsterdam, The Netherlands, July 5, 2005), ed. S. Bres and R. Laurini, 177–188. Lecture Notes in Computer Science, vol. 3736. Berlin: Springer.

\* Baca, Murtha, and Sherman Clarke. 2007. FRBR and works of art, architecture, and material culture. In *Understanding FRBR: What it is and how it will affect our retrieval tools*, ed. Arlene G. Taylor. Westport, CT: Libraries Unlimited.

\* Doerr, Martin. 2003. The CIDOC Conceptual Reference Module: An ontological approach to semantic interoperability of metadata. *AI Magazine* 24 (3): 75–92.

---

# INFS 289-1: MUSEUM INFORMATICS

Winter 2008

## Assignment 1 | January 23, 2008

---

### Administration

Proportion of final grade: **30%**

Date set: Wednesday, January 23, 2008 (week 3)

Date due: 9am, Wednesday, **March 5**, 2008 (week 9)

---

### Procedure

For this assignment, you will carry out an evaluation of a local museum's provision of online access to collections information.

1. Choose a local (i.e., Southern Californian) museum that offers web-based, public access to a catalog or database of records describing objects in its collections. For some suggestions of museums, consult the "Schedule of museum visits" (and the lists of "UCLA museums" and "Some more ideas") provided in the syllabus. The database of collections information offered by your chosen museum might be described as a "Digital museum" or "Virtual museum"; alternatively it might be called something like "Collections online" or "Digital collection." *The museum that you choose should be one of those that you have visited (or intend to visit) this quarter.*
2. Explore your chosen museum's website, including the part of the website that provides access to records describing the museum's objects. In the course of your exploration, have a think about the following:
  - the different **kinds of object** that make up the museum's collections;
  - the different **kinds of information** that are provided about museum objects, about the contexts in which objects were produced, collected, and displayed, and about the meanings that objects have for museum visitors;
  - the different groups and/or communities of **people** that are potentially served by the website;
  - the ways in which the **motivations**, goals, and expectations of different users of the website will vary;
  - the ways in which the architects of the website attempt to **meet** the expectations of different groups and/or communities of people;
  - the **features** and functionalities of the website (e.g., searching and browsing; record display; image views; personal collections; community input);
  - the ways in which the level of visitors' **engagement** and/or interaction with museum objects (and with objects' meanings) is raised by use of the website;
  - the ways in which the experience of using the website – i.e., the experience of visiting the "digital museum" – is similar to, and/or different from, the experience of visiting the **"actual" museum**;
  - the ways in which the experience of using this website is similar to, and/or different from, the experience of using **other museums' websites**;
  - the **criteria** that may be used to evaluate the website;

- the ways in which use of the website may be examined in order to **measure** the degree to which the website meets those criteria; and
  - the ways in which the architecture of the website might be **improved**.
3. Write a report of 3000–3500 words in which you provide an evaluation of the usability and utility of your chosen museum’s website, focusing on the degree to which museum visitors’ interests in accessing collections information and engaging with objects are satisfied.

---

## **Submission**

Your submission should consist of your report of 3000–3500 words. Your report should include citations, where appropriate, to the literature on museum website evaluation, and to the literature on your chosen museum’s collection. Please make sure to cite all the materials that you use; please use a standard citation and reference format such as the Chicago (Turabian) style; please make sure all references, including those to electronic resources, are complete; please do not include your references in your word count.

---

## **Grading criteria**

A letter grade will be assigned on the basis of a combination of the following criteria:

- level of critical insight, as demonstrated (for example) by the relevance, significance, and exhaustiveness of the criteria used to evaluate the website;
- accuracy;
- structure, style, and presentation.

---

# INFS 289-1: MUSEUM INFORMATICS

Winter 2008

## Assignment 2 | February 6, 2008

---

### Administration

Proportion of final grade: **20%**

Date set: Wednesday, February 6, 2008 (week 5)

Date due: 9am, Wednesday, **March 12**, 2008 (week 10)

---

### Background

For this assignment, you will use the EmbARK collections management system to create a set of original records representing five objects in a collection of your own.

**EmbARK** (and its associated **Web Kiosk** web publishing module) is a program that is developed and sold by **Gallery Systems** (New York; <http://www.gallerysystems.com/>).

Local institutions that use EmbARK and Web Kiosk to document their collections, and to provide access to collections information on the web, include **Long Beach Museum of Art** (<http://webkiosk.lbma.org:1500/>) and **Pomona College Museum of Art** (<http://web4.campus.pomona.edu:7777/>).

Gallery Systems is also the vendor of **TMS** (a.k.a. The Museum System), another widely used collections management system, and **eMuseum**, another web publishing program for collections data.

---

### Procedure

4. Identify five objects in a collection of your own.
5. Download and install the “tutorial” version 6.0.3 of EmbARK on your own personal computer by going to <http://www.gallerysystems.com/embarkusers/demo.asp>, clicking on the “Tutorial Installer” link under the heading that corresponds to your computer’s operating system (i.e., either “Windows Program Demo Downloads” or “Macintosh Program Demo Downloads”), unzipping/unstuffing the downloaded file, and installing the application.
6. Download and peruse the documentation for an earlier demo version of EmbARK by clicking on the “Demo Tutorial Documentation” link, and viewing the downloaded PDF file (162 pages). See especially the “Introduction” and chapters 3, 4, 6, and 10.
7. Open the EmbARK application -- the file may be called “EmbARK Tutorial” or “EmbARK\_Sample.Single” -- and click on the “Collections Manager” button.
8. Explore the sample database of 21 object records. For example, click on the “List” button, then double-click on one of the rows in the table (each row corresponds to a record for one of the objects in the sample collection), and browse the various “pages” of information (“Page 1,” “Page 2,” “Page 3,” etc.) about your chosen object. Refer to the documentation while you’re exploring

the features of the system. Don't be afraid to experiment by changing or adding data to the sample records.

9. When you're ready to start creating your own records, you need first to build a separate database to hold those records. To do this:
  - Quit EmbARK.
  - Reopen the EmbARK application, but this time press and hold down the Alt key (on a PC) or the Option key (on a Mac) immediately after you've double-clicked on the "EmbARK Tutorial" or "EmbARK\_Sample.Single" file. You'll see an "Open" window that lets you navigate to where you would like the new database to be stored.
  - Click on the "New" button and navigate to the location where you'd like the new database to be stored.
  - Enter the name you would like to give the new database -- "EmbARK.4dd" is the recommended choice -- and click on the "Save" button. Wait a few seconds for the Name/Institution/Registration window to load.
  - Enter any name, any institution, and this serial number: 1SUR-0855-1803-E100. (The dashes will be filled in automatically.) Click on "OK." Wait a few seconds for the Administrator Login Setup window to load.
  - Enter a first name, last name, and password, and click on the "Login" button.
  - Confirm the password. EmbARK will then quit again automatically.
7. The next time you open the EmbARK application (by clicking on "EmbARK Tutorial" or "EmbARK.4dd"), you will automatically be connected to your new (initially empty) database. If you ever want to open the sample database of 21 object records again, just open the "EmbARK\_Sample.Single.Data" file instead.
8. Go ahead and create records for the objects in your collection, and for the artists and/or agents of various kinds related to your objects. Each object record should include
  - a. basic cataloging data for the object (see class notes, pp. 102-103 of the *SPECTRUM* standard, and/or the VRA Core 4.0);
  - b. (where possible) provenance data for the object, in the "Notes and histories" section of the record;
  - c. links to artist and/or agent records as appropriate; and
  - d. at least one image of the object.

Use *SPECTRUM*, the VRA Core 4.0, and *Cataloging cultural objects* to guide your decisions as to choices of fields, choices of authorities (e.g., AAT; TGN; ULAN), choices of terms, and choices of forms of terms.

9. Using Utilities > Reports ..., create a "report" (or multiple reports; see chapter 6 of the EmbARK documentation) that displays all the data in every record in your database, and print out this report.

---

## Submission

Your submission should consist of the print-out of the records in your database.

---

## Grading criteria

A letter grade will be assigned on the basis of a combination of the following criteria: compliance with standards; consistency of decisions; accuracy of data; completeness of records; user-orientation; and creativity.

---

# INFS 289-1: MUSEUM INFORMATICS

Winter 2008

## Assignment 3 | January 30, 2008

---

### Administration

Proportion of final grade: **40%**

Date set: Wednesday, January 30, 2008 (week 4)

Date due: 9am, Wednesday, **March 19**, 2008 (week 11)

---

### Procedure

For this assignment, you will write a final paper on an issue in museum informatics.

If you obtain a grade B or higher in this class, this paper will count as the “major/specialization paper” specified on p. 41 of the IS *Student handbook 2007-2008* as a required component of the portfolio.

Here is a list of possible topics. Please feel free to choose from this list, or to choose a topic that’s not listed here that you find interesting.

- the impact of the **new museology** on the development of museum informatics;
- the value of **standardization** in museum documentation;
- the role of a particular **metadata** content, structure, value, or exchange standard in museum documentation;
- the provision of **subject access** to museum objects;
- the use of **social tagging** in the provision of access to (information about) museum objects;
- the application of **interactive multimedia** technology in the provision of access to (information about) museum objects;
- the application of **Web 2.0** technologies, social computing, and/or social network services in museum environments;
- the application of **virtual worlds** in museum environments;
- the application of **content-based image retrieval** (CBIR) technologies to the provision of access to (information about) museum objects;
- the application of **relational and object-oriented data models** to collections databases;
- the representation of **source-community knowledge** in museum documentation;
- the integration of **multiple taxonomies** or ontologies for the representation of museum object knowledge;
- the documentation of contemporary, multimedia, performance, and/or **time-based art**;
- the challenge of **preserving** digital cultural heritage;
- the challenge of protecting **intellectual property** rights over visual resources;
- the **methodology of evaluating** museum websites, collections management systems, documentation standards, etc.;
- the **history** of the development of museum documentation standards, digital museums, museum computing, museum informatics ...

In your paper, please refer, as appropriate, to examples of institutions, projects, and products that illustrate the points you make. Please also take care to consider the implications of the unique characteristics of

- particular **communities**;
- particular **groups of users**, and their motivations, goals, and expectations;
- particular **institutions**, and their missions;
- particular **collections**;
- particular **kinds of objects**; and
- particular **kinds of information** about objects.

---

## **Submission**

Your submission should consist of your paper of 5000–6000 words. Your report should include citations, where appropriate, to the literature on museum informatics. Please make sure to cite all the materials that you use; please use a standard citation and reference format such as the Chicago (Turabian) style; please make sure all references, including those to electronic resources, are complete; please do not include your references in your word count.

---

## **Grading criteria**

A letter grade will be assigned on the basis of a combination of the following criteria:

- originality and creativity;
- relevance to the subject matter of the class;
- level of critical insight;
- soundness and validity of arguments;
- demonstrated usage of relevant literature;
- accuracy of factual information;
- organizational structure; and
- readability.