

Competency 1: AAMG Kress Foundation Grant: Museum Practice Collections Management/Registrar Competencies

Cohorts:

- **George Washington University Museum at George Washington University:**
Tessa Lummis, Registrar
Mary Coughlin, Associate Professor, Museum Studies
- **Jordan Schnitzer Museum of Art, University of Oregon:**
Chris White, Collections Manager

SHARED COLLECTION MANAGEMENT COMPETENCIES

- George Washington University, First Draft Competencies for Collections Management
- University of Oregon

Collections Manager/Registrar Professional Competencies

The following is designed around a broad range of collections management and registration skills culminating in a leadership position as Registrar or Collections Manager.

The following answers the questions: What would make this candidate competitive in the field? What do they need to know and have experienced over their time in the program?

PHYSICAL SKILLS

- Object handling: experience handling objects of all kinds and with a variety of condition issues
- Theories and practical experience with object rehousing, packing, crating and the use of archival materials
- An understanding of the theory and practice of inventory
- Exhibition installation including condition reporting, mounting, and/or hanging objects with the safety and care of the object(s) in mind
- Ability to identify condition issues in objects and determine ways of mitigation
- Integrated pest management experience including monitoring for pests and understanding what the presence of certain pests indicates
- Environmental monitoring experience: understanding the various methods and current systems of recording and monitoring environments; knowledgeable on the latest benchmarks for temperature and humidity for various spaces and materials

DOCUMENTATION, CONTRACTS, AND LEGAL ISSUES

- Experience in the theory and practice of object acquisition, accessioning and deaccessioning, and the legal underpinnings of these processes
- Experience in original object cataloging

- Experience maintaining physical and digital records systems
- An understanding of rights and reproduction and copyright law
- Loan experience: an understanding of contracts, insurance, and customs procedures
- Demonstrated knowledge of object accountability and location control

RISK MANAGEMENT, SECURITY, FACILITIES

- Practical experience and theoretical understanding of emergency preparedness and disaster response
- Demonstrated knowledge of facilities systems and issues (fire suppression, HVAC, structural security features)
- Understanding of object and building security and monitoring practices
- Competency with facilities maintenance and material handling equipment
- Loan experience: an understanding of object packing and shipping methods, and loan coordination
- Experience with shipping and freight systems, vendors and applicable regulations and best practices.

PROFESSIONAL SKILLS

- Budgeting skills
- Project management
- People management and collaborative work (including staff, students, interns, and volunteers) including evaluating work performance, training, and mentorship

DIVERSITY, ACCESS, EQUITY, INCLUSION

- Demonstrate antiracism in program offerings and Inter-cultural competencies and commitment to diversity, equity and access
- Engage with diverse communities
- Demonstrate antiracism in program creation
- Understand and advocate Americans with Disabilities Act
- Fostering the next generation of diverse museum professionals
- Providing a civil working environment

TECHNOLOGY:

- Mastery of museum database systems and an understanding of their underlying functionality
- Mastery of standard office software, specialized data and museum software.
- Theories and practical experience in current photography and digitization practices, including scanning, photography, digital preservation and editing equipment and software

OTHER ISSUES - DRAFT NOTES

- What museum studies or other **courses/seminars should be part of the teaching/training program?**
 - GW:
 - CMST 6107 Museum Ethics and Values (during your first year)
 - CMST 6501 Internship (available after your first semester)
 - CMST 6201 Museum Collections
 - CMST 6202 Collections Management II
 - CMST 6203 Preventive Conservation Concepts
 - CMST 6204 Preventive Conservation Techniques
 - CMST 6205 Archival Practices
 - CMST 6601 Digitization & Digital Asset Management
 - CMST 6601 Issues Related to Collections Policy
 - CMST 6101 Museum Management
 - CMST 6102 Non-Profit Fiscal Management
 - CMST 6104 Managing People and Projects
 - CMST 6105 Museum Fundraising (alternating years)
 - CMST 6301 Curatorial Research
 - CMST 6302 Museum Exhibition Design
 - CMST 6304 Museum Exhibition Development
 - CMST 6305 Visitor Perspectives: Museum Evaluation
 - CMST 6306 Race, Gender, Sexuality & Museums
 - CMST 6403 Museums and Digital Technology
 - CMST 6501 Internship #2
 - CMST 6601 Community Practicum (when available)
 - CMST 6601 Critical Visitor Experience
 - CMST 6601 Historic House Interpretation
 - CMST 6601 Museum Governance (alternating years)
 - CMST 6601 Museum Marketing
 - CMST 6601 Museums & Community Engagement
 - CMST 6601 Museums and Cultural Property
 - CMST 6601 Museums and Social Media
 - CMST 6701 Museum History and Theory
 - UO: Interdisciplinary Studies: Individualized Program (IS:IP) MA or MS with a specialization in Museum Practice. All degree requirements of the IS:IP in addition to a combination of classes and workshops (offered as 1-2 credit practicums) as allowed by UO Graduate School requirements.
 - ARH 540 Museology
 - PPPM 510 Museum Practice
 - PPPM 529 Museum Education
 - PPPM 510 Planning Interpretive ExhibitionsAdvanced practicums in association with Museum Practice. Workshops to fulfill area specialties
 - Fundamentals of Collections Practice

- Collections Management: Protection and Care
 - Collections Data, Documentation, and Cataloging
 - Collections Management: Legal and Ethical Issues
- **Who will supervise/train** the student?
 - GW: Museum Studies staff and GW Museum Collections staff (primarily the registrar, Tessa Lummis)
 - UO: Museum Collections staff (primarily the collections manager, Chris White)
- Are the institutions who are modeling the same position able to create a teaching and training program that is very similar in practice and learning – so it approaches a **national curriculum**?
 - We have very different course requirements at our universities, but feel that workshops could be a more universally applied concept
- What is the **anticipated cost** for one fellowship and related expenses for the proposed two-year MA at your institution?

Note: We have opted for a more workshop-based approach that can benefit many students, rather than an apprenticeship/assistantship/fellowship that only benefits a few.

- GW NOTES
 - MUSEUM STUDIES COSTS: We are still determining if these workshops are for extra credit hours, or folded into the tuition costs
 - MUSEUM COSTS: Costs for workshops vary based on nature of the work, but would include costs for archival supplies and staff time
- UO NOTES
 - Should cover tuition and university fees associated with registration (approximately \$850-950 per semester), and course fees (range from \$45-\$75 per graduate course)
 - MUSEUM COSTS: space and technology in addition to staff time.

Competency 2: AAMG Kress Foundation Grant: Museum Practice Curatorial Competencies

Cohorts:

Spencer Museum of Art, University of Kansas:

Celka Straughn, Andrew W. Mellon Director of Public Practice, Education and Research
Peter Welsh, Professor, Museum Studies

Jordan Schnitzer Museum of Art, University of Oregon:

Anne Rose Kitagawa, chief curator and curator of Asian art
Akiko Walley, Associate Professor, History of Art & Architecture

Goal: To craft a program of advanced museum study and practice that provides for broad learning and training across many areas of an art museum so graduates will be highly competitive for curatorial roles/positions.

Strengths of Programs: Graduate program at the MA or PhD level (KU) or post MA/post-PHD level (OU), with significant museum experiences aimed at synthesizing academic and applied learning. As a result of the program, the student will have acquired new skills and knowledge, enabling them to support and effect changes in the museum field and society.

DEAI and Interdisciplinarity: Guided by a commitment to diversity, equity, access, and inclusion at the foundation of museum work, this combined course of study and practica seeks to build diversity in the museum field and emphasizes polyvocality and the interdisciplinarity of art museums and museum studies. While content knowledge and a particular disciplinary depth forms part of the course of study, the program overall emphasizes flexibility/adaptability and work across museum areas (disciplinary and position functions).

KU Program: Graduate degree in Museum Studies with options for dual graduate degree (with African and African American Studies), graduate certificate or combined degrees with another discipline (, American Studies, area studies, Indigenous Studies, history, etc).

UO Program: 2-year post-MA or postdoctoral program, with the option to extend for an additional year. As museum interns, candidates would also take relevant courses to broaden their academic expertise for the purpose of strengthening their museum career. Final projects may take the form of special exhibitions that demonstrate competencies in all aspects of curatorship and museum culture.

COMPETENCIES:

CORE:

- Ability to apply effective community-centered approaches to curatorial work resulting in productive interactions with diverse publics that support their communities and build

connections to art and the museum. These include: understanding of museum's role in society and with communities, such as demographic changes and culture-specific norms; inviting and supporting diverse communities to contribute their voices and perspectives to the development and implementation of museum programs and decision-making (ensuring relevance of exhibitions, collections, public events, etc., to diverse communities); identifying audiences for particular programs and collaborating with them; and facilitating personal responses to art.

- Demonstrated ability to collaborate with colleagues, students, volunteers, and community members through strengthening of interpersonal skills and relationship building.
- Demonstrated commitment to museum ethics and general familiarity with U.S. and international laws and policies related to object acquisitions, deaccessioning, loans, exhibitions, documentation, and dissemination of images and information
- Demonstrated understanding of and commitment to social justice and experience putting it into practice
- Significant scholarship/research expertise and experience (provenance-related, art history/visual culture/cultural studies fields, museum studies, etc.)
- Evidence of intellectual curiosity, interdisciplinarity, , and interest in broadening areas of specialization
- Excellent oral and written communication skills, including public speaking, museum presentations, interpretative materials, and both scholarly and public writing.
- Demonstrated knowledge of the care and interpretation of objects in the collection and on loan
- Digital/technological literacy

ADDITIONAL:

- Familiarity with museum management practices in areas of fundraising and finance (grant writing, donor cultivation, budgeting), strategic planning, and staff/student supervision.
- Knowledge of the art market, particularly in area of specialization
- Evidence of leadership
- Basic understanding of museum evaluation methodologies
- Training in trauma-informed practices
- More in-depth knowledge of legal Issues (e.g. NAGPRA, UNESCO- and Holocaust-related provenance, Fish and Wildlife laws, etc.)
- Participation in museum organizations (membership, committee work, conference attendance and/or presentations, etc.)

GENERAL TRAINING AREAS:

- Forms of community engagement that build opportunities for museums to expand their roles through collaboration and negotiating authority with diverse communities (projects may include program and interpretation development, visitor surveys and other evaluation strategies)
- Art history
- Studio art
- Object handling and study

- Exhibition planning
- Public engagement
- Evaluation
- Museum history
- Equity and justice issues, including decolonization
- Museum operations
- Collection and provenance research
- Participation in grant development
- Discussions with collectors/visits to private collections
- Studio visits and conversations with artists

KU COSTS

- Student internship/apprenticeship stipends/salaries and tuition remission and professional development funds (\$18,000 annual stipend/salary; \$12,000 for annual tuition)
- Funds to support guest speakers and workshops with invited specialists (in person and/or online) - \$5,000 per year
- Funds for a visiting assistant professor (from one semester/quarter to full year or two) - \$60-70,000 (for two semesters)
- Professional development funds for museum curators and Museum Studies professors - \$7,000

UO COSTS

- Based on position equivalency to a Research GE (Graduate Employee) fellowship, which covers tuition, fees, health insurance, and stipend as outlined in the GTFF CBA ([file:///Users/awalley/Downloads/gtff_cba_2019-2022_without_signatures .pdf](file:///Users/awalley/Downloads/gtff_cba_2019-2022_without_signatures.pdf))
- Will need grant or private support to pursue this model
- Possible DEI-grant opportunity if prioritize positions for those under-represented in museum field

KU-SPECIFIC TRAINING MODULE

Competency	How Acquired		
<p>Key: ‘X’= <i>Gains significant competency</i>; ‘x’ = <i>Gains some competency</i>; ‘-’ = <i>Minimal competency training</i></p>	Course work	Apprentice/ Internship	Post-Grad/ On-the-Job
CORE:			

• Community- centered interaction with diverse publics	X	X	X
• Collaboration (interpersonal skills, relationship building)	X	X	X
• Ethics	X	X	X
• Scholarship/Research (expertise and interdisciplinarity, applied, e.g. provenance, and academic)	X	x	X
• Communication (including public speaking and various forms of writing)	X	X	X
• Care and Interpretation of objects (collection planning)	x	X	X
• Digital/technological literacy	X	X	X
• Social Justice	X	X	X
ADDITIONAL:			
• Fundraising and Finance: grant writing, donor cultivation, budgeting	x	x	X
• Art Market	x	x	X
• Leadership	X	x	X
• Evaluation	x	x	X
• Trauma-informed practices	x	x	x

TRAINING:			
• Forms of engagement – consciousness of opportunities for museums to expand their roles through collaboration and negotiating authority with communities (programs, visitor analysis, participation with development and implementation of interpretative activities and tools)	X	X	X
• Art history	X	-	-
• Studio art	X	-	-
• Object handling and study	x	X	X
• Exhibition participation	x	X	X
• Public engagement	x	X	X
• Evaluation	X	x	X
• Museum history	X	x	-
• Museum operations	X	x	X
• Collection and provenance research	x	X	X
• Participation in developing a grant	x	x	X
• Discussions with collectors/visits to private collections	-	x	X
• Studio visits and conversations with artists	-	x	X
• Equity and Justice Issues/decolonization	X	X	X

UO-SPECIFIC TRAINING MODULE

Competency	How Acquired	
	Course work	Intern/Extern
CORE:		
Scholarship/Research (expertise in at least one relevant subject area)	x	x

Basic familiarity with current U.S. cultural laws and policies	x	x
Demonstrated commitment to museum ethics and issues of social justice	x	x
Demonstrated ability to collaborate with people of varying backgrounds and levels of experience (museum staff, academicians, students, docents, etc.)		x
Ability to apply community-centered approaches to curatorial practice	x	x
Community-building skills (outreach and advocacy – experience interacting with diverse publics, active public engagement; understanding of publics, museum’s role in society and with communities)		x
Evidence of intellectual curiosity and flexibility to move beyond one’s narrow area of specialization	x	x
Verbal and written communication skills, including public speaking and various forms of writing (in English and in a second language if relevant)	x	x
Basic skill in object handling and care		x
Digital/technological literacy	x	x
ADDITIONAL:		
Evidence of leadership		x
Basic familiarity with strategic planning		x
Fundraising and financing (including donor cultivation, grant writing, budgeting)	x	x
Knowledge of the art market at least in one’s subject area		x
Basic understanding of statistics and various evaluation tools	x	x
Training in trauma-informed practices	x	x

KU Courses (see attachment)

UO PREEXISTING COURSES

Courses in PPPM:

AAD 550 Art in Society
AAD 572 Community Cultural Development
AAD 571 Cultural Policy
AAD 670 Cultural Administration
AAD 521 Cultural Programming
AAD 529 Museum Education
PPPM 522 Grant Proposal Writing
PPPM 565 Program Evaluation
PPPM 581 Fundraising for Nonprofit Organizations

Courses in ARH:

ARH 540 Museology
ARH 604 Internship
ARH 614 Terminal Project

Courses in Journalism and Communication:

J641 Qualitative Research Methods
J642 Qualitative Research Methods

New Media and Culture Certificate

<https://newmediaculture.uoregon.edu/courses-overview/nmcc-courses/course-offerings-2020-2021/>

IDEAS FOR NEW COURSES TO DEVELOP at UO

Courses at JSMA (newly developed with ARH?):

ARH 5XX Object handling
ARH 5XX Exhibition planning
ARH 5XX Collection and Provenance Research

Courses at JSMA (newly developed with ART and ARH?):

ART or ARH 5XX Conversation with Artists

Courses at JSMA (newly developed with ARH and Business School?):

ARH 5XX Art Market

Courses at JSMA (newly developed with ARH and Journalism and/or Digital Art?):

J, ARTD or ARH 5XX New Approaches to Digital Technology

Competency 3: AAMG Kress Foundation Grant: Museum Practice Education Competencies

Cohorts:

- **Jordan Schnitzer Museum of Art, University of Oregon:**
Lisa Abia-Smith, Director of Education; Senior Instructor, College of Design
- **Harn Museum of Art, University of Florida:**
Eric J. Segal, Director of Education and Curator of Academic Programs
Note: Abia-Smith teaches museum studies; Florida museum studies faculty changed during course of grant

Museum Educator Professional Competencies – draft

The following is conceptualized around a broad range of education skills culminating in a leadership position as Education Director. At the same time, it is understood that candidates might approach the profession with a specific focus such as K-12 or university level museum education.

The following answers the questions: What would make this candidate competitive in the field? What do they need to know and have experienced over two years?

MUSEUM TEACHING SKILLS

- Content specialist in area of museum's collections
- Familiar with teaching with works of art and facilitating dialogue
- Knowledge of educational pedagogy and current practice in the field, learning theory and philosophy.
- General knowledge of state educational standards, and of workshops and education programs for K-12 educators
- Practical experience with (art) materials and (art) making projects;
- Experience developing and managing youth and children's programs and camps.
- Familiar with outreach programs for elder care facilities, schools, and community centers of all kinds

CAMPUS ENGAGEMENT

- Collaborate across campus/disciplines
 - Familiar with higher-education instruction, syllabi and processes/infrastructure.
- Creative and flexible thinking about art and museums as resources for diverse disciplines.
- Understanding of faculty and instructor priorities and pressures.

PROGRAMS AND INTERPRETATION

- Skilled in program collaboration practices with both campus and community partnerships
- Develop and manage interpretive programs for varied audiences
- Develop interpretive materials and interactives for specific audiences
- Ability to train and manage volunteer docent corps
- Ability to develop and/or manage development of multilingual content
- Knowledge of universal design for access
- Solid understanding of research, evaluation and metrics

ACADEMIC SKILLS

- Knowledge of art, art history, art materials & techniques
- Familiarity with scholarship on art history, museum studies and museums in general.
- Knowledgeable about diverse artistic practices and cultures beyond the western canon

PROFESSIONAL SKILLS

- Excellent writing skills for varied audiences / storytelling
- Excellent verbal communication for varied audiences, including museum audiences, professional conferences, donors, etc.
- Comfort developing and delivering on-line
- Financial management and budget development
- Grant writing and management
- Meeting facilitation
- Project management
- Decision making and strategic planning
- Gather and analyze data
- Emergency planning
- Understanding of development (fund raising)
- Leadership and people management (including managing up to supervisor)
- Interdepartmental (within museum) insight, understanding and collaboration.
- Basic design skills (e.g. signage, instructional materials, gallery handouts)

DIVERSITY, ACCESS, EQUITY, INCLUSION

- Demonstrate antiracism in program offerings and Inter-cultural competencies and commitment to diversity, equity and access
- Engage with diverse communities
- Demonstrate antiracism in program creation
- Understand and advocate Americans with Disabilities Act
- Fostering the next generation of diverse museum professionals
- Providing a civil working environment

TECHNOLOGY:

- Familiarity with museum database systems
- Strong PowerPoint and Excel skills; G-Suite skills;
- Familiarity with basic video production
- Some image and/or design program (e.g. Photoshop or InDesign) skills;
- Ability to learn and use GUI-based programs such as those used for developing mobile tours and other digital assets.
- Ability to learn new technologies on the fly

OTHER ISSUES - DRAFT NOTES

- What museum studies or other **courses/seminars should be part of the teaching/training program?**
 - UO: Museum Practice, Planning Interpretive Exhibitions, Museum Education, Access, Inclusion and Lifelong Learning in the Arts, & PPPM non-profit management courses, History of Art and Architecture, College of Education.
 - UF Museums Studies, Family Youth and Community Service community engagement & non-profit management courses, art history, college of education.
- **Who will supervise/train the student?**
 - UO: Lisa Abia-Smith, director of education/Senior Instructor PPPM/College of Design
 - UF: Eric Segal, Director of Education
- Are the institutions who are modeling the same position able to create a teaching and training program that is very similar in practice and learning – so it approaches a **national curriculum?**
 - Yes
- What is the **anticipated cost** for one fellowship and related expenses for the proposed two-year MA at your institution?
 - UO NOTES
 - Assistantships are 12-15 hours/week.
 - Should cover tuition and university fees associated with registration (approximately \$850-950 per semester), and course fees (range from \$45-\$75 per graduate course)
 - MUSEUM COSTS: space and technology
 - UF NOTES [EJS - I feel these are very rough]
 - Assistantships are 10-20 hours/week. PROBABLY 10 hours.
 - Should cover tuition and university fees associated with registration (approximately \$850-950 per semester), and course fees (range from \$45-\$75 per graduate course); conference travel.
 - MUSEUM COSTS: space and technology