Proposal for an Interdisciplinary Minor

in

Museums and Cultural Heritage

Proposed Faculty co-Directors
John Hopkins, Assistant Professor of Art History and Classical Studies
Kerry Ward, Associate Professor of History

Proposed Steering Committee
Melissa Bailer, Associate Director of the Humanities Research Center
Farès el-Dahdah, Director of the Humanities Research Center
Jeff Fleisher, Associate Professor of Anthropology
Reto Geiser, Gus Wortham Assistant Professor of Architecture
Susan McIntosh, Herbert S. Autrey Professor of Anthropology
Lisa Spiro, Executive Director of Digital Scholarship Services and Lecturer in Humanities
Overview of the Field
As defined by two UNESCO conventions, adopted in 1972 and 2003, cultural heritage consists of the tangible and intangible elements of a people’s or a society’s legacy. Cultural heritage is the backbone of the world’s history and culture, including languages, arts, built environments, customs, religious practices, material goods, oral traditions, governing methods, philosophies, knowledge, and more. The field of cultural heritage studies investigates the ways that these elements and their legacies can be identified, preserved, conserved and in certain cases made available for continued use, practice, research, pedagogy and understanding. Furthermore, cultural heritage studies are committed equally to the identification, study and ethical presentation of these legacies and to their preservation and conservation in museums and archives, through digital means or through continued use and tradition. This includes various methodologies from social practice, political intervention and institutional investment to scientific conservation, structural stabilization, digital protections, museum conservation and presentation and archival management. The field also engages with the study of the relationship between heritage objects and museums, archives and repositories, whose rights to own, display and interpret objects are often highly contested. In brief, the study of cultural heritage is the study of how to maintain traces of a people’s or society’s heritage that are the foundation of a local or shared world humanity and are the evidentiary (intangible and tangible) materials of humanistic, social science, and architectural research.

Distinction from and relationship with other disciplines in the academy and at Rice
The study of cultural heritage cuts across the fields of religion, architecture, anthropology, art, history and cultural studies, focusing on the identification, preservation, and/or (re)presentation of heritage materials, which often serve as the evidentiary basis for humanistic, social science, and architectural disciplines. Consequently, a program in cultural heritage must have a strong foundation and broad faculty in an array of corollary fields. Rice possesses such a faculty and pertinent departments will serve as the infrastructure for teaching, advising, and supporting the necessary undergraduate study and research in this interdisciplinary field.

Traditionally, cultural heritage programs have existed in anthropology and art history departments because of the long history of the preservation of material and visual culture in these departments’ programs. Departments and schools of architecture have also housed programs in heritage because of the unique circumstances of built heritage sites, for example, in the case of those listed as UNESCO World Heritage sites or those targeted by community and state preservation societies. Increasingly, social anthropology, sociology, philosophy and history departments, as well as archival and library science schools, have developed programs that focus on textual and ephemeral aspects of heritage studies, the historical changes to ethics and practices at institutions that house and preserve cultural heritage and the preservation and use of digital media, images and moving images for study and archival purposes. Music and theater schools have devoted programs to the maintenance of performance heritage, and cultural studies programs have devoted efforts to the maintenance of oral histories and intangible practices. In addition, the application of methodologies in archaeometry, analytical chemistry, and conservation science—as well as in structural engineering and data science—continues to
expand the range of cultural heritage studies. Although its elements are the primary tools for humanistic and interpretive social science and architectural research, cultural heritage studies, thus, reach across multiple fields and schools at Rice.

The need and place for a minor in Museums and Cultural Heritage at Rice
The routine and escalating destruction and loss of cultural heritage around the world—from Cambodian temples to indigenous languages; Islamic and ancient sites in the Middle East and Africa to minority religious practices; Native American and Pre-Columbian religious sites to oral traditions of displaced peoples—alongside the increasing focus on the archival, museological and digital preservation of both global and local heritage has driven international, state and community organizations to seek out more and more expertise in the fields represented in this minor. Houston is one of the most multicultural cities in the United States and the array of institutions and organizations involved in cultural heritage and preservation attests to this diversity. The city’s position in debates and studies of diversity, immigration, refugees and asylees means that Rice is well positioned to study and contribute to discussions about the preservation of tangible and intangible cultural heritage for peoples removed from their home cultures.

Over the past decade and as a key part of President Leebron’s Vision for the Second Century, Rice faculty members have worked to “leverage our resources” with the exceptional arts and culture institutions in the Houston and national communities and to show our interest in the city and people “beyond the hedges.” In the process, dozens of ties between university faculty/departments and local partners have strengthened or formed that reveal a web of experts, internships and study opportunities for students at museums and cultural institutions across the city and region. These connections link Rice to crucial local organizations that seek to preserve aspects of the diverse cultures of Houston and to many nationally and internationally relevant institutions that serve the goals of heritage preservation around the world. At the same time, an increasing interest among faculty at Rice—through new hires and evolving research interests—has created a robust core of scholars working in these fields, who have close ties to these institutions and frequently include students in their outreach efforts.

These ties and the urgency of their application to ongoing problems is coupled with an increasing awareness among students of the need for new philosophies, methods and practices in the field of heritage preservation. For years, students at Rice have studied cultural heritage through ad-hoc coursework and under the guidance of professors in Anthropology, Art History, History, English, Architecture and other programs. They have engaged in established internships at museums, libraries and other centers for the preservation and presentation of material and ephemeral heritage. The established history of engagement among students, faculty, and Houston cultural heritage institutions means that Rice is now well positioned to house this minor. Furthermore, no program with as broad and inclusive a purpose exists in the region, and this has led cultural heritage institutions to look to the university for support and partnership and for faculty to work increasingly with students to make these collaborations possible.
This coincides with a heightened interest among Rice students in the professional application of their humanities, social science, and architecture majors. Apart from its core scholarly and pedagogical purposes, this minor will serve two crucial roles that are at the center of Rice’s current mission: a focus on experiential education and an application of humanistic, social science, and architectural education. Cultural heritage studies allows students to learn and practice in their chosen fields, creating a bridge to careers and an understanding of the applicable value of their degrees. Overall, the track of this minor—from introduction to advanced analytical engagement to practical application—will provide students with a sense of how to apply study and research at work, a crucial skill for a range of future professions.

**Institutional Home and Governance**
The breadth of educational requirements and research areas involved in the disciplines of cultural heritage means that no one department could house the minor. As an interdisciplinary center that has launched a successful Mellon-funded Public Humanities Initiative with a focus on cultural heritage, and that houses an interdisciplinary minor in Medical Humanities, the Humanities Research Center (HRC) is an ideal place for such a minor and program. The HRC will, therefore, administer the minor (with the support of pertinent deans), maintain a website, contribute up to $7,500 per year toward visiting speakers and consultants for the core course, and supervise a practica program (see practicum option #2 below).

On the recommendation of the Steering Committee, with the approval of the Dean of Humanities, and in consultation with the Deans of Social Sciences and Architecture (all of whom support the minor, see attached letters), the HRC Director will appoint a faculty director or co-directors. As needed, the Steering Committee will appoint its new members in consultation with the HRC Director and approval of the Dean of Humanities. The faculty director heads and convenes the Steering Committee, maintains records in Degree Works, advises students, completes the minor’s SACS assessment, and develops new opportunities for the program. The Steering Committee approves and monitors curricular matters and course changes, approves practica, assesses student work in the capstone symposium, and helps to maintain and build relationships between the minor and the wide array of institutional partners in Houston. The faculty director will serve for three years before being reappointed or replaced and Steering Committee members will serve for renewable two years (Appendix A: Participating Core Faculty).

The Dean of Humanities has primary responsibility for ensuring that adequate resources and staff essential to the functioning of the minor are available on a continuing basis. Changes to the minor’s curriculum will not be made without appropriate consultation with HRC Director and participating schools as well as the approval of the Steering Committee. With the approval of the Dean of Humanities, the HRC Director will be responsible for adjudicating any issues associated with such changes and for communicating them, as appropriate, to the Faculty Senate.
Comparable Programs at Other Institutions
The study of cultural heritage, preservation and museum studies at universities in Europe has a lengthy history, in part because of the outcomes of the Second World War. The United States and other parts of the world are relative newcomers to the discipline, but, increasingly, research universities and colleges are opening similar programs. They exist in the form of certificates, master’s degrees, minors or majors at over 20 universities around the world and ten in the United States (see Appendix B for examples). In Europe, students can enter the field at the undergraduate and graduate levels. In the United States, most programs are master’s level. Several undergraduate minor or certificate programs focus on Museum Studies (Johns Hopkins, Beloit College, University of Michigan) or Cultural Heritage (Rutgers, University of Illinois) Most programs require one or two core courses in the study of cultural heritage, two or more electives in the fields of cultural heritage and an internship/practicum or thesis. Titles for these programs vary, dependent on the strengths of the departments and fields represented at each institution, but they regularly combine the fields of cultural heritage, museum or archival studies and conservation science or preservation. Because of the existing ties at Rice between the university and local museums and because of the strength in our faculty and internship partners in the methods, theories and practices of preservation and conservation, it makes sense for our minor to combine the names of these field in a clear way, hence a Minor in Museums and Cultural Heritage.

Requirements
To earn a minor in Museums and Cultural Heritage, students are required to complete a total of at least seven courses (18 credit hours): one core course (3 credits), two electives in the field of Museums, two electives in Cultural Heritage (totaling 12 credits), one practicum (3 credits), and one capstone symposium (0 credits). A minimum of three courses must be at the 300 or 400 level. With the exception of the core course, no more than two courses from the same department or cross-listed with that department can be counted towards the minor. No more than three of the courses used to fulfill these minor requirements may be used to fulfill another minor or major requirement. A maximum of 6 transfer credits can count toward the minor and must be approved by the faculty director of the minor.

Core Course: Museums and Heritage, ANTH 341/HURC 341
This course was developed and taught in Spring 2015 with the intention that it become the core course for the minor (see attached syllabus). It will be modified to include Art History and History components and be co-taught every other year by an Anthropology faculty member (McIntosh or Fleisher) and a Humanities faculty member (Hopkins or Ward), or another faculty member approved by the Steering Committee. Funding is available from the HRC to support guest lecturers from museum and cultural institutions in Houston and around the country. As a seminar capped at 19 students, the course will promote discussion-based, active learning. The content of the course will remain consistent each year and will address the following approaches to cultural heritage: the importance and definitions of cultural heritage studies; human effects on cultural heritage (war, looting, globalization, unintended effects); the laws and ethics of (tangible and intangible) cultural heritage protection; conservation and
preservation of cultural heritage; the storage, safeguarding, display and study of cultural heritage artifacts in museums, libraries and other cultural institutions.

**Electives:** Four Electives (12 credit hours) in the field of Museums and Cultural Heritage. Two each from the categories of “Museums” and “Cultural Heritage.” Only two electives (six credit hours) from the same department or subject code or with cross-listings in the same subject code can be counted toward the minor. Elective courses for 2017-2018 (recent semesters taught in parentheses):

**Museums**
- ANTH 362 Archaeological Field Techniques (Spring 14, 15, 16)
- FWIS 134 Artists, Patrons, and Museums (Fall 14, Spring 15, Fall 15, Spring 16)
- FWIS 155 Fakes, Forgeries and Stolen Art (Fall 16, Spring 17)
- ARCH 323 Adaptation: Restoration, Renovation, Re-Use (Spring 14, Fall 14, Spring 15, Fall 15, Spring 16, Fall 16, Spring 17)
- ARTS 378 Exhibition Design (Spring 16, Fall 16)
- CHEM 176 The Chemistry of Art (Spring 14, 15, 16, 17)
- FILM 327/ANTH 324 Documentary Production (Fall 15, 16)
- FILM 430 Advanced Cinematography
- HART 101 Introduction to the History of Western Art I (Fall 13, Fall 16)
- HART 297 Special Topics in Museum Curatorial Studies (Spring 15, Fall 16)
- HART 307 Technical Art History (Spring 14)
- HART 312 Advanced Study in Museums and Heritage (Spring 16)
- HIST 244 Globalizing Museum History (Spring 17)
- HIST 318 Digital History Methods (Spring 14)
- HURC 405 Diachronic Mapping: The Rice University Campus
- SOCI/ANTH 365 Politics of Representation (Fall 14, 15, Spring 17)
- SOCI 379 Race, Nation and Diaspora (Spring 14)

**Cultural Heritage**
- ANTH 205 Introduction to Archaeology (Fall 13, 14, 15, 16, 17)
- ANTH 303 Introduction to Archaeological Science (Spring 2015)
- ANTH 308 The Anthropology of Historical Imagination (Spring 2014)
- ANTH 312 African Prehistory (Fall 12, 14, 16)
- ANTH 345 Politics of the Past: Archaeology in Social Context (Fall 13, Spring 15, Fall 16)
- ANTH 355 Landscape Archaeology
- ANTH 363 Early Civilizations (Spring 13)
- FWIS 140 Writing Archaeology (Fall 15)
- ARCH 225 History & Theory I (Introduction to Architectural Thinking) (Fall 13, 14, 15, 16)
- ARCH 345 History & Theory II (Pre-1890) (Spring 14, 15, 16, 17)
- GERM 122 History through German Cinema (Fall 14, Spring 17)
- GERM 351 Holocaust Memory in Modern Germany (Spring 16)
- HART 359 Cinemas of Urban Alienation (Fall 15)
- HART/ANTH 391 Memory and Place in Cinema (Spring 16)
- HART 454 The Ethnographer as Artist
• HART 528 Middle Eastern Cities
• HIST 366 Rio de Janeiro: A Social and Architectural History (Fall 13)
• HURC 432 Spatial Humanities (Spring 17)

The list of acceptable elective courses will be reviewed annually and will be subject to amendment by the Steering Committee.

**Practica:** The practica will introduce students to the field directly, promoting an engaged and active learning environment while fostering connections in the fields of museum work and cultural heritage. Students will have three options for completing this requirement. All practica should be taken through established courses or independent study at the 300 or 400 level and must focus on active participation on the part of students in the mission of the project or institution, with meaningful pedagogical or research outcomes for the student; the chief duties of a student in a practicum cannot be clerical.

One of the following courses must be completed before taking a practicum to provide adequate background knowledge:

- ANTH 341/HURC 341 - MUSEUMS AND HERITAGE: EXHIBITING ART, EXHIBITING CULTURE
- ANTH 345 - POLITICS OF THE PAST: ARCHAEOLOGY IN SOCIAL CONTEXT
- HART 312 - ADVANCED STUDY IN MUSEUMS AND HERITAGE
- HIST 244 - GLOBALIZING MUSEUM HISTORY

For the first year of the program, students whose prior coursework counts toward the minor will be grandfathered in and will be able to take one of these courses after the practicum.

The three practica options are as follows:

1) **Established application-based internships at area museums and cultural institutions.** The Department of Art History has established internships at the Menil Collection, the various departments in the Museum of Fine Arts, Houston, and Asia Society of Houston. Rice University also has an established internship with Bayou Bend and the School of Humanities has a new Arts and Culture Internship. These are all competitive year-long internships open to students across campus. These opportunities will allow students to work closely with curators and other staff, participating in research, installation, exhibition design, collection management, conservation activities, registration and object management, and collection and exhibition curatorial work. Students may apply for these established competitive fellowships by contacting the appropriate department. Additionally, the Departments of Art History and Anthropology have close ties with these museums and the Houston Museum of Natural Science, among other institutions. At the request of a student, a Rice faculty member can work with a colleague at a museum (the “museum mentor”) to evaluate candidates for ad-hoc internships. Such internships must be approved by a Rice faculty mentor and the minor advisor. Once accepted for an internship through an established program or through ad-hoc liaisons, students will work directly with the staff at the museum on
their work, consulting periodically with the faculty mentor and/or minor advisor. They will present the results of their work at the end of the semester in the HRC capstone. The museum mentor will consult with the Rice faculty mentor on the grade at the end of the semester.

2) Established internships and practica through the Humanities Research Center (including those affiliated with Fondren Library’s Woodson Research Center), Center for Civic Leadership, and other Rice programs. These research practica are meant for students who want to divide their work between on-site internship and academic research. Established practica exist at the HRC, CCL and elsewhere on campus at a range of institutions, including the Buffalo Soldier Museum, Houston Children’s Museum, Houston Public Library, and Preservation Houston. Students work 5-10 hours/week on site with archivists, center directors, and practitioners to develop projects in specific research areas. Students engaged in practica at Fondren work directly with the rare book collections, manuscripts, performance recordings, oral history projects, and other new and ongoing cultural heritage documentation projects with library staff. Students learn to apply their humanistic training to the needs of the institution or program where they intern, overseen by faculty in the HRC or other affiliated centers or departments. Through paired readings, they interrogate their practical work throughout the semester. These practica will culminate in an end-of-semester symposium in which students present their research to the public along with others working in cultural heritage practica and internships in the HRC capstone.

3) Faculty-directed initiatives. Rice Faculty who have ongoing cultural heritage projects may also oversee students directly in practica. Such projects include the Collections Analysis Collaborative (with the Menil Collection), the Houston Asian-American Archive, imagineRio, the Songo Mnara excavations, and the Travelers in the Middle East Archive. These may be ongoing projects, or occasional projects; they may require individual research and experience or teamwork, like the OEDK’s collaboration on object management at the Museum of Fine Arts, Houston. Students must approach a Rice faculty member with a cultural heritage project in the semester before the practicum is to take place to determine the needs and expectations and gain approval from the faculty member and the minor advisor. The content and structure of the practicum is largely up to the faculty member and student in consultation, but must foreground a student’s pedagogical or research involvement in a cultural heritage project. The student must be engaged in work for 120 hours over the course of the semester and must be integrated into the project’s administration or team. Students will be expected to consult regularly with their practicum mentor and will present their work at the end of the semester in the HRC capstone.

There is a long-term goal to raise travel funds that would support an annual trip to a major cultural heritage institution to meet and study with professionals in the field. If funding is found, such field trips will be incorporated into the minor.
**Capstone Symposium:** Every year, the HRC will host a capstone symposium, in which students who have completed their coursework for the minor will present their practicum experiences and address what they have learned throughout the minor’s curriculum. The Steering Committee will attend all capstone symposia in order to assess the success of individual students, of the practica options, and of the minor as a whole.

**Student Learning Outcomes**
Upon completion of the minor in Museums and Cultural Heritage, students will have the skills to:

1) understand the historical, changing uses and meanings of art/cultural objects and collections in museums, particularly with regard to the concept of heritage;

2) explain the historical and contemporary issues that face art objects and cultural heritage, including recovery and preservation, and presentation to the public for education, research and continued practice/use;

3) work with primary sources relating to art and cultural heritage focusing on visual analysis, recovery and preservation methods, or archival research.

4) conduct independent and collaborative research in museums and cultural heritage based in a specific disciplinary methodology and communicate it to a public audience through oral, written, visual or other practical means.

The Curriculum Map and Assessment Plan are included in Appendix D (forthcoming).
Appendix A: Faculty in the Minor
Co-Directors
John Hopkins, Assistant Professor of Art History and Classical Studies
Kerry Ward, Associate Professor of History

Steering Committee
Melissa Bailar, Associate Director of the Humanities Research Center
Farès el-Dahdah, Director of the Humanities Research Center
Jeffrey Fleisher, Associate Professor of Anthropology
Reto Geiser, Gus Wortham Assistant Professor of Architecture
Susan McIntosh, Herbert S. Autrey Professor of Anthropology
Lisa Spiro, Executive Director of Digital Scholarship Services and Lecturer in Humanities
Kerry Ward, Associate Professor of History

Core Faculty
Farès el-Dahdah, Director of the Humanities Research Center
Jeffrey Fleisher, Associate Professor of Anthropology
John Hopkins, Assistant Professor of Art History and Classical Studies
Fabiola Lopez-Duran, Assistant Professor of Art History
Susan McIntosh, Herbert S. Autrey Professor of Anthropology
Linda Neagley, Associate Professor of Art History
Kerry Ward, Associate Professor of History
Diane Wolfthal, David and Caroline Minter Professor of Humanities and Professor of Art History

Appendix B: Examples of Analogous Programs at Peer Institutions

Johns Hopkins University – Minor in Museums and Society
This is a 6-course minor, including a two-course introduction to museums and heritage and four courses from a list in the field of museums and heritage, including courses focused on conservation, archaeological practices, museum studies, art law, library science, history of museums, notions of memory preservation and a substantial number of upper level art history and material cultural courses. They specify that at least 3 of the courses be at the 300 level or above and between at least two departments. Included in their four course supporting work is a semester-long practicum.

University of Michigan – Minor in Museum Studies
Core Courses: MUSEUMS 301 (Museums and Society) and MUSEUMS 401 (Contemporary Issues in Museums) provide a theoretical/historical overview of museums as examined through the constructs of institutions, objects and collections, and society as well as an examination of the critical issues confronting museums in the contemporary world.
Museum-Based Practicum: MUSEUMS 409 (Practicum in Museums) is available to students who have declared the minor in Museum Studies. MUSEUMS 409 establishes a critical bridge between theory and practice and—through the use of mentoring and engagement with the principles of reflective practice—will assure that students draw the most from this experiential requirement. Based on the premise that theoretical grounding is necessary for a successful practicum experience, students will not be allowed to seek MUSEUMS 409 credit for museum-based practical experiences before completing MUSEUMS 301. Students interested in acquiring additional museum experience may repeat MUSEUMS 409 for a total of six credits. In such instances the second three credits may replace one of the required three elective courses.

Electives: Three elective courses chosen in consultation with, and approved by, the museum studies faculty advisor. These courses are selected from designated 300- and 400-level courses in the three thematic areas (objects and collections, institutions, and society) of the program. Students must elect one course from at least two of the three areas. A list of approved electives may be found here. Additional "one-term only" electives are approved each term and students also have the ability to petition for specific courses that may be relevant.

Beloit College – Minor in Museum Studies
Museum Studies Minor (6 units) 1) Museum Studies 145 and 275. 2) Two units from Anthropology 217 or 218; Anthropology/Museum Studies 247; Art History 130; Chemistry 225; History 210 (Constructing Archives or Public History); Mathematics/Interdisciplinary Studies 103 (if the term project focuses on a museum studies topic); or Museum Studies 260, 285, or 295. Other courses may be substituted, as determined by the needs of the student and approved by the student’s program advisor. 3) Museum Studies 390 (1 unit; may be split between semesters). 4) Participation in the ongoing programs of the Beloit College museums. 5) FEP 200 (1 unit): an internship of at least 90 hours in a museum or other approved institution. 6) Only 1 course taken to satisfy a major may be counted toward the museum studies minor.

Rutgers University – Cultural Heritage and Preservation Studies Program
Established in 2009, CHAPS has four programs: a certificate for graduate and undergraduate students, an MA in cultural heritage and Preservation Studies, a PhD certificate and a dual MA/JD in cultural heritage law. The program is robust and growing fast. The closest program to the Rice proposal is the certificate for undergraduates. Five courses are required for it: two core courses, two electives and an internship. The two primary courses are the Seminar in Cultural Heritage Preservation (a foundations course) and a broad course on Historic Preservation: Architecture, History, Programs, and Policy. The electives include cultural heritage-based courses and upper level courses in the study of material and visual culture, primarily from anthropology and art history.

University College London – MA in Cultural Heritage Studies
Focused broadly on the field of cultural heritage, this MA anticipates an undergraduate degree in a related discipline (Art history, anthropology, cultural studies, history) and requires six courses and a thesis. The six courses include two required courses (Critical Perspectives on
Cultural Heritage and Cultural Heritage, Globalization and Development) and four electives in cultural heritage fields, including Antiquities and the Law, Archaeology and Education, Funerary Archaeology, Intangible Dimensions of Museum Objects, Managing Archaeological Sites, and Museum Management. There are only ten options for these electives. The thesis is the capstone.

University of Illinois - Collaborative for Cultural Heritage Management and Policy

CHAMP is a strategic research center dedicated to the critical study of cultural heritage and museum practices, specifically in regard to globalization. It is part of the anthropology graduate program and offers two graduate minors, one in museum studies and the other in heritage studies. Each has its own structure. The first is similar to the Rice minor proposal, consisting of a core course in “Problems in Museum Theory and Practice” and three electives in related fields, including heritage management, ethnography of museums, ethics of collecting, etc., and a capstone experience/practicum. The Minor in Heritage Studies consists of a selection of two courses selected from three: heritage management, cultural heritage and cultural aspects of tourism. The minor is supplemented by two courses in a related field to provide the disciplinary background and a practicum.
Appendix C: GA Text (Under final review by Registrar)

Minor in Museums and Cultural Heritage

DEPARTMENT INFORMATION

Co-Directors and Undergraduate Advisors
John Hopkins
Kerry Ward

Professors
Farès el-Dahdah, Humanities
Susan McIntosh, Anthropology
Diane Wolfthal, Art History

Associate Professors
Jeffrey Fleisher, Anthropology
John Hopkins, Art History
Linda Neagley, Art History
Kerry Ward, History

Assistant Professors
Reto Geiser, Architecture
Fabiola Lopez-Duran, Art History

Professors in the Practice
Melissa Bailar, Associate Director,
Humanities Research Center

Lecturers
John Mulligan, Humanities Research Center

Overview | Undergraduate | Graduate | Faculty | Courses | Codes
The interdisciplinary Museums and Cultural Heritage minor incorporates the fields of religion, architecture, anthropology, art, history, and cultural studies to study the identification, preservation, and/or (re-)presentation of heritage materials. Such materials often serve as the evidentiary basis for humanistic, architectural, and social science disciplines. Students will learn about the preservation and use of tangible and intangible cultural heritage for study, archival purposes, and public display through the study of cultural heritage institutions, new digital analysis tools and media, and traditional methods of preservation and analysis.
The Museums and Cultural Heritage minor is housed in the Humanities Research Center.

Overview | Undergraduate | Graduate | Faculty | Courses | Codes

Minor

- Minor in Museums and Cultural Heritage

Minor in Museums and Cultural Heritage

Outcomes | Requirements | Policies | Opportunities

Program Learning Outcomes for the Minor in Museums and Cultural Heritage

Upon completing the minor in Museums and Cultural Heritage, students will be able to:

1. Understand the historical, changing uses and meanings of art/cultural objects and collections in museums, particularly with regard to the concept of heritage.
2. Explain the historical and contemporary issues that face art objects and cultural heritage, including recovery and preservation, and presentation to the public for education, research and continued practice/use.
3. Work with primary sources relating to art and cultural heritage focusing on visual analysis, recovery and preservation methods, or archival research.
4. Conduct independent and collaborative research in museums and cultural heritage based in a specific disciplinary methodology and communicate it to a public audience through oral, written, visual or other practical means.

Requirements for the Minor in Museums and Cultural Heritage

Students pursuing the minor in Museums and Cultural Heritage must meet the requirements as listed below.

Summary

| Total Credit Hours Required for the Minor in Museums and Cultural Heritage | 18 |

Minor Requirements

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<th>Core Requirement</th>
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### Electives

**Museums or Preservation**

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<td>Seminar in Architecture</td>
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<td>ARTS 378</td>
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<td>Special Topics: Museum Studies</td>
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<td>HART 307</td>
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**Cultural Heritage**

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<td>Landscape Archaeology</td>
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<td>ANTH 363</td>
<td>Early Civilizations</td>
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<td>ARCH 225/HART 225</td>
<td>History &amp; Theory I</td>
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<td>ARCH 345/HART 345</td>
<td>History &amp; Theory II Pre 1890</td>
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<td>FWIS 140</td>
<td>Writing Archaeology</td>
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<td>GERM 122/FSEM 122</td>
<td>History Through German Cinema</td>
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<td>GERM 351/HART 387</td>
<td>Holocaust Memory</td>
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<td>HART 359</td>
<td>Cinemas of Urban Alienation</td>
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<td>HART 391/ANTH 378/FILM 378</td>
<td>Memory and Place in Cinema</td>
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<td>HART 454/ANTH 454</td>
<td>The Ethnographer as Artist</td>
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<td>HART 528/ARCH 528</td>
<td>Middle Eastern Cities</td>
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<td>HIST 366/ARCH 366</td>
<td>Rio De Janeiro</td>
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<td>HURC 432</td>
<td>Spatial Humanities</td>
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**Practicum**

3

Select one from the following:

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<tr>
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<tr>
<td>HART 300</td>
<td>Museum Intern</td>
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<td>HART 301</td>
<td>Museum Intern Program II</td>
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<tr>
<td>HART 400</td>
<td>Bayou Bend Undergraduate Internship I</td>
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<td>HART 401</td>
<td>Bayou Bend Undergraduate Internship II</td>
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<td>HURC 423</td>
<td>Practicum in Cultural Heritage</td>
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<td>HUMA TBD</td>
<td>Cultural Heritage Internship</td>
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**Capstone Symposium**

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<tr>
<td>HURC TBD</td>
<td>Museums and Cultural Heritage Symposium</td>
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**Total Credit Hours Required for the Minor in Museums and Cultural Heritage**

18

**Footnotes and Additional Information**

1 One of the following courses must be completed before starting a practicum to provide adequate background knowledge: ANTH 341/HURC 341, ANTH 345, HART 312, or HIST 244.
Only 2 electives (6 credit hours) from the same subject code can be counted toward the minor.

The practicum will introduce students to the field directly, promoting an engaged and active learning environment while fostering connections in the fields of museum work, cultural heritage, and preservation. All practica should be taken through established courses or independent study at the 300 or 400 level and must focus on active participation on the part of students in the mission of the project or institution, with meaningful pedagogical or research outcomes for the student; the chief duties of a student in a practicum cannot be clerical. Students will have three options for completing this requirement.

1. Application-based internships at area museums and cultural institutions
   - HART 300 Museum Intern [3 credit hours]
   - HART 301 Museum Intern Program II [3 credit hours]
   - HART 400 Bayou Bend UG Internship I [3 credit hours]
   - HART 401 Bayou Bend UG Internship II [3 credit hours]

2. Internships and practica through the Humanities Research Center (including some that work in the Woodson Research Center) or the Center for Civic Leadership
   - HURC 423 Practicum in Cultural Heritage [3 credit hours]
   - HUMA [tbd] Cultural Heritage Internship [3 credit hours]

3. Faculty-Directed Initiatives
   - These will be conducted as independent study courses affiliated with the pertinent department or center.

Every year, the HRC will host a 0 credit hour capstone symposium, in which students who have completed their coursework for the minor will present their practicum experiences and address what they have learned throughout the minor’s curriculum.

Outcomes | Requirements | Policies | Opportunities
--- | --- | --- | ---
Transfer Credit
For Rice University’s policy regarding transfer credit, see [Transfer Credit](#). Additionally, students pursuing the minor in Museums and Cultural Heritage must be aware of the following guidelines:

- Students may apply a maximum of 2 courses (up to 6 credit hours) from transfer credit from US or international universities of similar standing as Rice toward the minor.
- Request for transfer credit will be considered by the program director (and/or the program’s official transfer credit advisor) on an individual case-by-case basis.

Appendix D: Student Learning Outcomes and Curriculum Map [In Process]
Appendix E: Letters of Support
Farès el-Dahdah, Director of the Humanities Research Center
Antonio Merlo, Dean, School of Social Sciences [Forthcoming]
Nicolas Shumway, Dean, School of Humanities
Sarah Whiting, Dean, School of Architecture
Graham Bader, Chair, Department of Art History
Eugenia Georges, Chair, Department of Anthropology
Alida Metcalf, Chair, Department of History
Anth 341

Museums and Heritage: Exhibiting Art, Exhibiting Culture

Course overview
This course provides a wide-ranging introduction to museum studies with a particular focus on the collection and exhibition of cultural heritage materials. We will examine the various ways that heritage objects are displayed and represented in museums of art, natural history, history, and heritage. Topics will include looting and the ethics of collecting; the politics of display; museums, heritage and identity; the changing role of museums; exhibition design; and curatorial practice.

Course Objectives
At the end of the course, the student should be able to:

• Demonstrate an understanding of the history and changing social and political contexts of museums
• Understand the historical, shifting roles of objects in museums, particularly with regard to the concept of heritage
• Understand contested arenas involving the representation of peoples and cultures, ethical issues of cultural property, and specific museum functions including preservation and education.
• Discuss critically, in written and verbal form, current issues concerning museum missions, representation of the past, interpretation of cultural objects, and the role of museums in society
• Critically evaluate a museum exhibition
• Apply an understanding of exhibition design principles in a team-based project

Course Content
Most of our class meetings will consist of some lecture material and discussion and in-class activities that build on the readings for that day. Reading the assigned articles before coming to class is essential.

The Syllabus and Owlspace
The syllabus, readings and web resources are available on Owlspace. The syllabus is in the Resources folder; the readings are arranged by date in Lessons. The syllabus is a work in progress and may be updated during the semester. Any changes or updates will be posted in Owlspace and you will receive an email signaling the update. It is your responsibility to check your email for Owlspace announcements. We will also use Owlspace announcements to post directions to museums.

Course Grading:
Grades will be based on three papers and/or presentations, a final project (expanded upon in separate handouts) and class participation. There are no exams.

**Paper 1 (due Sept 24 in class) - 15%  The power of objects.** For this assignment, you will chose either a single object that is particularly evocative for you (see Turkle reading on Evocative Objects) or three objects that carry information about you – they tell us something about who you are. You will make a brief (5 min) presentation on your object(s) in class on Sept 24. Bring either the objects or a photo of them. You will also write a short essay (1000-1500 words) on how and why the one object is evocative or how and why the three objects describe you.

**Paper 2 (due Nov 12 in class) – 20%  Updating the MacDonald Hall of the Americas, HMNS.** 2000-2500 words.
The MacDonald Hall of the Americas will soon be updated. If you were advising the curators on this project, what kind of changes and approaches would you recommend? Your may organize your paper in one of two ways:

1. For the first half of the paper, comment critically on general aspects of the existing displays, making substantive reference to the class readings, especially Ames (Cannibal Tours), Trouillot, and the readings for Oct. 20, 22 and 27. Then focus on one specific display or aspect of the MacDonald Hall and make the case for why and how it should be changed. Include ideas for specific changes that you would recommend, comparing the existing exhibit to the proposed revision of replacement. Again, reference ideas in the class readings.

   OR

2. Devote the entire paper to some aspect of the MacDonald Hall that you would change. Make the case for how and why it should be changed, and the drill down to details of the changes you would recommend. Again, substantive reference to the class readings, especially Ames (Cannibal Tours), Trouillot, and the readings for Oct. 20, 22 and 27 is essential.

**Paper 3 (due Dec. 16, 5 pm) – 15%  Holocaust Museum exhibit review/reflection** (1000-1500 words)

**Final Project – 30%  Exhibition Design Proposal (class presentations, Dec. 1, 3 – written proposals materials due in 341 Dropbox by midnight, Dec 4).** Imagine that you are a curator and the class is an advisory board for a local museum. Using objects or artworks that fascinate or move you or that you can use to tell a story, develop a proposal for an exhibition that you will present to the board for approval. You will work in a group with 2-3 other students and use Google Cultural Institute Art Project, Powerpoint, or other visual means, to design an exhibition of maximum 20 objects/artworks (actual or virtual), with title, curatorial statement, descriptive text, and pamphlet. Projects will be presented by all members of the group to the class on Dec. 1 and 3.

**Class participation and class activities– 20%**. Preparation, attendance, and participation are the basis of this part of your grade. Class discussions will be a part of every class and will regularly include group exercises that will be handed in
towards your participation grade. As part of your participation grade, you will prepare reading responses for 10 classes

READING RESPONSES are due in your Owlspace dropbox at noon the day of each class (excepting classes with guest lectures, oral presentations, or museum visits) or covering the readings assigned for that class. Reading reflections are not essays; they are targeted responses that provide the following for each assigned reading:

a. The most important takeaway point from your perspective
b. One thoughtful question that you think will contribute to the discussion of the readings in class, plus a sentence indicating how it highlights or opens up a topic that is significant in the readings (i.e., provide a context for the discussion question). Ideally the question will take us deeper into the topic rather than leading to tangents or side alleys. When we approach one of your questions in class, I will ask you to contextualize your question with regard to the readings - what aspects of the readings does it bring together; can you expand on the question so we understand what you hope will be illuminated by discussing it, etc.
c. One unfamiliar word or concept that you looked up, plus a sentence about what you learned.

Everyone is expected to turn in 10 sets of questions over the course of the semester (so you will be able to skip a few classes when things get hectic). Part of your class participation grade is based on the reading responses you submit and how thoughtfully they reflect the readings and contribute to creating class discussion. Your performance on the questions and in introducing them to the class will be part of your grade. In addition, active participation in class discussion is an integral part of the course and will also be part of your grade.

Boring, But Important

Classroom courtesy: Please use laptops and tablets for course-related purposes such as note-taking and not for other purposes (Facebook, email) that may be distracting to yourself and others. If your use of your laptop becomes a distraction, we will ask you to turn it off. Talking amongst yourselves should be restricted to those opportunities when we ask you to do so.

Cell phones must be turned off or to airplane mode during class.

Email
Check out this advice on how to email a professor – these are good guidelines for professional correspondence in any setting.
http://mleddy.blogspot.com/2005/01/how-to-e-mail-professor.html
(at the end of this blogpost you’ll find links to other really useful stuff for students – highly recommended!)

Extensions/Late submissions Policy
In keeping with Rice’s policy, individual extensions are not granted except in cases of family emergencies or documented serious illness.
Students with Disabilities:
Any student with a documented disability needing academic adjustments or accommodations is requested to speak with one of us during the first two weeks of class. All discussions will remain confidential. Students with disabilities should also contact Disability Support Services in the Ley Student Center.

Aug 25: Introduction

Aug 27: What is a museum?
Dillenberg 2011 What, if anything, is a museum? *Exhibitionist* (Spring): 8-13
Handler 1993 An anthropological definition of the museum… *Museum Anthropology* 17(1):33-36

Sept 1: What are museums for?
Preziosi and Farago 2004 The idea of the museum, pp.4-5

Sept 3: What are museums for? (continued)

Sept 8: Thinking about objects and art
Ames, M. 1992 *Cannibal tours and Glass Boxes: The Anthropology of Museums*, Chaps. 5-7, pp. 47-76 (half the class reads)
Errington, S. 1998 Three ways to tell the history of (primitive) art. In *The Death of Authentic Primitive art and other tales of progress*: 49-69 (the other half reads).

Sept 10: Heritage Matters
Sept 15:  Evocative Objects and Collecting


Sept 17:  Museum Collections

Sept 22:  Meet with Dr. Dirk van Tuerenhout, Curator of Anthropology, HMNS in the collections storage facility, 1110 Marconi, between W. Dallas and W. Gray.

Sept 24:  Objects and their stories:  Student presentations
Due:  5- minute class presentation and essay

Sept 29:  Objects in Museums

Assignment: Visit the Menil Collection before Nov. 5. Spend time at the new exhibition “Affecting Presence and the Pursuit of delicious experiences” and the new display of African masks, which we will focus on in the class discussion with Curator Paul Davis on Nov 5.

Oct 1:  The Value of objects and collections

Oct 6:  Exhibits and the politics of interpretation/representation
Ames, M 1992 Cannibal Tours, glass boxes and the politics of interpretation. In Cannibal Tours and Glass Boxes: 139-150

Oct 8:  Exhibits: the said and the unsaid
Trouillot, M The power in the story. Ch. 1 of Silencing the Past: 1-30.
Oct 13: No class, Fall Break

Oct 15: **Guest lecture: Public Display: archaeology, museums and artifacts from the Holy Land. Dr. Morag Kersel, DePaul University**

Oct 15: **Exhibiting Native American Culture and Art**

Oct 20: **Museum Visit: McDonald Hall of the Americas, Houston Museum of Natural Science.**

Assignment: Updating the MacDonald Hall of the Americas - due Nov. 12

Oct 27: **Introduction to final class project – Curating an Exhibition**

Assignment: develop initial ideas for your exhibition – for class Nov. 5

Oct 29: **Ethics, Ownership, and Repatriation**

Nov 3: **Guest: Paul Davis, Curator of the Menil Collection**
Conversation and Class Discussion on “Affecting Presence and the Pursuit of delicious experiences” and the new display of African masks at the Menil

Nov 5: **Project Planning – come to class prepared to discuss your idea**
Serrell, B. 1996 *Exhibit Labels*, Chs. 1-4
Gregg, “Your labels make me feel stupid,” *ARTnews*, Summer 2010, 
http://www.artnews.com/2010/07/01/your-labels-make-me-feel-stupid/

**Due: ideas for your proposed exhibition**

**Nov 10:** **Museums as sites of memory**

**Nov 12:** **Museum visit: Holocaust Museum**

**Due: Updating the MacDonald Hall of the Americas**

**Assignment:** Exhibit review/reflection – Due by Wed. December 16, 5 pm

**Nov 17:** **Curatorial Practice**

**Nov 19:** **Museums For Changing Times**
Davis, B. 2015 Is the iPhone a Blessing or a Curse for Art?artnet News: 
https://news.artnet.com/art-world/is-iphone-a-curse-for-art-279382

**Nov 24:** **No Class**

**Nov 26:** **Thanksgiving Break - No Class**

**Dec 1:** **Final projects – in-class presentations**

**Dec 3:** **Final projects – in-class presentations**
To: Committee on the Undergraduate Curriculum (CUC)

From: Sarah Whiting, Dean, School of Architecture

3 February 2017

It’s with pleasure that I write to endorse the HRC’s proposed interdisciplinary minor in "Museums, Preservation, and Cultural Heritage," which stems from their Mellon Foundation funded Public Humanities Initiative.

Daily stories of destruction of cultural heritage sites resulting from war, tourism, and resource extraction underscore the unfortunate timeliness of this important topic. Additionally, it is a topic that cuts a rich interdisciplinary swath across three schools – Humanities, Social Science, and Architecture. If the focus were to expand over time to include theories and techniques of preservation and conservation, it would further cross into Natural Science (Chemistry) and possibly Engineering. I could even imagine the Business School taking on the sensitive topic of the financial opportunities and repercussions of this area of expertise.

The minor specifically builds on the strong relationship that Rice’s art history department already possesses with Houston’s museums, particularly the Museum of Fine Arts and the Menil. Cultural Heritage is the ideal platform for expanding this relationship, for it brings to the conversation faculty and students from history, religion, anthropology, politics, and architecture, among other departments.

The kinds of topics that this minor puts on the table – including broad issues of cultural “value,” cultural ownership, and cultural responsibility as well as more specific issues tied to policy and technique – are exactly the kind of interdisciplinary scholarship that we want to foster at the university. Students who take advantage of this kind of work will emerge as nimble scholars who value culture. They will also have discovered a whole host of ways in which they can engage culture, from the practical to the philosophical, through their future careers and as culturally aware citizens.
To: The Faculty Senate and the Committee on the Undergraduate Curriculum

From: Nicolas Shumway, Dean of Humanities

Re: Support for the Minor in Museums, Preservation, and Cultural Heritage

Date: January 31, 2017

I write in support of creating a minor in Museums, Preservation, and Cultural Heritage to be housed in the Humanities Research Center. As stated in the proposal, this new minor will make visible several courses already present at Rice while also responding to wide student interest. The proposal is well conceived and provides ample evidence that Rice has the faculty and administrative resources to support the new minor. The new minor will also offer an academic frame for increasing collaboration with local museums, including the Menil Collection, the MFAH, and the Museum of Natural History. Such collaboration will include internships, undergraduate research opportunities and experiential learning of the sort that the QEP initiative aims to promote.

The minor will be administered by the Humanities Research Center, but if demand for the minor exceeds the HRC’s capacity to fund the program, the Dean’s office will cover one course per year to ensure that the core course is offered at least once annually. If this amount proves insufficient, the Dean’s office will work with the HRC to seek additional lines (postdocs, NTT, and/or TT) from the central administration.

As Dean of Humanities, I support the new minor fully and urge the Faculty Senate to do the same.
TO: Farès el-Dahdah  
Director, Humanities Research Center

FROM: Nia Georges  
Chair, Department of Anthropology

DATE: February 1, 2017

RE: Support for Interdisciplinary Minor in Museums, Preservation and Cultural Heritage

The memo is to confirm that Department of Anthropology enthusiastically supports the proposal for a new minor in Museums, Preservation and Cultural Heritage. Our Department offers over a dozen courses in archeology, museums and cultural heritage that are suitable as electives toward this proposed minor. Professors Jeff Fleisher and Susan McIntosh, who are members of the Steering Committee, teach these courses on a regular basis.

In addition to our commitment to regularly offer courses that will apply toward the minor, our department is happy to provide advising and mentoring to students who elect to minor in Museums, Preservation and Cultural Heritage. We are also happy to cost-share lectures and other events as well as provide administrative support as the need arises.
TO: John Hopkins

RE: Proposed Minor in Museums, Preservation and Cultural History

DATE: January 10, 2017

Memorandum of Support

Dear John,

I’m very happy to write this letter in support of the proposed minor in Museums, Preservation and Cultural History, to be housed in the Humanities Research Center and incorporate faculty from our own department as well as from across Rice and Houston’s museum community. The proposed minor responds in a meaningful way to pressing issues of cultural heritage, offers tremendous intellectual and practical opportunities to Rice undergraduates, utilizes the diverse resources of the university and city, and promises to spearhead broader collaborations and programming (both within and beyond Rice) around museum practice and cultural preservation. Faculty, resources, and interest are all in place to ensure the minor is a successful one; specifically, I can confirm that the Art History courses listed in your proposal are regularly taught and that relevant faculty will be supported in their activities within the minor.

The proposed program in Museums, Preservation and Cultural History appears to me a perfect example of a whole that is greater than the sum of its parts: taking advantage of collections, people, and ideas that exist in close proximity but don’t often come together in a focused, carefully orchestrated way, the minor is sure to activate new energies and initiatives. This is particularly significant for our department, which has a long history of collaborating with nearby museums and is always looking for ways to further this work. In fact, I can imagine—and indeed, hope—that the new Minor may develop in future years to occupy a larger place in Rice’s curricular programming, potentially at the graduate level.

With all best wishes,

[Signature]

Graham Bader
Associate Professor and Chair
MEMORANDUM

TO: John Hopkins
FROM: Alida C. Metcalf, Chair, Department of History
RE: Museums, Preservation and Cultural Heritage Minor
DATE: December 20, 2016

The Department of History is please to support the interdisciplinary minor in Museums, Preservation and Cultural Heritage. The proposed minor offers Rice undergraduates an exciting opportunity to approach cultural heritage in the classroom and through internships in Houston’s exceptional museums. This minor encourages thoughtful engagement with what museums are, how they work, and how they shape the presentation of cultural heritage. Attention to preservation incorporates the Sciences, and offers students insights into possible career paths in the Arts. I believe this minor will be a plus to the undergraduate curriculum, for it will enrich majors, such as History. I see potential for sophisticated undergraduate research projects that combine historical research with attention to specific collections or artifacts. Such projects can result in highly successful Honors Theses. Reviewing our master list of courses, I can confirm that all of the courses proposed for the minor are regularly taught by the History department. The department will continue to support the faculty teaching in the minor as well as the courses themselves.
To: The Faculty Senate and the Committee on the Undergraduate Curriculum
From: Farès el-Dahdah, Director, Humanities Research Center
Re: Support for the Minor in Museums, Preservation, and Cultural Heritage
Date: January 31, 2017

On behalf of the Humanities Research Center (HRC), I enthusiastically support the proposal for a new interdisciplinary Minor in Museums, Preservation, and Cultural Heritage. Hosting this minor at the HRC is a desired outcome of our Public Humanities Initiative. The HRC will therefore guarantee support for the minor’s core course on an ongoing basis as well as assist the minor’s faculty director in administrative matters.
March 24, 2017

Letter of support for an interdisciplinary minor in Museum and Cultural Heritage

I am writing to express my strong support for the launch of a new interdisciplinary minor in Museum and Cultural Heritage. This is an important interdisciplinary minor that has the strong endorsement of and connections to the Anthropology Department in the School of Social Sciences. It exemplifies the wonderful environment of collaboration among the School of Humanities, the School of Social Sciences and the School of Architecture which transcends the somewhat artificial disciplinary boundaries between these schools in an innovative and creative way.

Sincerely,

Antonio M. Merlo
Dean of the School of Social Sciences and George A. Peterkin Professor of Economics