

Archives & Cultural Heritage

Syllabus for a 12-Week Summer Course

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Course Description:

The Cultural Heritage industry is a rapidly growing area represented in a number of professions. There are several reasons for an examination of cultural heritage documentation from an archival perspective. Governments, various people groups, and institutions have invested large amounts of financial and emotional capital in their cultural heritage. With documentation comes accountability. For many, it also helps define and promote individual, group, and national identity. What does this mean for archivists? Just like so many other areas of documentation, all the players in the cultural heritage sphere rely on the accessibility, preservation, and advocacy of records to better understand and interpret their world. Without sound documentation, cultural identity becomes unreliable, somewhat like an invalid form of identification needed in order to assert an individual's association or membership with a group or institution.

Acquiring a solid grasp on the issues surrounding documentation and cultural heritage means having a broad understanding of a large and divergent group of interrelated fields. Archivists are, in large part, still on the outside of this community. The cultural heritage industry is populated with governmental and non-governmental organizations, archaeologists and anthropologists, historians, lawyers, museum curators, and in more recent years, computer scientists. Each discipline or profession brings a significant skill to the table. This course contends that it is the role of the records professional to bring their expertise to bear for the betterment of local, national, and global cultural heritage.

To further complicate the picture, the cultural heritage industry has not just seen exponential growth, but is undergoing rapid changes in its very nature due to the impact of technology. This course will also explore *digital heritage*, sometimes referred to as *virtual heritage* - a primary focus emerging in the greater body of cultural heritage literature.

With this course, I hope to educate students on the vital role that archives and records play in the cultural heritage fields. Archivists have an incredible opportunity to help shape cultural heritage in the way we organize records, provide access to them, and perform our role in helping to preserve the memory of events, groups, places, and attitudes, as well as other aspects that make up culture. This will require students to learn to think a bit like a historian, relate to other cultures like an anthropologist, understand emerging technological trends like an IT specialist, and mediate between interest groups and like a politician (a good one)!

Grading and Course Requirements:

Pre-requisites:

The course is an elective open to LIS students who have taken LIS 2220 *Archives and Records Management* and students that are in the Archives Specialization program. Students not fitting either of these requirements may seek permission from the instructor to enroll in the course.

Assignments:

Students will be graded on the following assignments and criteria:

1. *Topic Report – 20% of Final Grade*

Students will select a topic related to one of the course themes, which are broken down by week. This assignment may be completed in pairs or individually. Be prepared to present for approximately ten minutes in class, and then lead a brief class discussion on their topic. Students should prepare two discussion questions to accompany their presentation. All presentations are required to utilize a PowerPoint slide show as part of the assignment.

2. *Literature Summaries – 20% of Final Grade*

Students will complete a literature summary every week from Week 2 through Week 10, plus Week 12. The purpose of this is to summarize the readings for the week (due in class or online day that the readings are due). Summaries are to be roughly a minimum of 250 words (one typed page) and a maximum of 500 words.

3. *Research Paper – 40% of Final Grade*

Students will complete a 12 – 15 page paper on a topic of their choice (subject to the approval of the instructor). A suggested list of topics will accompany the assignment sheet (to be distributed later in the term), but students should not feel limited to this list.

A detailed description (including expectations and grading criteria) of each assignment will be handed out on the date each project is assigned. Late assignments are lowered one letter grade for each day they are late. All reading assignments should be completed by the class meeting they are assigned.

4. *Class Participation – 20% of Final Grade*

Attendance is mandatory. Students will be awarded up to 20 points for participating in class discussions throughout the term. Students will lose two points for every class missed – *unless prior arrangement is made with the instructor*. Online students will utilize a discussion board in Courseweb that will be monitored on a regular basis by the instructor.

Additionally – a class blog will be made available where all student (both online and on campus may communicate, share current events, etc.

Style Requirements:

All written assignments are required to utilize the *Chicago Manual of Style*. Failure to correctly utilize the *Chicago Manual of Style* will result in penalization as described in each assignment rubric (to be distributed during the term). Students might find Turabian's *A Manual for Writers of Term Papers, Theses, and Dissertations* useful, as it is a shorter, and easy-to-use guide that follows the Chicago format. There is also an online version of the *Chicago Manual* available at <http://chicagomanualofstyle.org>.

Grading:

The course is based on a 100-point scale:

Topic Presentation	20 Points
Literature Summaries	20 Points
Research Paper	40 Points
Class Participation	20 Points
Total	100Points

Grading Scale: 100 A+; 99 – 90 A; 80 – 89 B; 70 – 79 C; 60 – 69 D; Below 60 F

Course Materials:

Required Books:

Atwood, Roger. *Stealing History: Tomb Raiders, Smugglers, and the Looting of the Ancient World*. New York: St. Martin's Press, 2004.

Bastian, Jeanette. *Owning Memory: How a Caribbean Community Lost its Archives and Found its History*. Westport: Libraries Unlimited, 2003.

Theorizing Digital Cultural Heritage: A Critical Discourse, ed. Fiona Cameron and Sarah Kenderdine. Cambridge: MIT Press, 2007.

New Heritage: New Media and Cultural Heritage, ed. Yehuda Kalay and Janice Affleck. New York: Routledge, 2008.

Kreps, Christina. *Liberating Culture: Cross-cultural Perspectives on Museums, Curation and Heritage Preservation*. London: Routledge, 2003.

A copy of each book is on reserve at the library, and copies are available and the University Bookstore. Additional readings will be made available through Courseweb, PittCatt's e-reserves system, and the Web. These readings are listed below in the course outline section. Further information will be provided to students on the first day of class.

Class Policies:

Incompletes:

Incomplete grades will only be granted if there is an urgent need. Requests for incompletes will not be accepted after class on Week 8 except in extraordinary or emergency circumstances.

Academic Integrity:

Students are expected to comply with the University of Pittsburgh's Policy on Academic Integrity. Any student suspected of violating this obligation will be required to participate in the procedures, initiated by the instructor, as outlined in the University's Policy on Academic Integrity. Please note that plagiarism will not be tolerated:

Plagiarism - "To present as one's own work, the ideas, representations, or words of another, or to permit another to present one's own work without customary and proper acknowledgement of sources" (University of Pittsburgh Guidelines on Academic Integrity, p. 5).

Disabilities:

If you have a disability that requires special accommodation, you must notify the instructor and Disability Resources and Services no later than the 2nd week of the term. Disability Resources and Services can be reached at 412-648-7890 (voice or TDD).

Important Notes on Submitting Assignments:

With the exception of reading summaries, all assignments are to be submitted using the **assignments tool** in Courseweb. ***Do not use the digital drop box.*** Do not email assignments to the instructor unless specifically instructed to do so. Failure to follow these instructions will be considered the equivalent of not handing in an assignment at all.

All assignment should be submitted as MS Word (or MS PowerPoint, where appropriate) utilizing the following naming convention:

LastName_FirstInitial_Assignment#.doc

For Example: Cumer_B_Assignment3.doc

In regards to reading summaries, you will need to bring a hard copy to class. Make sure your name is at the top of the page, along with a properly formatted citation for the reading(s). Online students will submit these to a Courseweb discussion board using the naming convention described above. Further instructions for online students will be placed on Courseweb.

Course Objectives

This course is designed to be a 12-week summer elective for those students wishing to expand their knowledge in professional areas that have a direct impact on the way archives and records are viewed and utilized by the various stakeholders in cultural heritage. Therefore the course is designed to:

- Enrich students’ understanding of the current information needs of various professions in the cultural heritage industries.
- Examine the application of various archival theories and practices in cultural heritage.
- Foster a better appreciation of cultural groups represented in the cultural heritage industries, and analyze the various ethical stances surrounding their cultural property, cultural traditions, art, etc.
- Familiarize students with some of the major literature in the field of cultural heritage.
- Further develop the writing and presentation skills of potential future archivists, librarians, and other information professionals.

Course Schedule at a Glance

<i>Week</i>	<i>Topic</i>	<i>Notes/Reminders</i>
Week 1	Introduction to course, assignments reviewed, Defining Cultural Heritage	In-class exercise
Week 2	The Importance of Records in Cultural Heritage	First Lit. Summary due
Week 3	Cultural Heritage and Memory – J. Bastian and the Virgin Islands Case Study	
Week 4	International Law - UNESCO	First Topic Report presentations
Week 5	Cultural Property and Ethics	In-class exercise
Week 6	Intangible Heritage and Documentation	
Week 7	Archaeology, Heritage, and Looting	
Week 8	Museums, Monuments, and Battlefields	
Week 9	New Movements in Cultural Heritage – Digitization and Surrogates	In-class exercise
Week 10	Virtual Heritage and New Media	
Week 11	Cultural Interpretation and Archaeologists vs. Historians – How Each Uses Records	Research Papers Due! No Lit. Summaries this week!
Week 12	The Artifact as Document	Last Topic Presentations

Course Outline

WEEK 1

Topic: Introduction to the Course; Defining Cultural Heritage

Objectives:

- Students will familiarize themselves with the difficulty in defining cultural heritage.
- Students will also learn about the different stakeholders in cultural heritage.
- Students will practice writing a comprehensive/culturally sensitive definition of cultural heritage.

Readings:

Aplin, Graeme. *Heritage: Identification, Conservation, and Management*. Oxford: Oxford University Press, 2002. Chapter 1. (Courseweb)

Kreps, Christina. *Liberating Culture: Cross-cultural Perspectives on Museums, Curation and Heritage Preservation*. London: Routledge, 2003. Chapter 1. (Courseweb)

Due: In-class assignment: Define Cultural Heritage

WEEK 2

Topic: The Importance of Records in Cultural Heritage

Objective:

- Students will learn about the vitality of records in cultural heritage by examining how such records impact the use of cultural resources.

Readings:

Lowenthal, David. "Archives, Heritage, and History." In *Archives, Documentation, and Institutions of Social Memory: Essays from the Sawyer Seminar*, ed. Francis Blouin Jr. and William Rosenberg. Ann Arbor: University of Michigan Press, 2006. (Courseweb)

Mason, Ingrid. "Cultural Information Standards: Political Territory and Rich Rewards." In *Theorizing Digital Cultural Heritage: A Critical Discourse*, ed. Fiona Cameron and Sarah Kenderdine. Cambridge: MIT Press, 2007.

Due: Literature Summary

WEEK 3

Topic: Cultural Heritage and Memory

Objective:

- Students will learn about the interconnectedness of archives, memory, and culture, through an examination of Jeanette Bastian's Virgin Islands case study.

Readings:

Bastian, Jeanette. *Owning Memory: How a Caribbean Community Lost its Archives and Found its History*. Westport: Libraries Unlimited, 2003.

Due: Literature Summary

WEEK 4

Topic: International law and Cultural Heritage

Objectives:

- Students will become familiar with international policy as it relates to cultural heritage by examining the UNESCO 1970 convention.

Readings:

UNESCO. "Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property 1970." United Nations Educational, Scientific and Cultural Organization: Legal Instruments.

<http://portal.unesco.org/en/ev.php>

Hiroshi Daifuku, "International Assistance for the Conservation of Cultural Property," in *The Challenge to Our Cultural Heritage*, ed. Yudhishtir Raj Isar (Washington: Smithsonian Institution Press, 1986) (Courseweb)

Due: First Topic Presentations, Literature Summary

WEEK 5

Topic: Cultural Property and Ethics

Objective:

- Students will learn about some of the debates surrounding private vs. public ownership of cultural property. Students will learn to evaluate these stances through a mock debate.

Readings:

Fagan, Brian. "Foreword." In *The Ethics of Collecting Cultural Property*, ed. Phyllis Mauch Messenger. Albuquerque: University of New Mexico Press, 1999. (Courseweb)

Harris, Leo. "From the Collector's Perspective: The Legality of Importing Pre-Colombian Art and Artifacts." In *The Ethics of Collecting Cultural Property*, ed. Phyllis Mauch Messenger. Albuquerque: University of New Mexico Press, 1999. (Courseweb)

Due: Literature Summary, Topic Presentations, In-class exercise: Mock Debate

WEEK 6

Topic: Intangible Heritage and Documentation

Objective:

- Students will learn about the challenges facing archives and other institutions in documenting culture via oral histories, song, dance, and rituals not meant to be observed by "outsiders."

Readings:

Calabretta, Fred. "Oral History." In *Museum Archives: An Introduction*, ed. Deborah Wythe. Chicago: Society of American Archivists, 2004.

Kreps, Christina. *Liberating Culture: Cross-cultural Perspectives on Museums, Curation and Heritage Preservation*. London: Routledge, 2003. Chapter 3. (Courseweb)

Due: Literature Summary, Topic Presentations

WEEK 7

Topic: Archaeology, Heritage, and Looting

Objective:

Students will learn about the massive impact that looting and the antiquities market have on cultural heritage.

Readings:

Atwood, Roger. *Stealing History: Tomb Raiders, Smugglers, and the Looting of the Ancient World*. New York: St. Martin's Press, 2004.

Archaeological Institute of America – Professional Responsibilities Committee.

"Principals for Museum Acquisitions of Antiquities."

http://www.archaeological.org/pdfs/archaeologywatch/museumpolicy/AIA_Principles_Museum_Acquisitions.pdf

Due: Literature Summary, Topic Presentations
WEEK 8

Topic: Museums, Monuments, and Battlefields

Objective:

- Students will learn about at the nature of records and historical accuracy by examining cultural symbols and landscapes.

Readings:

Cameron, Fiona and Helena Robinson, “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. Cambridge: MIT Press, 2007.

O’Toole, James. “The Symbolic Significance of Archives.” In *American Archival Studies: Reading in Theory and Practice*, ed. Randall Jimerson. Chicago: Society of American Archivists, 2005. (Courseweb)

Wythe, Deborah. “The Museum Context.” In *Museum Archives: An Introduction*, ed. Deborah Wythe. Chicago: Society of American Archivists, 2004. (Courseweb)

Due: Literature Summary, Topic Presentations

WEEK 9

Topic: The Artifact as Document

Objective:

- Students will learn how cultures create records through leaving behind technology (artifacts), and how the interpretation of artifacts leads to a major form of societal documentation.

Readings:

Cumer, Brian. “The Archaeology of the Natufian Cultural Complex.” In *The Natufian Culture of the Levant: An Archaeological Perspective on the Origins of Agriculture in the Ancient Near East and its Impact on the Evolution of Human Subsistence Strategies*. (M.A. Thesis, Pittsburgh Theological Seminary), 2004. (Courseweb)

Deetz, James. “Recalling Things Forgotten: Archaeology and the American artifact.” In *In Small Things Forgotten: The Archaeology of Early American Life*. Garden City: Anchor, 1977. (Courseweb)

Due: Literature Summaries, Topic Presentations, In-class exercise: Artifact Analysis

WEEK 10

Topic: Digitization and Surrogates

Objectives:

- Students will become familiar with how some institutions are utilizing surrogates to reach a wider audience and lessen the impact of use on cultural materials.

Readings:

Addison, Alonzo. "The Vanishing Virtual: Safeguarding Heritage's Endangered Digital Record." In *New Heritage: New Media and Cultural Heritage*, ed. Yehuda Kalay and Janice Affleck. New York: Routledge, 2008.

Cameron, Fiona. "The Politics of Heritage Authorship: The Case of Digital Heritage Collections." In *New Heritage: New Media and Cultural Heritage*, ed. Yehuda Kaylay, Thomas Kvan and Janice Affleck. London: Routledge, 2008.

Mason, Ingrid. "Cultural Information Standards: Political Territory and Rich Rewards." In *Theorizing Digital Cultural Heritage: A Critical Discourse*, ed. Fiona Cameron and Sarah Kenderdine. Cambridge: MIT Press, 2007.

Due: Literature Summary, Topic Presentations

WEEK 11

Topic: Virtual Heritage and New Media

Objectives:

- Students will examine the impact of web usage on virtual tourism, information seeking, and cultural identity.

Readings:

Malpas, Jeff. "Cultural Heritage in the Age of New Media." In *New Heritage: New Media and Cultural Heritage*, ed. Yehuda Kaylay, Thomas Kvan and Janice Affleck. London: Routledge, 2008.

Alsayyad, Nezar. "Consuming Heritage or the End of Tradition: The New Challenges of Globalization." In *New Heritage: New Media and Cultural Heritage*, ed. Yehuda Kaylay, Thomas Kvan and Janice Affleck. London: Routledge, 2008.

Leavy, B. et. al. "Digital Songlines: Digitising the Arts, Culture, and Heritage Landscape of Aboriginal Australia." In *New Heritage: New Media and Cultural Heritage*, ed. Yehuda Kaylay, Thomas Kvan and Janice Affleck. London: Routledge, 2008.

Due: Literature Summaries, Topic Reports, Research Paper (Assignment #3)!!

WEEK 12

Topic: Case Study: Ownership of, and Access to the Dead Sea Scrolls

Objective:

- Students will see the previously discussed topics of records usage, stakeholders' policies, access and advocacy issues, museum and library records, and digitization play out in detail through a detailed examination of the Dead Sea Scrolls Controversy.

Readings:

Hodson, S. S. "Freeing the Dead Sea Scrolls: A Question of Access." *American Archivist* 56: 4, 1993 (Courseweb)

Katzman, Avi. "Interview with Chief Scroll Editor John Strugnell." In *Understanding the Dead Sea Scrolls*, ed. Hershel Shanks. New York: biblical Archaeological Society, 1993. (Courseweb)

Shanks, Hershel. "Science, Anti-Semitism, and the Scrolls." In *Understanding the Dead Sea Scrolls*, ed. Hershel Shanks. New York: biblical Archaeological Society, 1993. (Courseweb)

Due: Topic Reports, Literature Summaries