

**THE UNIVERSITY ART MUSEUM AND
INTERDISCIPLINARY FACULTY COLLABORATION**

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Abstract

The university art museum can make a significant contribution to the academic and cultural life of the parent institution. While there are many roles of art museums within institutions of higher education, there is a common thread -- the conviction that interdisciplinary exhibitions and programs expand the relevance of the art museum within the academic community. In this study, I examine interdisciplinary collaborations between the university art museum and faculty from diverse academic disciplines at American institutions of higher education. What relationships, if any, exist between academic programs and art museums at universities? What institutional structures are keys and barriers to successful collaboration between the university art museum and academic programs? What factors determine the success of interdisciplinary collaboration between the university art museum and diverse academic programs? In order to fully explore the possibilities of interdisciplinary collaboration, qualitative analysis of current initiatives at university art museums throughout the United States was necessary. The conceptual framework of interdisciplinary exhibitions and programs is thus established. Secondly, case studies examine the organizational culture of the institutions and challenges of interdisciplinary collaboration at the University of Virginia Art Museum, the Joel and Lila Harnett Museum of Art at the University of Richmond, and the Philip and Muriel Berman Museum of Art at Ursinus College. As well, my professional experience, through a retrospective account of projects at the Daura Gallery at Lynchburg College, provides insights into both the potential and process of interdisciplinary collaboration. While I am mindful that this informs my conviction that interdisciplinarity and collaborative practice is essential to the university art museum, the partiality that existed at the onset of the study was recognized and subjected to a rigorous research and methodology that imparts validity and authenticity to this inquiry.

While the “publish or perish” convention of the academy supports discipline-specific research and individual publication, I contend that the university art museum must engage in interdisciplinary dialogue through which perceptions are changed and new meanings are unveiled while respecting the integrity of the disciplines involved. This study of institution-wide interdisciplinary collaboration between university art museums and the academic institutions of which they are part reveals what is being done through innovative exhibitions and programming to promote the interconnectedness of ideas and issues. Collaboration with diverse academic disciplines reaffirms the traditional expectations of the museum of investigation, inquiry, and intellectual challenge. Purposive exhibitions grounded in collaboration between academic disciplines can generate debate, critique, and conversation. In doing so, the university art museum is an indispensable component of the university’s mission and asserts its relevance to the institution and its role in the educational experience through collaboration between the university’s academic programs and the university art museum.

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I dedicate this thesis to my parents, Al and Betty Rothermel, and my sister, Christine Smith, my heart and my strength, who have shown their love and pride in my accomplishments in so many ways.

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Chapter 1

Introduction

Interdisciplinary collaboration within academe has the potential to promote dialogue, explore issues, expand perceptions, and unveil new meanings for scholars and students alike. University art museums, repositories of visual evidence, dedicated to cultural and artistic knowledge, have access to vast intellectual and scholarly resources, that is, the faculty of the university itself. When the university art museum provides an exhibition program that involves many disciplines, it transcends traditional ideologies and becomes a catalyst for collaboration. I contend that that there is no better partnership for interdisciplinary collaboration, built on this premise, than between the university art museum and the university faculty. Collaboration between faculty and museum staff from different academic backgrounds, expertise, and knowledge all contribute to the on-going dialogue and, as such, the dialogue and interpretation have the potential to augment contextual inquiry made concrete in exhibitions and programs. As an alternative to discipline-specific territoriality, the process of interdisciplinary collaboration connects and integrates traditional academic disciplines to more expansively address issues or ideas.

Collaboration with diverse academic disciplines reaffirms the traditional expectations of the museum -- investigation, inquiry, and intellectual challenge. The university museum is, in essence, a classroom in and of itself as well as an extension of the academic experience as a whole. This is fundamental to the interdisciplinary collaboration between the university museum and faculty scholars.

In this study, I examine interdisciplinary collaborations between the university art museum and faculty from diverse academic disciplines at American institutions of higher education. Three questions central to the interdisciplinary collaboration are

addressed. What relationships, if any, exist between academic programs and art museums at universities? What institutional structures are keys and barriers to successful collaboration between the university art museum and academic programs? What factors determine the success of interdisciplinary collaboration between the university art museum and diverse academic programs?

In order to fully explore the possibilities of interdisciplinary collaboration, qualitative analysis of current initiatives at university art museums throughout the United States was necessary. The conceptual framework of interdisciplinary exhibitions and programs is thus established. Secondly, case studies investigate situational and common factors of the organizational culture that either stimulate or impede interdisciplinary collaboration. The case studies describe real-life events, distinctive relationships, and dynamics rich in contextual variables. The three university museums examined are the University of Virginia Art Museum, the Joel and Lila Harnett Museum of Art at the University of Richmond, and the Philip and Muriel Berman Museum of Art at Ursinus College.

Motivation and Inspiration

My interest in the interdisciplinary role of the art museum stems from earlier experiences, specifically the first art history course in which I enrolled as a young undergraduate college student. As a result of my exposure to great works of art in this introductory course, life, quite simply, began to make sense. When looking at Goya's *Third of May, 1808* (1815) I better understood politics within the context of history. [Indeed, my undergraduate honors thesis was an examination of Goya's work within the context of illness and deafness.] When reflecting on Grunewald's *Crucifixion* from the Isenheim Altarpiece (1515), I began to reconcile the role of religion in Western society. When examining Bernini's *Apollo and Daphne* (1622-25),

mythology and literature came alive. In essence, I began to truly *see*, in the fullest sense of the word – to perceive, to apprehend, to become aware, to understand – not just with the eye, but with my mind, my being, my sense of self. It was a seminal experience in my life that set me on the path I now tread.

Yet as frequently occurs, one's research develops not only from one's academic interests and personal passions, but also from one's day-to-day job. Such is the case with this research, which began with my appointment as Director and Curator of the Daura Gallery at Lynchburg College in 1997, where my mandate was to make the art gallery relevant to the College as a whole. This mandate was the compelling reason behind my accepting the position, as *my* world view is one of connections between the visual arts and day-to-day life. It is, simply, the way I see the world and the way I find resolution to both personal and professional conundrums.

Integral to my mindset and world view, then, is the interrelationship between the visual object, what the visual object means within a social and cultural complex, and how we make meaning from these objects. Why was it made? Who was it made for? What did it mean to the intended user or viewer? How does it represent religious or spiritual consciousness? How does it reflect contemporary political or economic stimuli? How can we, at a different time and in a different place, gain an understanding of the world as it was at the time the object was created and what evidence and insights might be revealed through the construction of a multi-faceted, i.e., interdisciplinary, museum exhibition? The goal of interdisciplinary exhibitions, therefore, is not to illustrate via image and caption, rather like a children's book, or to tell the viewer what to think, but to expand knowledge and understanding of both the art and ideas that are the foundation of the exhibition. When asked the single most penetrating question of "why am I doing this?" the answer proved to be equally as

straightforward: this is what I believe and this is what I do. As stated by Eilean Hooper-Greenhill (2000: x), “much museum research is grounded in daily professional practices.”

To address the question of what factors impact interdisciplinary collaboration, it is necessary to determine what relationships, if any, exist between academic programs and art museums at universities. Key components of the research include: (1) review of the literature to identify prior thought and theory relevant to the research questions; (2) data gathering via statistical and open-ended response surveys and examination of background information, policy data, and specific academically-focused educational programs of the selected museums; (3) case studies of identified university museums with data gathered from the review of university and art museum materials and personal interviews with staff and faculty currently involved in interdisciplinary initiatives. These sources of evidence were organized, analyzed, interpreted, and summarized so that the findings were based on the convergence of all data collected.

Purpose and Importance of the Study

The first university art museums in America were founded as teaching collections for object-based learning. Coleman (1942) argued that universities should make collections available for both teaching and research in associated fields. For the university art museum, this naturally led to service to the disciplines of art history and studio art. By the late 20th century, however, the academic discipline of art history became increasingly theoretical, the use of collections became peripheral to teaching and research, and university art museums turned their attention to serving the broader public audience. More recently, the academic community is reinvesting in the university art museum and exploring new ways of using collections. To remain an

indispensable component of the university's mission, the university art museum must assert its role in the educational experience. This study is especially important given the current threats to university art museum closures and the sale of collections intended to offset university-wide fiscal deficits. For example, in 2007, the Board of Trustees of Randolph Macon Woman's College (now Randolph College) voted to sell four paintings including George Bellow's *Men at the Docks* (1912), a cornerstone of the collection of Randolph's Maier Museum of Art. In 2009, Brandeis University planned to close the Rose Art Museum and sell the collection, valued in excess of \$300 million. The University reversed its decision in the face of lawsuits defending the original charitable donation. And in 2012, the Tennessee Supreme Court upheld the decision by Fisk University to sell a 50 percent share in its collection, donated by the artist Georgia O'Keeffe, to the Crystal Bridges Museum in Bentonville, Arkansas.

While much effort has been made to research, develop, and sustain collaboration between museums and elementary education, museums and community organizations, museums and libraries, and museums and associated disciplines, the institution-wide interdisciplinary collaboration between university art museums and the academic institutions of which they are part, is only recently being examined.¹

According to the United States Department of Education, there are currently more than 2,600 degree-granting institutions of higher education in the U.S., ranging from universities to colleges, from technical and pre-professional to research and liberal arts. Universities are generally considered to be research-oriented four year institutions that grant both undergraduate and graduate degrees, while colleges are

¹ U.S. scholars currently addressing interdisciplinary collaboration include Laurel Bradley, Ph.D., Director and Curator of the Carlton College Collections, and Carin Jacobs, Director of the Center for the Arts, Religion and Education and the Doug Adams Gallery, Graduate Theological Union. Pedagogy related to museum collections and faculty-museum staff teaching collaboration has been more fully documented.

liberal arts based four year institutions that grant primarily undergraduate degrees.² For purposes of this study, the term “university” will be used for all institutions of higher education.

From their origin, universities have gathered objects and incorporated them in research and teaching. The scope ranges from comprehensive encyclopedic collections to the works of a single artist or era or media. The university art museum holds in its collections works of art that are evidence, sources of information, and creative expression. All provide tools for interdisciplinary collaboration that grapples with issues, theories, and ideas often confined to specific course curricula. Professor Alan Gilbert, President and Vice-Chancellor of The University of Manchester, in an address to the eighth conference of the International Committee for University Museums and Collections (2008:4), reflected, “A great museum, in short, is an educational institution par excellence...so museums and universities fit together...An authentic university, like a great museum, is a humanist institution, at once respectful of earlier creativity and endlessly curious and questioning of received wisdom; standing on the shoulders of giants while determined to outstrip them; and, above all, committed to learning.” Rather than remaining separate entities, the university and its art museum must forge an ineradicable partnership, as stated by Professor Gilbert, to “communicate something that we find deeply meaningful, something, perhaps, that probes the most fundamental of human values, beliefs, assumptions or prejudices – something that goes to the very heart of our shared human consciousness, or that moves us profoundly – and language itself becomes a barrier. We can’t find the words to plumb the depths of consciousness that we wish to explore” (Gilbert 2008:1).

² United States Department of Education, National Center for Educational Statistics. Online. Available [HTTP://www.ed2.gov](http://www.ed2.gov). Accessed November 8, 2011.

While collaboration within the academy takes differing forms depending on the goal of the collaborative project, common goals, coordinated effort, and shared responsibility and credit are fundamental to success. The intent of this research is to show validity of interdisciplinary collaboration in the university art museum. By producing a convincing argument, supported by valid methodology and interpretations which result in appropriate generalizations, the university art museum is re-situated and remapped as a unique pedagogical resource for the academy. This will, ultimately, establish theory around the role of the university art museum as a catalyst for interdisciplinary collaboration. Karp et. al. (2005:348) contend “museum frictions being produced and negotiated in a disparate set of institutional sites are, in effect, remapping the museum...The museum is being remapped in a number of ways: as site, as institution, as category, as a set of social processes, as a technology through which values are produced, and as a domain of interaction.”

As questioned in *Excellence and Equity: Education and the Public Dimension of Museums*, a report from the American Association of Museums (1992:8) asked: “How can museums – as multi-dimensional, socially responsible institutions with a capacity for bringing knowledge to the public and enriching all faces of the human experience – help to nurture a humane citizenry equipped to make informed choices in a democracy and to address the challenges and opportunities of an increasingly global society?” One answer lies in collaboration that “expand(s) our comprehension of the learning that occurs in the museum environment.” *Excellence and Equity* refers to collaboration as a “new promise” for ensuring museums use their collections, programs, and resources effectively in order to fulfill their educational mission, enrich the intellectual debate at the earliest stages of exhibition and program development, encourage the introduction of new ideas and new approaches, and play a powerful,

beneficial role. Likewise, this report from the American Association of Museums must be interpreted in its broadest, most inclusive sense, not only for public or municipal museums, but also for university and college museums, whose purpose, mission, and function lie within their position as a specific unit among the academic whole. Exhibitions and programs at the university art museum should provide context, refresh existing perspectives, and allow new understanding and meaning to develop. The art museum, as the repository of the tangible evidence of human existence, has the potential for initiating interdisciplinary collaboration.

Support for interdisciplinary collaboration is substantiated by the number of recent conferences on this theme, such as *The College Museum: A Collision of Disciplines, A Laboratory of Perception*, held in 2006 at the Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs, New York. Karp, speaking at the conference, addressed the need for college museums to look beyond disciplinary boundaries and urged participants to “integrate and learn from various exhibition genres.”³ In the conference workshop “Faculty as Curators,” participants shared their experiences of developing new exhibition strategies. The conversation revolved around the pressures on university museums to demonstrate support of the institutional mission. This is not, however, just a matter of the survival of university art museums within institutions of higher education in the United States, a survival that may depend on fiscal stability and attendance numbers. Rather, it is an opportunity for university art museums to be a catalyst for change, one that fully integrates the essential core education within the boundless potential exhibitions.

³ *The College Museum: A Collision of Disciplines, A Laboratory of Perception*, Conference, April 7-8, 2006, The Frances Young Tang Teaching Museum and Art Gallery, Skidmore College, Saratoga Springs, NY. On-line. Available [HTTP://tang.skidmore.edu/doc/1472/](http://tang.skidmore.edu/doc/1472/). Accessed December 12, 2009.

Scope of the Study

This thesis focuses on exhibitions and programs as interdisciplinary collaborations in university art museums in the United States. While curators or content specialists were traditionally considered the only individuals capable of developing exhibitions, this model has been replaced by a range of exhibition approaches, as a means by which to merge diverse perspectives and achieve a more balanced exhibition message (Anderson et. al. 2004:189-90). What relationships, if any, exist between academic programs and art museums at universities? What institutional structures are keys and barriers to successful collaboration between the university art museum and academic programs? What factors determine the success of interdisciplinary collaboration between the university art museum and diverse academic programs? I suggest that the research questions are germane to the merger of perspectives through collaboration. It stands to reason that, in a university art museum, this collaboration must be expanded to include faculty, who are likewise content specialists, and who represent the diverse academic fields appertaining to the university.

An interdisciplinary approach fosters the building of knowledge gained from other subject areas and applies it to new situations. While the needs of individual learners, bound by ethnicity, gender, religious preference, political belief, or life experience cannot be discounted, for purposes of this research, the focus is on the museum, which develops interpretative exhibitions, thus forming links between the meanings generated. Within this interdisciplinary approach, the assumptions related to academic disciplines such as art history are re-considered; in this mode greater coherence and connections are fostered (Klein 1999:11). Collaboration unveils new meanings and, thus, “amplifies knowledge” (Museum Loan Network: 2002:27).

An essential question is what are keys and barriers to successful collaboration. Collaboration brings with it skepticism, vulnerability, and an assumed threat to disciplinary. Becher (1989:7) compares the academy to a badly made patchwork quilt, some of whose constituent scraps of material are only loosely tacked together, while others untidily overlap, and yet others seem inadvertently to have been omitted, leaving large and shapeless gaps in the fabric of the whole. The need to rethink our presumptions and presuppositions and acknowledge alternative and more expansive aspects of the question or issue at hand must be faced by skeptics within academe. Within interdisciplinary collaboration, the “patchwork quilt” must be pieced together as an incontrovertible whole. To this end, concepts and debates from a range of academic disciplines are analyzed. In particular, literature and major debates from education and museum studies inform the theoretical framework.

While I am mindful that my professional experience and position inform my conviction that interdisciplinarity and collaborative practice is essential to the university art museum, the partiality that existed at the onset of the study was recognized and subjected to a rigorous research and methodology that imparts validity and authenticity to this inquiry.

Limitations of the Study

I made the decision to focus specifically on university art museums in the United States. The reasons for this decision stem from the accessibility of potential case study museums and from the response rate of university art museums in the U.S. to the comprehensive survey. The study also examines university art museums at parent institutions with differing missions and demographics. There exists the potential for further research at university art museums in other countries or world-

wide, as well as art museums at parent institutions with similar missions and/or demographics.

The assertions made in this study address the university art museum, however, they are germane to all university museums, whether art, history, natural history, science, or any other academic discipline, no matter what their location. This provides rich territory for continued research into the role of the university museum within the context of the university mission as a whole.

While the study looks to inform future practice by articulating what has been done and what has been successful, there also exists the potential for a multiplicity of questions focused on interdisciplinary collaboration involving students. As Robinson (2006:54) commented, “[W]hen one learns about art, one learns inevitably about its context, the society that created it – its religion, history, values – and science. It is the museum’s mission to provide avenues into every possible subject.” John-Steiner⁴ argues that joint thinking and shared struggle account for most of our artistic and scientific advances, and that collaboration is crucial to our future as a society. It is predicted that the trend of examining both the process and the philosophical and theoretical issues of museum learning that has characterized much museum studies over the past 20 to 30 years will continue as museums seek to address the educational needs of both adults and children and find their niche in the educational infrastructure.⁵

⁴ Vera John-Steiner referenced in *Museum as Catalyst for Interdisciplinary Collaboration: Beginning a Conversation*, Cambridge, MA: Museum Loan Network, 2002, 11.

⁵ While many universities and colleges throughout the United States have embraced the goals of critical thinking and acquisition of general knowledge through a core curriculum of the arts, humanities, sciences, social sciences, mathematics, and communication (writing and public speaking), most of which are focused on first-year students, there is no universal mandate for interdisciplinarity on the part of the nation’s 80 institutional and programmatic accrediting agencies. The American Association of Higher Education and Accreditation does advocate “new concepts of scholarship, with particular emphasis on the nature of learning and the results of teaching.” Online. Available Council for Higher Education Accreditation. [HTTP://www.chea.org](http://www.chea.org), American Council on Education,

In the following chapters, I will map interdisciplinary collaboration at university art museums, by first embracing a methodological position and examining the concept of interdisciplinarity. This forms the foundation of the thesis, upon which the map is then drawn. I will then document trends and concerns revealed through current literature, scholarship and initiatives that underscore the relationships between academic programs and art museums at universities. By doing so, the map is expanded and enhanced through the efforts and achievements of the university art museums, and the voices of those who seek to assert the presence and role of the university art museum within academe. Through surveys and case studies, I will then address two vital questions: what are the institutional structures that are keys and barriers to successful collaboration between the university art museum and academic programs and what are the factors that determine the success of interdisciplinary collaboration between the university art museum and diverse academic programs? The case studies provide rich and varied perspectives and examples of the possibilities afforded by interdisciplinary collaboration. Through integration of ideas and revisioning of the institution that underscore the complex dynamics of interdisciplinary collaboration, the boundaries of the map are shifted, giving rise to a new age of exploration.

Chapter 2

Methodology

The purpose of this study is to examine ways in which university art museums and faculty from diverse academic disciplines construct interdisciplinary collaboration. The aim is to investigate the hypothesis, through rhetorical and critical inquiry, that interdisciplinary collaboration results in exhibitions and programs that promote the interconnectedness of ideas and issues. This chapter focuses on a discussion of the research methods and techniques utilized to carry out the study, resulting in construct validity. I describe the research design, research participants, data collection process (comprehensive survey and case study inquiry), and analysis.

Research Design

Methodological strategy is the logic by which one goes about answering research questions, that informs but does not dictate the process, and may integrate different methods and sources (Mason 2002:30-33). In this study, I wanted to provide a holistic perspective of the interdisciplinary collaboration at university museums, that is, to take into account the context of the higher education community. As such, the research incorporated a two-pronged approach of quantitative data in the form of a comprehensive survey and qualitative data emerging from both case study investigation and the examination of current literature, scholarship, and initiatives. The qualitative research is dynamic, as it does not seek right or wrong answers but, rather, is driven by narrative inquiry and context sensitivity.

Qualitative data is characterized as being inductive, in which a hypothesis is not needed to begin research; quantitative data involves numbers and is deductive, in which a hypothesis is required. Qualitative analysis, concerned with insight and interpretation, is a most successful strategy to learn the impacts of collaboration, as I

then have the ability to interview collaborators for their feelings or impacts related to the collaboration. This type of inquiry offers much more insight than surveys (Knapp 2007:2-5). Fundamental to this research, however, is the quantitative data gathered through a comprehensive survey which reveals what relationships, if any, exist between academic programs and art museums at colleges and universities. Together, this data provides the basis on which theory is built.⁶ These aspects of research guided my study and analysis.

Research Participants

In September 2006, a survey was developed, pre-tested with three members of the Board of the Association of College and University Museums and Galleries (ACUMG), and then sent to two focus groups, members of ACUMG and the University Museums and Collections (UMAC) members of the International Council of Museums (ICOM). The members of these organizations are representative of university museums worldwide, yet provide a controlled sampling of a larger group. A survey seeking common response is the most efficient means of finding out what people think about a subject. Large samples are surveyed and written answers are more likely to be appropriate (Hein 1998:135). The survey, organized in a logical and systematic manner, was sent to the 339 current member institutions of ACUMG in the United States and the 133 UMAC members from the U.S., Canada, U.K., Europe, Asia, and South America. [This will be systematically examined in Chapter 6, Comprehensive and Supplemental Surveys and Results.]

A representative sample of university art museums, drawn from those that responded to the comprehensive survey and indicating an interest in further participation in the research, were selected for the case study inquiry. The selected

⁶ As outlined in Yin (2002:89-90), “how” questions are best addressed by case studies while “what” questions, on the other hand, may be addressed through surveys.

sampling was based on a range of student population, urban and rural environment, private and public governance, size of the museum and its collection, and designation as a museum or teaching collection. University art museums were not vetted for interdisciplinary programming; as such, it is assumed that some museums may not have an interest in inter- or multidisciplinary approaches.

The university art museums that were carefully selected to support a sampling of university art museums, and which were fully informed of all aspects and implications of the research, are the University of Virginia Art Museum, Joel and Lila Harnett Museum of Art of Art and Print Study Center at the University of Richmond, and the Philip and Muriel Berman Museum of Art at Ursinus College.

Data Collection: Comprehensive Survey

In order for the thesis question to be fully addressed, it was necessary to compile data on what is being done, thus providing an overall context of the current state of interdisciplinary initiatives among university museums. To this end, the thesis questions were examined from several perspectives, all of which support the argument that university art museums have the opportunity to be a catalyst of interdisciplinary collaboration that redefine the expectations of education by making richer connections between the content of social, cultural, scientific, and historical perspectives and object-centered learning. The evaluation methods used were front-end, utilizing questionnaires that are particularly suited for large samples (for example, demographic profiles of museum audiences). The data provides background information, tells of prior knowledge and experience, and is summative, which tells about the impact of specific projects (Diamond 1999:16-17). The aim of questionnaires was to show commonality in overall perceptions, an appropriate aspect of methodology when a wide range of topics must be examined and evaluated within

the context of available written materials. Quantitative data was collected through the use of the standardized survey, which was a way to measure reactions to a limited set of descriptive questions on university demographics and current operations of the respondent university museums. Open-ended questions were also included in the survey to gather detailed descriptions and observations that provide a more nuanced view of behaviors, values, and opinions concerning interdisciplinary collaboration. This dual approach gave clarity to both generalizations and context.

Data Collection: Case Study Inquiry

Qualitative research focuses on understanding and meaning. In order to provide an overarching context and establish precedent, the case study approach is integral to the research. The functions of university art museums are considered through exhibitions structured to construct and communicate meanings. University art museums, using exhibitions and programs, thus enrich teaching pedagogy of university faculty from diverse academic disciplines. The case studies presented in this research, which permit a more involved examination and findings of collaboration, provide content based on research, and not conjecture.

Qualitative research examining the social reality, as explained by Mason demands the question of what social ‘reality’ do I wish to investigate (Mason 2002:14). Using the ontological properties developed by Mason, the research investigates the concept of interdisciplinary collaboration to unveil new meanings while respecting the integrity of the disciplines involved. This supports the assertion that interdisciplinary collaboration broadens and deepens the content of the interpretive exhibition. The museum thus expands discourse on topics and themes around which academia coalesces, while remaining true to its distinctive roles of collection, exhibition, and interpretation.

Exploratory case studies, linear-analytic and comparative in design, are appropriate methodology for theory building. Caution about over-generalization is warranted, hence the use of multiple case studies, each fitting the category of university art museum but with distinct demographics. The evidence from multiple cases is often considered more compelling and robust. While a single case study design is justifiable when the case represents a representative or typical case, a multiple case study design seeks replication through similar results (Yin 2002:46).

Case studies aimed at identifying concepts and focusing on process account for variability, support generalizing findings, and provide validity. The case studies are focused documentary investigations and analyses of single museums, examined within the clear boundaries of the thesis. They probe the perceptions of those initially addressed in the comprehensive questionnaire. The core of the case studies is narrative, interpretation, pedagogy, and interdisciplinary interconnectedness. While questionnaires show commonality, case studies allow a clearer and deeper understanding of how collaboration works and what results from the process. The cases provide evidence of what has been done, what has been successful, what has not been successful, and what can be done in the future.

A triangulated method was used to collect data for the case study inquiries and provide a clear understanding of interdisciplinary collaboration. This includes the comprehensive survey, semi-structured interviews with university art museum and other relevant personnel, and analysis of documentation related to the collaborative programs. The case studies acknowledge and substantiate the relationships between academic programs and university art museums, how collaborations have fostered interdisciplinary research that resulted in exhibitions and programs, and how

collaborative programming in the university art museum promotes the interconnectedness of ideas and issues from an interdisciplinary perspective.

Triangulation with case studies, interviews, and observations creates a fuller picture of potential and impact. Qualitative methods are used to explore the interpretation of relationships between variables; collaboration is the independent variable, or the variable being changed, and the dependent variables are the results of the collaboration, for example, new or developing relationships between academic programs and art museums at colleges and universities, interdisciplinary research between collaborators, and the exhibitions that demonstrate the interconnectedness of ideas and issues from an interdisciplinary perspective. By using qualitative research methodologies, the thesis question is placed within the context of academe, its mission, and the role of the college or university art museum based on the contextual understandings of nuanced and detailed data. This recognizes that the college or university art museum is a “meaningful element in a complex – possibly multi-layered and textured – social world” (Mason 2002:3).

Analysis

The intent is to present theory through deductive inquiry, in which the hypothesis, e.g., the proposed answer, is required before research begins and is developed from the basis of general principles, specifically, in this research, through comparisons of what is now being done at university and college art museums and what impact collaboration potentially has in the academic setting. Theory is then established through the generalization of findings (Yin 2003:8). To establish theory, certain questions must be addressed: can the assertions made characterize essential properties; can the assertions be systematically related; can the assertions made express generalizations, and can the assertions attempt to present universals? Implicit

in this is the goal to produce explanations or arguments that demonstrate wider resonance, rather than mere descriptions. This is achieved through the interpretivist model, which is concerned with how the social world is interpreted, understood, experienced, produced, or constituted (Mason 2002:7-8) and interprets situations in terms of how people understand their own experience and the whole of their life context (Holloway 1997:1), is responsive to the social context of the research. Through this approach the foundation will be laid for the building of contextualized theory.

The knowledge-building pursuit of the basic research, expressed through new theory, must also take into account cause, for example, “a theoretical idea about the relationships between concepts such that some have exclusive influence on others” (McTavish and Loether 2002:327). Also to be considered are variables such as the administrative and academic hierarchy of the art museum or collection; e.g., is the museum administered by an academic department such as art or art history, or is the museum an independent department under the auspices of the dean or chancellor of the college or university? Further, it must consider the university demographics, the stated mission of the museum, and the feasibility of expanding programming to include the concept of interdisciplinary collaboration, with collaboration being the independent variable. It is imperative that the research be conducted openly and interpretation of data, theoretical ideas and assumptions be continually scrutinized. Most importantly, the thesis must become part of a continuing discourse that incorporates knowledge more broadly, beyond the specific university museums examined, rather than offering a conclusive, definitive, and evaluative proclamation.

The research acknowledges the constructivist learning theory that asserts learning is both personal and social, underpinned by interpretive communities. Nash

(2008:19) contends that we live in communities of conversation-making and that constructivism is predicated on an approach to knowledge that views teaching, leading, and learning as conversational: “The truth is that all of us on college campuses create the stories that we live in, but we also live in the stories we create. This is the central meaning of constructivism...Therefore, as an educational philosophy, constructivism confers power on each of us...The lesson here for all of us who teach and lead in higher education is that we are more than disembodied, unstoried, meaning-deficient experts in the work we do with students. We are not invincible, bionic professionals who are without feelings or histories or philosophies of life.” Museums, through exhibitions, tell stories. They are a form of conversation between viewer and curator, curators and educators, student and faculty, etc. The meaning-making potential of these exhibitions and stories expands dramatically when there is a multiplicity of voices, rendered through interdisciplinary collaboration. There is no single voice; this becomes the cornerstone of interdisciplinary collaboration within the museum.

The pedagogy for constructivism in museum education lends itself to collaboration. As stated by Hein and Alexander (1998:56): “Some museums and museum exhibitions deliberately seek to enhance the constructivist experience for visitors. Contributions to the constructivist quadrant come from exhibitions that have many entry points, no particular path, and no beginning and end. They are designed specifically to engage many different active learning modes. Labels and panel texts present a range of points of view. Opportunities are provided for visitors to connect with objects (and ideas) through activities that utilize their life experiences. (School) programs will provide experiences and material that allow students to experiment, conjecture, and draw conclusions.” My supposition is that entry points, paths, and so

on do not need to be literal, but are inherently interdisciplinary within the theme of the exhibition and hold a range of points of view from diverse academic orientations.

In the following chapter, I will examine just such interdisciplinary initiatives undertaken by the Daura Gallery at Lynchburg College under my direction. My professional experience, through a retrospective account of projects at the Daura Gallery at Lynchburg College, provides insights into both the potential and process of interdisciplinary collaboration. While I am mindful that this informs my conviction that interdisciplinarity and collaborative practice is essential to the university art museum, the partiality that existed at the onset of the study was recognized and subjected to a rigorous research and methodology that imparts validity and authenticity to this inquiry.

Chapter 3

The Daura Gallery at Lynchburg College

In this chapter, I will recount collaborative initiatives undertaken by the Daura Gallery at Lynchburg College, where I have been director since 1997. While I am mindful that this informs my conviction that interdisciplinarity and collaborative practice is essential to the university art museum, reflecting on my professional experience and examining interdisciplinary exhibitions I have curated underscores the inspiration and motivation for the thesis. The purposive exhibitions discussed have resulted in the Daura Gallery becoming an indispensable educational component of the Lynchburg College mission. This supports the thesis assertion through the eyes of a practitioner of interdisciplinary collaboration.

The Daura Gallery (figure 3.1) seeks to provide the type of boundary-free educational experience described through collaboration and, as such, has an established relationship with academic programs in the arts, humanities, and social sciences intended to enrich the undergraduate experience. While collaboration with studio art and art history is a common goal, formalized collaboration with other non-art affiliated disciplines is seldom explored.



Figure 3.1

The Daura Gallery is the sole museum at Lynchburg College. It is, therefore, contingent upon the Daura Gallery to provide exhibitions and programs that establish relationships with multiple academic disciplines, and to integrate objects, research, and teaching, thereby serving as a catalyst for interdisciplinary collaboration.

Lynchburg College, a private coeducational institution founded in 1903 in covenant with the Christian Church (Disciples of Christ), offers distinctive undergraduate and graduate programs that reflect its commitment to teaching, scholarship, and service to the greater community. The mission of Lynchburg College is to develop students to have strong character and balanced perspectives, to prepare them for intelligent and wholehearted participation in a global society and for effective leadership in the civic, professional, spiritual, and social dimensions of life. Lynchburg College provides students with a wide range of rigorous educational experiences that are grounded in the liberal arts and sciences, enhanced by professional studies, and nurtured by a residential community. The College serves the region through its outreach programs, cultural opportunities, resources, services, and the expertise of faculty, staff, and students. In support of its mission, Lynchburg College endeavors to create a learning environment that:

- Develops the breadth of knowledge and other characteristics traditionally associated with liberal education;
- Develops depth of knowledge within chosen fields of study;
- Respects and supports broad diversity and global understanding;
- Values and celebrates all faith traditions;
- Fosters a student-centered environment; and

- Sustains close working relationships among faculty, staff, and students.⁷

The Lynchburg College strategic plan, endorsed by the Board of Trustees in 2004, further supports interdisciplinary collaboration through two specific initiatives: (1) Lynchburg College will provide students with a liberal education in all academic areas; and (2) interdisciplinary programs will be vital and prominent components of our undergraduate education. This latter goal includes learning communities that establish and expand existing links between both traditionally associated and more diverse academic programs.

The Daura Gallery, per its mission statement, seeks to serve Lynchburg College and the community beyond by providing opportunities for learning, enjoyment, and personal growth by strengthening the creative and curricular life of the College, and by encouraging the interdisciplinary affiliation of the visual arts with diverse academic disciplines. It also serves as a teaching laboratory for Lynchburg College's undergraduate program in museum studies; among other activities, students enrolled in the program curate a biannual exhibition developed, in part, from the collection of the Daura Gallery. (Figure 3.2).

The Daura Gallery's vision for the future is to become a teaching museum with a premier collection and programs designed to complement, support, and challenge the academic experience of Lynchburg College students, while reflecting the core value of Lynchburg College, to deepen our understanding of human experience and cultural diversity. The Daura Gallery provides a wide range of changing exhibitions and related educational programs designed to actively interact with and support the academic experience of Lynchburg College students and

⁷ Lynchburg College Mission Statement. Online. Available [HTTP://www.lynchburg.edu/mission](http://www.lynchburg.edu/mission). Accessed October 3, 2007.

encourage the interdisciplinary affiliation of the visual arts with all other academic disciplines including the arts, communication, humanities, sciences, health sciences, business, and education. Exhibitions are scheduled for the academic year. Normally, two exhibitions are scheduled during the fall semester and two during the spring semester, as well as the annual student art exhibition at the end of the spring semester. The staff of the Daura Gallery is solely responsible for the design and installation of all temporary exhibitions, unless otherwise agreed to in advance.



Figure 3.2

Temporary exhibitions are planned to correspond with special programs, events, or symposia scheduled by other academic programs, including the studio and graphic arts programs, Senior Symposium, or the Fine Arts & Lecture series. Programs, including lectures and artists' gallery talks, are planned in conjunction with temporary exhibitions. Evaluation of exhibitions and programs is carried out through

visitor surveys, comments in the guest book, and verbal solicitations. Reactions and assessment are also requested from faculty of classes using the Daura Gallery for course content.

Temporary exhibitions may be chronological or thematic in nature, or focused on group or solo artists. Consideration is also given to a rotation among artistic media, including painting, drawing, ceramics, sculpture, and graphic design (a media taught in the art program at Lynchburg College), thus providing an additional learning opportunity for Lynchburg College art students. The annual student art exhibition is also held annually in the Daura Gallery at the end of the spring semester.

The Daura Gallery, through its collaborative exhibitions and programs, contributes to the measurable objectives derived from the goals established for Lynchburg College students of: 1) developing the capacity for recreation and self-fulfillment through exposure to popular and classical culture, and 2) acquiring the habit of intellectual curiosity, independent learning, and the tolerance of new and different ideas through participation in the intellectual life of the College. Further, the Daura Gallery addresses the goals of the general education curriculum, required of all Lynchburg College students, to understand the historical development of multiple cultures over time and their contributions to the present; understand the fine arts, their cultural contexts, and the aesthetic contributions that enrich personal lives; and address complex issues using the methods, theories, and values of two or more disciplines.

The Daura Gallery has worked in partnership with the College's Center for the History and Culture of Central Virginia, and the academic programs of English literature, Spanish language, history, sociology, theatre, physics, environmental science, communication studies, and international relations. This collaboration has

expanded to the Westover Honors Program, which is interdisciplinary in nature, and the international programs and study abroad offices. These relationships have resulted in exhibitions and programs designed to supplement and support requirements in specific courses, programs, and College-wide focused initiatives such as the Year of the Environment (2007-2008) and the Year of the Citizen (2008-2009). This collaboration demands that the Daura Gallery expand its exhibition program and, thus, the opportunity to teach from the object beyond the traditional boundaries of an art gallery. Exhibitions and programs associated with College-wide initiatives have been well received by all College constituents.

The first collaborative effort between the Daura Gallery and academic disciplines other than the fine arts was with the College's Center for the History and Culture of Central Virginia (hereafter referred to as the History Center). The History Center was established in 1997 with the mission of turning Central Virginia into an extended learning community, that is, to marshal a group of interested individuals from a wide variety of fields and walks of life to share their ideas, knowledge, and enthusiasm for the past that defines this region. The Center has brought together these individuals to participate in research and programs dedicated to the advancement of the understanding of local area history. The partnership with the Daura Gallery is yet another part of this initiative. The process began in 1998 with a brainstorming session in preparation for a public history series, *Home Front...Front Line...Homecoming: A Snapshot of Central Virginia, 1939-1945*, sponsored by the History Center in the spring of 1999. This series was open to both Lynchburg College students and individuals from the community, and was offered to regional elementary and secondary school teachers for continuing licensure credit. Brainstorming to identify common ground, ask open-ended questions that stimulate further questions, and as a

means of creating a memorable experience was needed for this project, as for all subsequent projects. Brainstorming also resulted in the project being object centered, related to the curriculum, and the roles and responsibilities of all involved agreed upon. “A brainstorming session at the very beginning of the planning process encourages the kind of lateral thinking needed to break out from a closed subject specialism into the cross-curricular approach. It is fun and infinitely more rewarding than trying to do it single-handedly” (Wilkinson et. al. 2001:108-109). As a result, the Daura Gallery organized the exhibition *Powers of Protest & Persuasion: The Role of the Artist in War* in conjunction with this program, which examined art from the thematic and chronological perspectives of history, politics, economics, sociology, and communications. The exhibition explored how artists, during times of war, have been called upon to express dominant political and religious convictions and to serve as a rallying cry, thus, validating the acts of war. Integral components were sketches from the front and later engravings by Pierre Daura depicting his experiences in the Spanish Civil War; these works are in the permanent collection of the Daura Gallery. Research included letters and documents in the Daura Gallery archives, including letters between Daura and his wife, and Daura and American artist Rockwell Kent, who was working to raise money for the war effort. This primary source material added a textured richness to the exhibition through the inclusion of historical, political, social, and psychological dimensions of the Spanish Civil War and its immediate aftermath.

In my introductory essay for the exhibition catalogue, I concluded the role of the artist in war, whether on the battlefield, on the home front, as reporter, or as demonstrator, is to bring to life the human side of war: “Through the face of the hero or the anonymous soldier, the artist documents and interprets courageous acts and

heinous crimes, the fighting spirit and abject misery, victorious fanfare and wanton destruction. Through these images, battles and heroes are memorialized, public opinion is formed and debated, history is recorded and revised, and societies' collective memories are kept alive" (Rothermel 1999:1). In looking at Pierre Daura's *Wounded Soldier* of the Spanish Civil War (1939-42), which was included in the exhibition and reproduced on the cover of the exhibition catalogue (figure 3.3), one may immediately have the impression that this is real. But we must question how do we know it is realistic? We were not there. We do not know what it was really like to be there. Yet the painting carries a feeling of realism and convinces us that, in a way, we were there experiencing the situation. In a sense, both the artist and viewer are transposed to a given time and place to share, in different ways, a common experience.



Figure 3.3

When looking at historical works of art, the viewer has to beware about the historical accuracy. Often the artist is painting something they have only heard or read about. Sometimes the artist deliberately amends the historical record. When an ex-soldier revisits a battlefield where he was engaged in intense action, he may experience an eerie feeling of not being safe. Some places will be very familiar and locations will be precise. Others will be vague and dislocated. The artist is able to portray some of this. While a photograph may capture a moment, an artist's painting may seem to present something more of a continuum, to convey a feeling for the "fog of war" and the overpowering presence of a hostile environment. In this exhibition, the viewer was able to share in the feelings and impressions of many aspects of war. Perhaps this helped the viewer, to some extent, to see war as a whole and experience some of its consequences, in addition to the political issues that brought it into being. The works of art selected for the exhibition portrayed the universality of the impact of war on the human condition and exposed visitors to how artists' perceptions of war have determined the understanding of war. Exposing visitors to a wide range of war-related art, the Daura Gallery exhibition was a reminder not only of the many faces of war, but of the artist's role in understanding, promoting, and protesting against war. As such, it provided yet another opportunity for members of Lynchburg College's extended learning community – including many classes from art, history, philosophy, sociology, and other academic programs - to gather, discuss, and better understand their cultural and historical legacies, and, in doing so, make these legacies more readily accessible to others.

This initial collaboration was followed by collaborations with the History Center in 2000 and again in 2002. In 2000, the Daura Gallery presented *Origins of the American Century: Art from 1890 to 1910* (figure 3.4).

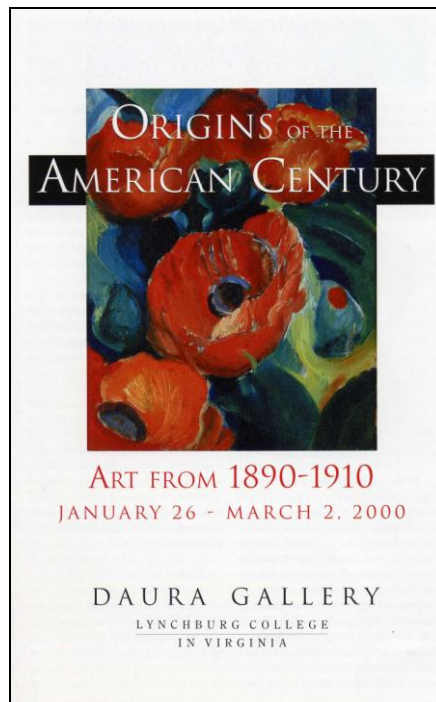


Figure 3.4

An integral component of the exhibition was a series of teacher certification sessions, one of which included living history performers (Gallery docents) representing politicians, philanthropists, and entertainers of the emerging modern age. With costumes provided by the College's theatre department, Theodore Roosevelt, Gertrude Vanderbilt Whitney, and Annie Oakley, among others, came to life and told their personal stories to the standing ovation of those assembled (figure 3.5).



Figure 3.5

In an introductory essay in the exhibition catalogue, Dr. Michael Santos, professor of history and director of the History Center, stated: “[I]t is human nature to look for meaning at the turn of the century. Therefore, we should hardly be surprised by all the attention that has been given to the dawn of the new millennium” (Santos 2000:3). This exhibition examined the changes in art at the beginning of the century that resulted from a break with academic tradition, as well as a synthesis of this tradition with new ideas. Concepts incorporated in the exhibition were artistic and technical innovations in photography, and the emergence of urban and industrial landscape. Dr. Santos continued: “*The New York World*, for example, polled some of the leading minds of the nineteenth century and asked them what they saw as the greatest menace of the twentieth century. Looking back over the past one hundred years, their comments seem almost prophetic, and some might argue, ring equally true as we enter the new millennium.”

The end of the last century brought political, economic, social, technological, and scientific change that marked an unprecedented increase in the quality of life and the standard of living of most Americans. It was within the contextual framework of that art, art both on global and regional scales, and was scrutinized.

In 2002, the Daura Gallery mounted the exhibition *I’ll Take My Stand: American Art in the Great Depression* (figure 3.6). The title of the exhibition came from a collection of essays first published in 1930, written by twelve important Southern writers including Robert Penn Warren, John Crowe Ransom, and Allen Tate. The essays addressed Southern society on the eve of the Great Depression. Printed initially in limited quantities and often described as a manifesto, the collection features essays defending the Southern agrarian lifestyle, Southern attitudes related to

the region's pastoral heritage, and a call for a return to a simple lifestyle in the South that breaks away from the constraints of an industrialized society.

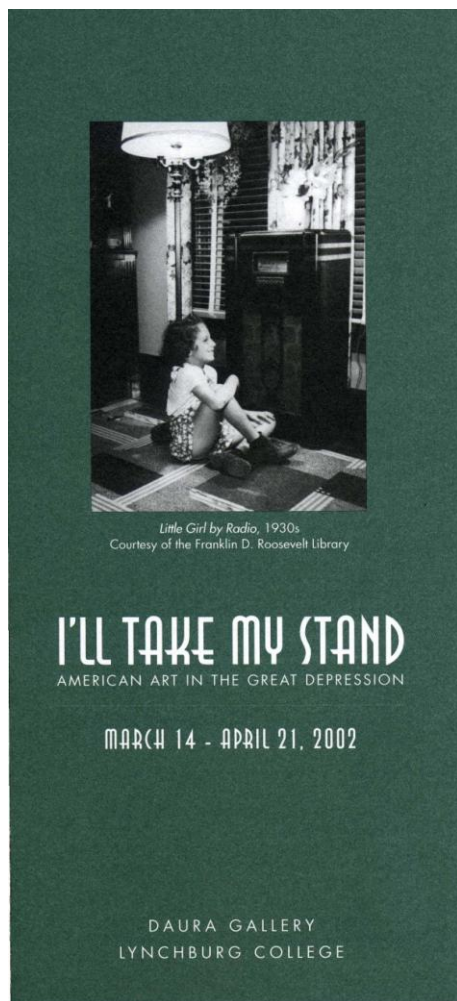


Figure 3.6

The exhibition delved into the social and political components of the arts during the Depression, primarily the Federal Art Project, an agency of the Works Progress Administration (WPA), which was given the mandate to create meaningful jobs for thousands of unemployed citizens. The Federal Art Project became a beacon of hope for unemployed artists and teachers of art, and the work produced was prodigious: more than 4,500 murals 19,000 sculptures, and 450,000 paintings and prints are attributed to the work of artists associated with this agency. Many of the works in the exhibition were on loan from the Franklin D. Roosevelt Library, as well as the National Archives and Records Administration, the National Gallery of Art

(Washington, D.C.), American Art Museum of the Smithsonian Institution, the Virginia Historical Society, the Library of Virginia, and the University of Virginia.

The exhibition also placed works of art within a wider social, cultural, and historical context, with focus on the Commonwealth of Virginia. It cannot be denied that the Great Depression was severe in Virginia, however, compared to its impact in large urban areas and the country's "dustbowl," it was mild. Nonetheless, thousands of Virginians experienced undue misery of impoverishment, disruption, and long-lasting physical and emotional scars. The New Deal's relief programs, particularly the WPA and the Civilian Conservation Corps (CCC), touched many lives. Among those interviewed for the research was the American television writer Earl Hamner, Jr., a native of central Virginia who worked for the Civilian Conservation Corps in the 1930s. These programs aimed to employ as many of the jobless as possible, sustaining repair and construction projects – roads, bridges, water systems, parks, and public buildings. They also sustained the arts – theatre, painting, music, and writing. In effect, the program fed, clothed, housed, and even entertained, many citizens of Virginia, including blacks, millworkers, and subsistence farmers, already living in impoverished circumstances. In addition to the lectures and programs offered in conjunction with the exhibition, the public history series included programs on issues such as economics, health, fashion, theatre, music, popular culture, and other subjects relevant to the overarching topics.

Collaboration with the History Center is just one aspect of the Daura Gallery's interdisciplinary initiative. Other exhibitions have been developed with diverse academic programs. In 1999, in cooperation with the English program, the Daura Gallery produced the exhibition *Divine Rhetoric: Medieval and Renaissance Art as Communication and Expression* (figure 3.7). This exhibition featured illuminated

manuscripts, engravings, and woodcuts from the 9th through the 16th Centuries and illustrated how art was used as a means of communication and expression that both supported the doctrine of the Christian church and enriched the lives of those who employed them. The exhibition presupposed that a Christian asserts that humankind is created in the image of God and that the medieval and Renaissance world of Europe, dominated by and dedicated to the Christian church, used artistic images as a means of religious education, communication, and enlightenment, and a means by which to spread the faith, spirituality, and lessons of Christianity – essentially, an advertisement for the word of God.

Dr. Elza C. Tiner, Professor of English, wrote in an essay for the exhibition: “Medieval rhetoric, or composition theory, developed from a tradition of authority, retelling old material in new ways. The process was the basis of creativity in writing. The manuscript reflected this process in the variations introduced by scribes as they re-created a text from copy to copy – with some changes intentional and other unintentional, but revealing of the scribe’s interpretation of the original. The copied page itself became a form of rhetoric, through the layout of the text, the use of illustrations, and the editorial markings in color, such as red to signal a new heading, or commentaries and glosses, notes and responses to the main text. Through the manuscript, rhetoric, or the art of persuasion, is transformed from oral to written language in the Middle Ages” (Tiner 1999, 2).

The exhibition traced the historical and artistic progression from handcrafted volumes to printed treatises, and includes works that are both sacred and secular alike. Here were displayed unique medieval books whose creators are anonymous but whose messages have been handed down through the years; devotional texts and Gospels from a time when sacred matters were foremost in the minds of all; works

from the time when books were a luxury well out of reach of commoners. The age of the Renaissance was likewise represented in woodcuts by Albrecht Durer, early attempts at accurate zoological representation, indicative of the newfound interest in the natural world which prevailed during the Renaissance.

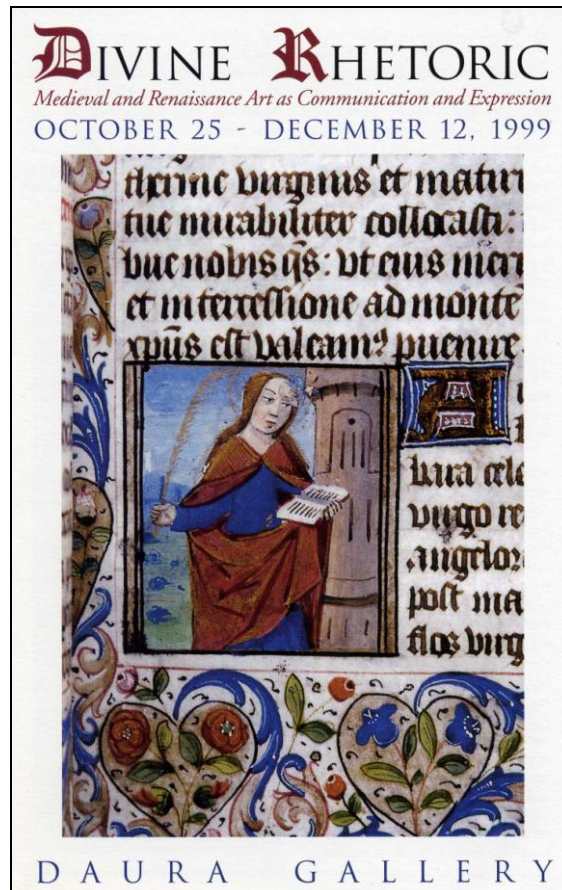


Figure 3.7

Early Protestant prints were also included in the form of Sebastian Brandt's humanist treatise *The Ship of Fools*, produced at a time when winds of change were spreading across Europe, bringing deep-seated traditional beliefs into conflict with new ideas. In addition to the progression of artistic styles, the exhibition, through visual means, traced the very development of human thought during the middle ages and Renaissance. The forms of communication available today are the natural descendants of these manuscripts and woodcuts, and form a link in the ever-expanding chain of communication. In our own era, art and communication have, in

many essential ways, evolved into distinct entities, yet *Divine Rhetoric* was a reminder of a time when the two were fused into one – the very essence of interdisciplinarity. Faculty from the disciplines of art history, history, literature, religion, and rhetoric incorporated the exhibition and associated programs in their course curricula. Comments including “stunningly beautiful” and “an amazing teaching moment” were given by faculty in requested evaluations.

Also in 1999, the Daura Gallery presented *Four Contemporary Argentinean Artists* (*Cuatro Artistas Argentinos Contemporáneos*) featuring the works of Víctor Hugo Chacón-Ferrey, Guillermo Cuello, Gustavo Fares, and Ana Traversa, artists who are highly respected and whose work is exhibited widely in Argentina, Europe, and the United States (figure 3.8). The works of these artists reflect the lives and environments found in Argentina during the late 20th Century. Contemporary Argentinean art needs to, and in fact does, deal with two sets of issues. On one hand, it reflects the local conditions of the society where it was produced. On the other, it transforms and recycles the information received from centers of economic development, such as the United States, which are not necessarily or always the centers of cultural development.

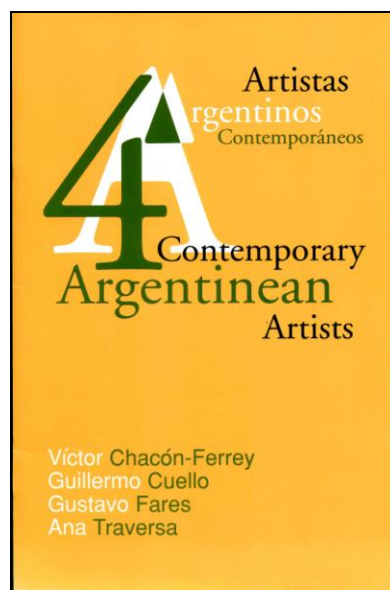


Figure 3.7

Co-curated by Fares, then Professor of Spanish at Lynchburg College, the exhibition included a catalogue published simultaneously in English and Spanish.

Fares, in an essay for the catalogue, stated:

“As it is frequently the case, the meeting of two worlds, the so-called first and the others, produces new and original cultural manifestations that can be fruitfully explored through visual images. Images, or embodied meanings as Arthur Danto calls them, precisely incarnate an element that is formed by, but is not part of, the original cultures, yet it belongs to both/all of them. In the case of Argentina, the incorporation of new and sometimes foreign or imported cultural elements, particularly from Europe and the U.S., contributes to shaping the country’s culture and cultural identity, which become problematized as it is rendered ‘impure.’ Argentinean art, when related to that of the United States from a postmodern perspective, can provide a better understanding of the ways in which contemporary art becomes transculturalized and, in the process, enriched” (Fares 1999, 2-3).

Argentina is a country that has been fraught with political turmoil during the lifetimes of the artists whose work was exhibited. In the last three decades, Argentina has passed from a “de facto” military government (1966-72), to a brief democratic interregnum (1973-76), to another military government (1976-84), which imposed strict censorship and conducted what was to known as the “Guerra Sucia,” the Dirty War, of abductions, disappearances, and tortures. In 1983, democratic rule was reestablished, and has lasted to the present.⁸

⁸ Excellent sources of the political and social history of Argentina from 1966 through 1983 are: Marjorie Agosin and Cola Franzen, “A Visit to the Mothers of the Plaza de Mayo,” *Human Rights Quarterly*, Volume 9, Number 3, August 1987; James P. Brennan, *Peronism and Argentina*, Wilmington: SR Books, 1998; Alison Brysk, “The Politics of Measurement: The Contested Count of the Disappeared in Argentina,” *Human Rights Quarterly*, Volume 16, Number 4, November 1994; Nick Caistor, “Taking Stock of Dead People: Argentina’s Reflections on the ‘Dirty War’ Years, *Third*

These upheavals and misfortunes are portrayed in different ways and with distinct voices in contemporary Argentinean art. It is a double play between the local and the global, the centers and the margins, between what was and is oppressed and the oppressor, as well as the images, art schools and cultures that are manifested therein. Non-native ideas have helped define and shape the image of the country, while the native contexts modify and inculcate them, creating, in the process, new and original cultural expression. *Four Contemporary Argentinean Artists* afforded the opportunity to experience and debate what constitutes modernity and post-modernity and the repercussions of changes that have taken place in twentieth century art. Perhaps even more tellingly, it begged us to question contemporary art both on a global scale and within specific countries and regions.

More recently, in 2005, the Daura Gallery curated the exhibition *Dynamic Symmetry: Paintings and Sculpture of Marie Tiner* (figure 3.8).⁹ Marie Tiner was a physicist by academic training, having studied physics and pre-medical studies at Cornell University, Cornell Medical School, the University of Illinois, and Rutgers University, and x-ray crystallography at the Polytechnic Institute of Brooklyn. While working at Bell Laboratories, she began taking art classes, first in New Jersey, and then in Washington, D.C., at the Corcoran Gallery with portraitist Edmund Archer and lithographer Jack Perlmutter, and later at the Art Students League in New York with sculptor Jose de Creeft. The creative aspects of her work were facilitated by the principles of dynamic symmetry and crystallography. Few clues indicate what her insight may have been, however, there are numbers, apparently ratios, on the backs as

World Quarterly, Volume 9, Number 4, October 1987; and John Terry, "What Should We Do with the Generals?", *Criminal Law Forum*, Volume 7, Number 1, 1996.

⁹ Tiner was the mother of Dr. Elza Tiner, Professor of English, who collaborated with the Daura Gallery on the exhibition *Divine Rhetoric: Medieval and Renaissance Art as Communication and Expression*.

well as in visual patterns in her paintings and sculpture that clearly bridge the theoretical gaps between art and science.

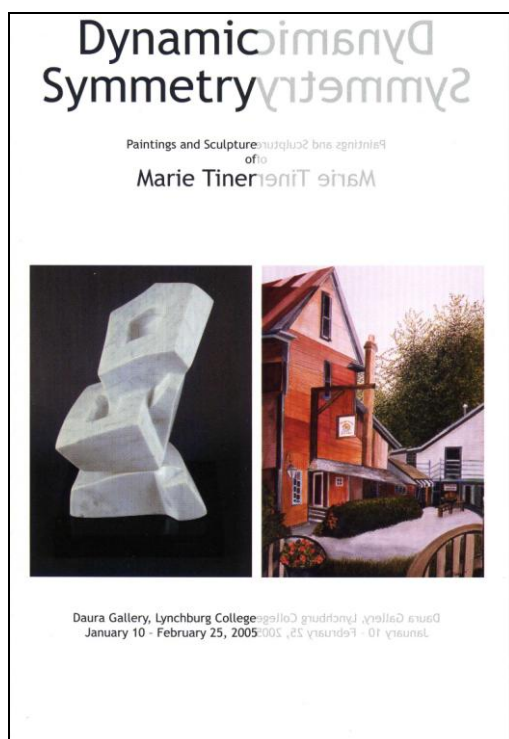


Figure 3.8

In the 2007-2008 academic year, the Daura Gallery collaborated with several academic programs, first with environmental studies as part of the College's Year of the Environment. Two exhibitions were mounted: *Botanicos: Specimens from the Ramsey-Freer Herbarium* and *Transitions: Photographs by Robert Creamer*. The mounted specimens in *Botanicos* were from the Ramsey-Freer Herbarium at Lynchburg College, the largest such collection of any private college in Virginia, containing more than 60,000 different plants primarily from the central Piedmont and Blue Ridge Mountains of Virginia. The represented flowers, fruits, seeds, leaves, and roots were selected both for their variations of form, pattern, and symmetry, as well as for the designs that comprise an unusual but beautiful art form. *Transitions* featured thirty-nine evocative and beautiful color images examining the formations that flowers and other biological specimens go through during their life spans. The images

were taken by Robert Creamer, currently a Smithsonian Institution artist-in-residence, not with a traditional or digital camera, but captured using a high-powered flatbed scanner. So sensitive as to record individual grains of pollen on the petals of a flower, the scanner is a microscope, rendering Creamer's subjects so textured and lifelike that they become virtually three-dimensional.

Another collaboration was with the theatre program, with an exhibition of posters, playbills, and photographs from *Oklahoma!*, the first collaboration of Richard Rogers and Oscar Hammerstein II, which debuted in 1943 and told the high-spirited story of cowboy Curley and farm girl Laurey set against the background of the new state of Oklahoma. The exhibition, organized from the archives of the Rodgers & Hammerstein Organization, was held in conjunction with the theatre departments' production of *Oklahoma!*

In the spring semester of 2008, the Daura Gallery collaborated with both the communication studies and sociology programs. The project with the communication studies (popular culture) program was the exhibition *Indelible (P)ink: The Pink Panther and Popular Culture*, which featured original animation cels, sketches, and ephemera (figure 3.9). The Pink Panther was created by animator Friz Freleng for the opening of the sequence of Blake Edwards' 1963 film, *The Pink Panther* (MGM/United Artists), starring Peter Sellers as the bumbling Inspector Clouseau out to catch the thief of a legendary diamond called the pink panther. Accompanied by Henri Mancini's mod jazz beat, Freleng's animated Pink Panther sauntered suavely across the silver screen, straight into superstar status.

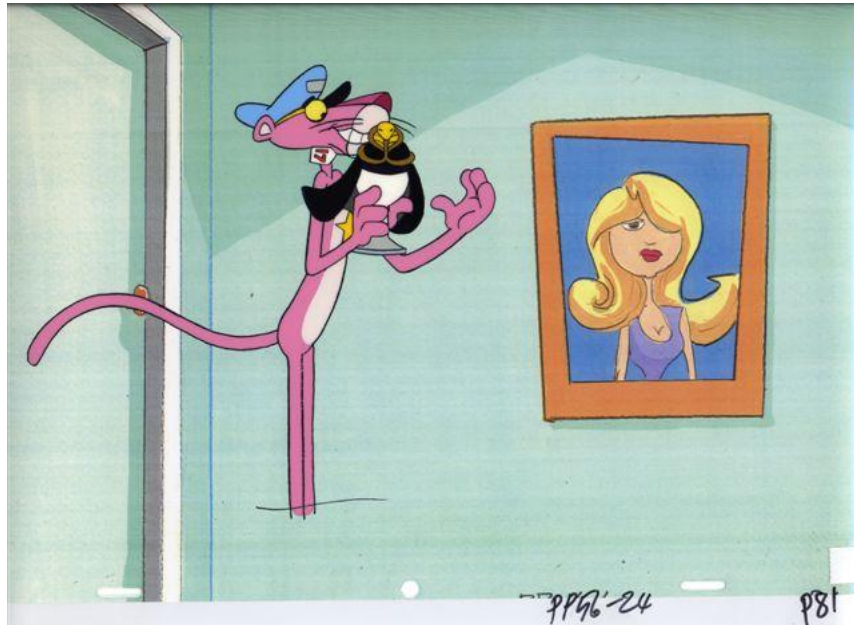


Figure 3.9

This hip cat of unparalleled sophistication debuted on NBC-TV in 1964; a second series debuted in 1984 and continued for a decade. This exhibition was a blast from the past, spying on the Pink Panther as an example of popular culture while uncovering his contribution to twentieth-century animation. The exhibition has since been circulated to museums in New Mexico, Texas, Mississippi, and Georgia. The communication studies department was developing a popular culture concentration at the time of the exhibition, and attendance data for the exhibition and programs provided evidence of the importance of popular culture in academe.

The 2008-2009 academic years was designated as the Year of the Citizen at Lynchburg College, and the Daura Gallery is participated through exhibitions and programs that supported this theme, which was coordinated by the political science program. The exhibition *Cinema Politico* went from ballot box to box office, with a collection of motion picture posters of the most important politically-significant films of the 20th century, along with a series of public lectures and film screenings. There was an old Hollywood catchphrase: “If you want to send a message, get Western

Union.” For decades, most movie studios and marquee actors shunned political or social issues, and films that were produced were a celebration of the triumph over enemies, corruption, or hardship. More recently, films have tackled the many sides of political, social, civil, and human strife. The exhibition *Cinema Politico* questioned what constitutes a political film - does it concern the actual functions of government or is it a film with a political message?¹⁰ Any movie can be viewed as political, but only films that undermine accepted stereotypes or challenge the status quo are labeled political films. For a film to be considered political, it should have explicit political content about issues that were significant during the era that the film was produced or indirect references to political themes, even if the film isn't about politics. Films set in the ‘Halls of Power’ are, generally, either non-partisan celebrations of the underdog’s triumph over corruption or safely distant historical dramas. Overt political statements are usually left to ambitious independents and driven documentarians. *Cinema Politico* uses original movie posters to examine presidential power (examples are *Abe Lincoln in Illinois* and *All the President’s Men*), campaigns and corruption (*Mr. Smith Goes to Washington*, *All the King’s Men*), social justice (*Inherit the Wind*, *12 Angry Men*), McCarthyism (*The Front*), the Cold War (*Fail Safe*, *The Odessa File*), totalitarianism (*Judgment at Nuremburg*, *Ship of Fools*), manipulation and propaganda (*A Face in the Crowd*, *Capricorn One*), and satire and humor (*Duck Soup*, *The Great Dictator*, and *Dr. Strangelove Or: How I Learned To Stop Worrying and Love the Bomb*) (figure 3.10).

The posters from selected films were surprisingly current, as the issues and debates at the heart of the films continue in both the same and transformed states that

¹⁰ Excellent references on this subject are Mark C. Carnes, General Editor, *Past Imperfect: History According to the Movies*, New York: Henry Hold and Company, Inc., 1995; and George MacDonald Fraser, *The Hollywood History of the World*, New York: Penguin Books, 1988.

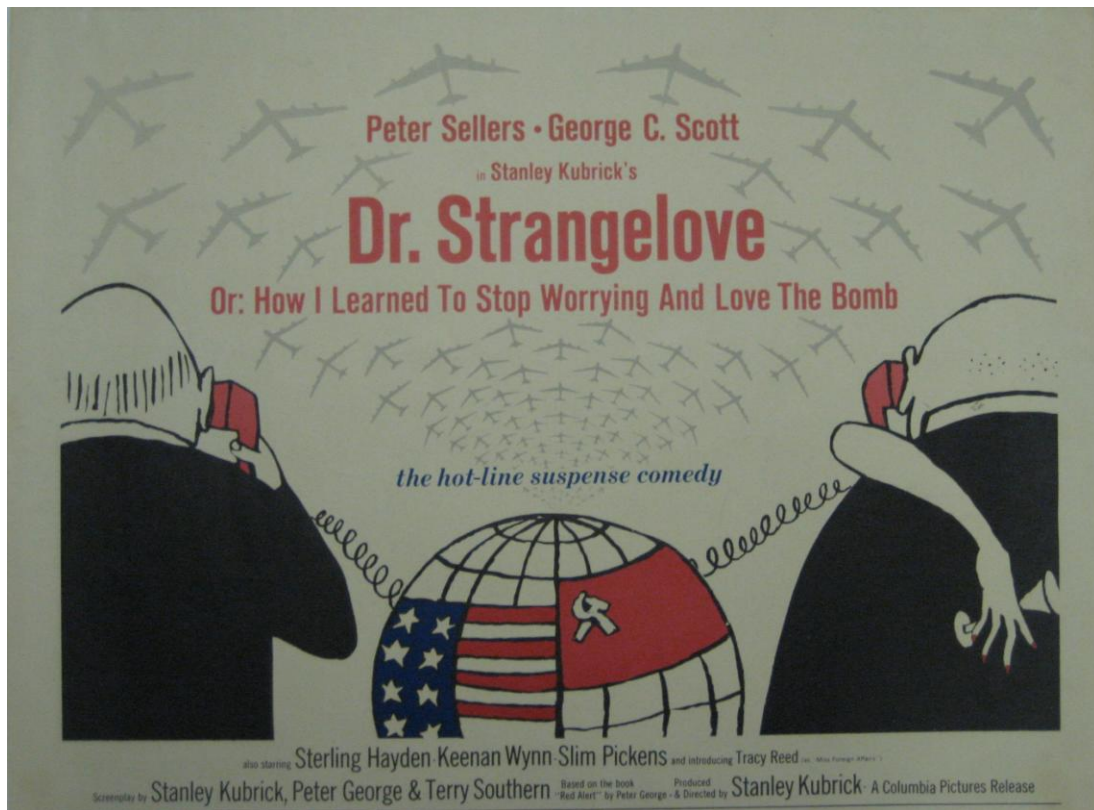


Figure 3.10

prompt us to remember that the U.S. Constitution not only gives us the right to question our government, but also the responsibility to do so.

The Daura Gallery has also worked with the international programs and study abroad offices on an exhibition of art and photographs from St. Lucia. In May and June 2008, thirty-eight students and four professors from Lynchburg College traveled to the Caribbean island of St. Lucia for service learning opportunities in international relations, education, and nursing through Lynchburg College's partnership with St. Lucia's Ministry of Education. The program, supported by a grant from the duPont Foundation, has become a permanent institutional initiative. This exhibition featured both street art and art from commercial galleries in St. Lucia reflecting the island and its people, and photographs of the first contingent of the College's students at work with the people of St. Lucia.

The most significant collaboration between the Daura Gallery and diverse academic programs at Lynchburg College was *This Side of Good and Evil*, a retrospective of the Holocaust held over a period of one month during the spring semester, 2000, conceived between the Daura Gallery, the theatre program, and the College's senior symposium (a capstone experience required of all senior-level students). The collaboration expanded to include the music program, several of the College's endowed lectureships, a local children's museum, a local public library, and regional secondary schools. The collaboration included two exhibitions held in the Daura Gallery: *Anne Frank in the World: 1929-1945*, an exhibition recreating the world of Anne Frank and her diary, circulated by the Anne Frank Foundation in Amsterdam, and *The 300th Year Anniversary of Jerusalem, City of David*, a fabric art installation by regional artist Leah Gropen (figure 3.11). A lecture, "The Spoils of War: The Displacement of Works of Art in the Nazi Era," by Lynn Nicholas, author of *The Rape of Europa: The Fate of Europe's Treasures in The Third Reich and the Second World War*, was sponsored by the Daura Gallery. The play, *The Diary of Anne Frank*, was produced by the theatre program.

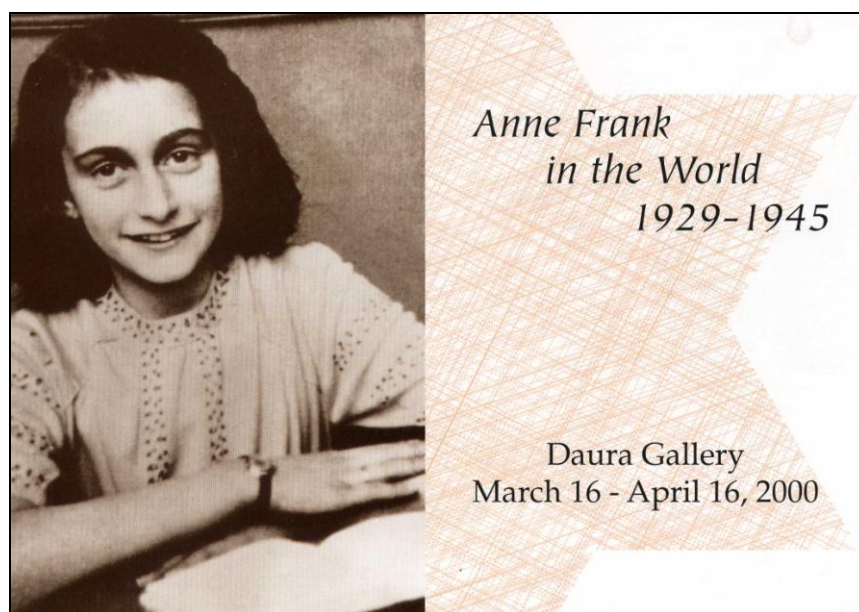


Figure 3.11

The exhibition *Anne Frank in the World* placed the Frank family in the historical context of the period. It showed the broad picture of historical developments during the Nazi era and the narrower focus of daily life in Nazi-occupied Holland. Attention was given to the choices people made – to collaborate or resist, to protest or remain silent, or to do nothing. Once through the exhibition, visitors came to realize that Anne Frank and her family, like all victims of the Holocaust, were ordinary people who did nothing to warrant such inhumane treatment but were victims of the repercussions of unchallenged discrimination. By examining the events and conditions that led to the Holocaust, the exhibition challenged the visitor to explore their own experiences with discrimination and our responsibilities in a democracy. As a teaching vehicle, the goal was to inform the viewer about the history of the Holocaust; teach the viewer that differences between people exist in all societies; to challenge the viewer to think about fundamental social values such as tolerance and human rights, and to educate the viewer about individual and collective responsibilities in society. Further, it was intended to help build racial, ethnic, and religious understanding and tolerance between all classes and groups of people.

Attendance at the exhibition topped 5,300 visitors (on a campus of 2,000 students), 50 per cent more than the Gallery's total visitors in the preceding academic year. This included casual visitors, Lynchburg College classes, community groups, and regional school groups. Tours and discussions were led by docents who were in turn trained by a visiting educator from the Anne Frank House, Amsterdam. Exhibition evaluations were ranked consistently four to five on a five-point scale, providing a convincing argument for the consistent impact of the exhibition in and of itself. The educational construct evolved from one of exhibition observation to a multi-tiered collaboration of object-centered learning combined with historically-

oriented lectures, first-person accounts, performances, and lectures that were an academically comprehensive experience. The collaboration grew to include not only Lynchburg College, but also the Holocaust Education Center of Central Virginia, with funding from the Righteous Persons Foundation.

The Anne Frank – Holocaust emphasis exemplifies the impact of visitor experiences defined by Falk and Dierking: “the most compelling learning experiences are all-encompassing. All of an individual’s sensory channels become engaged in the experience, reducing competing information without reducing complexity. Such all-encompassing experiences provide a sharper focus and a more memorable experience. This is why multi-channel / multimodal learning works; it is learning through all the senses” (Falk & Dierking 2000: 202-203). As one student commented in an exhibition evaluation, the experience was “emotionally saturating” and “sure to remain with me for a lifetime.”¹¹ This most persuasively provides a clear and convincing argument for the Daura Gallery’s authority as a catalyst for interdisciplinary collaboration.

The exhibitions resulting from interdisciplinary collaboration undertaken by the Daura Gallery are examples of just how far-reaching interdisciplinary collaboration can be within the academic community. The exhibitions cited represent collaborations with faculty in communication studies (film studies, popular culture), English, history, international relations, physics, political science, religious studies, Spanish, study abroad, and theatre. They represent the tip of the proverbial iceberg.¹²

Analysis

Collaboration is a daunting task, but when successful, it leads to broad institutional support, higher attendance at exhibitions and programs, and the

¹¹ Documentation from Daura Gallery visitor evaluation surveys, 2000.

¹² While attempts are made to link all Daura Gallery exhibitions with the diverse academic programs of the College, for purposes of this dissertation I focused on exhibitions I curated, with the exception of *Anne Frank in the World*, loaned by the Anne Frank House, Amsterdam.

incorporation of museum programming in the curriculum. A common perception by faculty is that there is no direct curricular connection with art museum exhibitions. As such, it is necessary for the museum to make connections for the faculty. Linking the museum with centers of distinction or learning, such as Lynchburg College's History Center, and forming strategic alliances, is another way to forge collaborative partnerships. Inviting faculty to become members of the museum's advisory board is yet another way to encourage cooperation, and one in which to hear both ideas and concerns that lead to improved services and programming development. Collaboration is a means of faculty development and an opportunity for publication in the form of exhibition catalogues and journal articles. It is also an avenue for grant and foundation funding for programming that addresses causes and issues the faculty support. At all times, it is necessary to keep in mind the university's mission and develop programs accordingly. The museum cannot be content with being a custodian of "neat stuff" for those who decide to drop by; the museum must be both a place to be and a place to be seen. It requires patience, persistence, and partnership. It requires convincing faculty that their research is relevant to the art museum, and to then leverage their experiences and knowledge as a catalyst for discourse. For the art museum to be repositioned within academe, it demands creative strategies to build awareness, interest, and support through special events such as open forums for discussion, inviting faculty to have visiting artists or speakers meet with their classes, reviewing course offerings each semester and sending e-mail correspondence to individual faculty offering to meet with them to discuss ways of using exhibitions and programs in their courses, holding a lunch for new faculty to learn about the museum and invite them to propose exhibition topics. These are all things I do for the Daura Gallery. As an example, the Daura Gallery hosts a reception for faculty following the first faculty

meeting of the academic year and now has a reputation for the best receptions on campus. Wine works to get the faculty through the door the first time, but the museum must constantly strive to engage the faculty in multiple ways, or the museum will run the risk of being seen simply as a nice place for a good party. To lend legitimacy to collaborations, the Daura Gallery has instituted “Faculty Fellows,” public acknowledgement of those who have curated or co-curated an exhibition for the Gallery. At this time, Faculty Fellows receive a certificate, a letter of commendation for their files, and a modest gift certificate for books, however, additional funding to support interdisciplinary collaboration is requested each year, in the hope that one day it will come to fruition. Another successful strategy has been to have upper-division museum studies students work as curatorial assistants on specific exhibitions; these students, in turn, invite their other professors to participate in the project.

My mandate, when accepting the position of Director of the Daura Gallery in 1997, was make the Daura Gallery relevant to the College’s educational mission. This requires experimenting, undertaking sustained critical analysis of existing programs, and breaking through perceptual boundaries. The greatest challenge maybe in asking questions rather than giving answers, as what may emerge is not what was planned or assumed. At times, one feels like Dr. Doolittle’s two-headed llama, Push-Me Pull-You. And it is frightening to know that kicking may come from any direction. But all of these efforts have the potential to result in interdisciplinary collaboration. It is what I do, it is who I am, it is my motivation, and indeed, my inspiration.

In the following chapter, I will investigate interdisciplinary collaboration and relevant issues within the context of the university art museums, supported by current literature on education, museums, and interdisciplinarity. Other precedent-setting initiatives involving interdisciplinary collaboration are also examined; these include

partnerships with elementary and secondary schools, approaches to integrated learning, and interdisciplinary curricula.

Chapter 4

Contextualizing Interdisciplinary Collaboration

In the previous chapter, I examined interdisciplinary collaborations at the Daura Gallery, which serve as my motivation and inspiration for this study. In this chapter, I will contextualize interdisciplinary collaboration and relate it to the university art museum. While there are many roles for art museums within institutions of higher education, there is a common thread - the conviction that interdisciplinary exhibitions and programs expand the relevance of the art museum within the academic community. Understanding the attendant issues that influence interdisciplinary collaboration is the first step in conceiving an expanded theoretical framework.

The integrative development of the “whole person” through the studies of music, poetry, literature, mathematics, and philosophy has its precedent in Plato’s Academy, founded in 387 B.C.E. Scholars in the Middle Ages adapted the concept of educational unity between the sciences, mathematics, and writing to extrapolate Christian principles. Renaissance scholars also looked to Classical antiquity in the development of *studia humanitatis* - grammar, rhetoric, history, poetry and moral philosophy – as a foundation of civic life (Klein 2005:13-14). In the United States, higher education was founded on the precepts of integrated academic programs. Harvard College, for example, was chartered in 1636 for the “advancement of all good literature, arts, and sciences.”¹³ Interdisciplinarity has been, in many ways, anathema to U.S. colleges and universities, whose disciplined-based scholars considered it lacking rigorous thinking and methodology (Lattuca 2001; 2-3). Beginning in the nineteenth century, research universities, in particular, eager to be

¹³ Online. Available [HTTP://www.harvard.edu/faqs/mission-statement](http://www.harvard.edu/faqs/mission-statement).

comprehensive sources of knowledge, based their administrative structures, faculty appointments, teaching assignments, and operations on academic disciplines.

Universities are conceived to have a curriculum that leads to the prescribed culmination of a degree. Academic departments that followed disciplinary lines provided a seemingly logical arrangement of scholarly activity. Disciplinary associations served to connect scholars to one another and to advance their given disciplines; however, it also discouraged inquiry that spanned disciplinary boundaries.

Interdisciplinarity acknowledges that questions do not lead to closure and is shaped by “attempts to retain, and in some cases, reinstall historical ideas of unity and synthesis” (Klein 2005:22). Universities with liberal arts core curricula endeavored to provide an education aimed at imparting broad knowledge, often through general education, a core of common courses required for all students. Within this atmosphere, synthetic interdisciplinary curricula were also developed, such as American studies, African-American studies, women’s and gender studies. Yet paradoxically, universities worldwide – and university art museums – continued to advance disciplinary compartmentalization. According to Lattuca (2001; 2), disciplines are powerful but constraining ways of knowing. Despite long-standing concerns about disciplinary segregation and academic specialization, interdisciplinarity was considered a function of research and little consideration was given to an interdisciplinary curriculum until the radical social experimentation of the 1960s. A wide range of opinion on interdisciplinarity continues. As such, interdisciplinary initiatives may be relegated to the periphery of new knowledge. Fields of study are defined by content (Klein 2005:13, 176). Intellectually challenging problems arise largely within disciplines and, as such, disciplines strive to maintain deeply ingrained conventions and re-established institutional structures of inquiry while seeking

definitive answers. Interdisciplinarity acknowledges that questions do not reach closure.

Interdisciplinarity is not a body of content; rather, it is a process, a concept, and methodology that embody connections between two or more disciplines. Nissani identifies four contexts in which interdisciplinarity can be encountered:

interdisciplinary knowledge, which involves familiarity with aspects of two or more disciplines; interdisciplinary research, which combines components of two or more disciplines in the search for new knowledge or artistic expression; interdisciplinary education, which combines two or more disciplines in a single program of instruction, and interdisciplinary theory, in which scholars question the concept of

interdisciplinarity.¹⁴ Interdisciplinarity considers disciplinary perspectives on salient concepts, acknowledges all aspects of a question, and synthesizes knowledge to reach a more global conclusion and solve a problem not satisfactorily through a single discipline (Klein 1990: 192-196). The rewards of an interdisciplinary approach include breakthroughs in scientific research and artistic creativity, reconsiderations of complex social and practical problems, and an expansion and unity of knowledge not otherwise achieved. For the university art museum, this sanctions the approach to objects and exhibitions from many different angles.

Academe, in the 21st century, stresses critical thinking; that is, “the intellectually disciplined process of actively and skillfully conceptualizing, applying, analyzing, synthesizing, and/or evaluating information gathered from, or generated by, observation, experience, reflection, reasoning, or communication, as a guide to belief and action. In its exemplary form, it is based on universal intellectual values that transcend subject matter divisions: clarity, accuracy, precision, consistency, relevance,

¹⁴ Moti Nissani, “Interdisciplinarity: What, Where, Why.” Online. Available [HTTP://www.is.wayne.edu/nmissani/PAGEPUB/ispessay.htm](http://www.is.wayne.edu/nmissani/PAGEPUB/ispessay.htm). Accessed March 2, 2007.

sound evidence, good reasons, depth, breadth, and fairness.”¹⁵ Critical thinking, then, makes use of interdisciplinarity, and through collaboration results in the synthesizing of ideas, information, and experience into new and complex interpretations, which can, in turn, be contextualized by the university art museum through interpretive exhibitions and programs.

Collaboration, whether cross-disciplinary, multi-disciplinary, transdisciplinary or interdisciplinary,¹⁶ offers an opportunity to echo, challenge, expand, elaborate on, or facilitate new dimensions in audience members’ personal, social, and historical ‘constructs’ or ‘mindsets’ so that they come to new insights. It must be considered that collaboration is an integral component of critical thinking. Intrinsic to this concept is the educational and intellectual richness resulting from interdisciplinary collaboration. Jacobs (2007) compares the museum to a library or laboratory, and proposes that the museum offers a “unique environment for developing critical thinking skills through observation, description, analysis and research of art and artifacts.”¹⁷ The university art museum can then assert its role in the educational experience through exhibitions and programs achieved through interdisciplinary collaboration and designed to support and supplement the academic curriculum. By engaging in interdisciplinary dialogue through which new meanings are unveiled, while respecting the integrity of the disciplines involved, the museum will become and remain an indispensable component of the university’s mission. Fundamental to this thesis assertion is the question of whether colleges and universities need or aspire

¹⁵ Michael Scriven and Richard Paul for the National Council in Critical Thinking Instruction. Online. [HTTP://www.criticalthinking.org/aboutCT/definingCT.shtml](http://www.criticalthinking.org/aboutCT/definingCT.shtml). Accessed December 16, 2005.

¹⁶ Julie Thompson Klein, *Humanities, Culture, and Interdisciplinarity: The Changing American Academy*, Albany: State University of New York Press, 2005. According to Klein, Multidisciplinary is defined as research fields, journals, etc., that comprise different research fields. Transdisciplinary is defined as interactions that transgress the boundaries of a system. Interdisciplinary is defined as research actions that combine knowledge from more than one research field.

¹⁷ Karin Jacobs. Unpublished conference paper proposal, 2007.

to collaboration across and between disciplines. Collaboration between the university art museum and diverse academic disciplines results in an openness between fields of expertise, not breaking down disciplinary boundaries but rather building on mutual respect. Collaboration is interdisciplinarity put into action.

While much effort has been made to research, develop and sustain collaboration between museums and elementary education, museums and community organizations, and museums and libraries, the institution-wide interdisciplinary collaboration between university museums and the academic institutions of which they are part has not been fully examined. The precedents set through other collaboration are, however, germane. The Committee on Education (EdCom), a standing professional committee of the American Association of Museums, has identified standards and best practices in museum education to include diversity of perspective and excellence in content and methodology. Standard 2, Diversity of Perspectives, acknowledges that a variety of interpretive perspectives – cultural, scientific, historic, and aesthetic – can promote greater understanding and engagement; Standard 3, Excellence in Content and Methodology, encourages collaboration with scholars and specialists.¹⁸ These standards are not simply for public museums and children's education, but should be respected and incorporated in the university art museum, as well. With reference to continuing education programs, Honoré David (1990:118) states that, "liberal arts programmers in universities and colleges must also continually examine their methods and review their offerings in order to serve their audiences better. Is there any reason in this competitive environment for continuing education university professors to collaborate with museum educators? Both groups specialize in creating stimulating learning environments for nontraditional students,

¹⁸ American Association of Museums, Committee on Education. Online. Available HTTP:// www.edcom.org/about/standards.shtml.

that is, those not enrolled in a conventional college program. Both are dealing with the undisputed subject matter of traditional education – the liberal arts. Both groups, it would appear, share common goals.” While focused strictly on non-traditional students, David’s questions are pertinent to all universities and academic programs.

Integrative learning as a goal has for too long “depended upon serendipity rather than planning in its achievement” (Miller 2005:11) and relied on the hope that students will ‘get it’ by the end (Huber 2005:4). According to Miller (2005:11), integrative learning can involve: (1) blending knowledge and skills from different disciplinary areas; (2) putting theories into practice; (3) considering multiple perspectives to advance collaborative problem solving; (4) adapting the skills learned in one situation to problems encountered in another; (5) reflecting upon connections made over time among academic, co-curricular, and pre-professional experiences; and (6) across the curriculum integration of skills with learning in disciplinary or interdisciplinary settings. Integrative learning is, then, a process of interdisciplinarity. The university art museum has an opportunity to actively participate in integrative, interdisciplinary initiatives, but this is only accomplished when university museum personnel are educators – teachers - in the classical sense, following the precedents of Plato’s Academy and scholars of the Middle Ages and Renaissance in educating the “whole” person.

Historically, many university museums have had close ties with particular academic departments; indeed, many university museums are traced to collections developed by faculty for pedagogical purposes or with their assistance and expertise (Willumson 2000:15). When museums focus specifically on the disciplines associated with their collections, faculty finds it difficult to move beyond their own disciplines and embrace the museum as a teaching resource. Sue-Anne Wallace (2002)

challenged the university museum community to change as universities themselves are changing by raising three questions: “How can university museums better respond to society’s need for lifelong learning? How can university museums improve learning environments in universities? And what is their role in contributing to universities’ ‘academic citizenship’ and community service?”¹⁹ Rather than being museums located at universities, all university art museums and collections should be prized – and utilized – as teaching resources. Students, as well, should regard the university art museum as their own museum, accessible and useful as a classroom, as a source for research and as a place where academic disciplines come together within a visible, tangible context. By striving to be an integrated academic program through interdisciplinary collaboration, art museums are indispensable components of the college or university itself.

For many faculty, the university art museum is an unknown resource, often located on the periphery of the campus and deemed superfluous to the needs of their discipline. Disciplines have been described as an artificial ‘holding pattern’ of inquiry, yet inquiry needs a social space where it roams freely. That space, the natural home of interdisciplinarity, is the university: “if one is to take seriously the heroic ideal of Interdisciplinarity as free-ranging critical inquiry, then one must find a place hospitable to its conduct.”²⁰ Interdisciplinary collaboration is thus poised to be a catalyst for sustainable change, but only if the university art museum moves beyond a monologue approach and begin to initiate partnerships in an interdisciplinary dialogue. I assert that the university art museum is a more specific place within the university where rich and challenging communication, sharing practices and viewpoints,

¹⁹ Sue-Anne Wallace, “University Museums at the Crossroads,” UMAC 2002 Conference. Online. [HTTP://www.lib.mq.edu/mcm/umac/2002/wallace02.html](http://www.lib.mq.edu/mcm/umac/2002/wallace02.html). Accessed December 10, 2005.

²⁰ Steve Fuller, “Interdisciplinarity. The Loss of the Heroic Vision in the Marketplace of Ideas.” Online. [HTTP://www.interdisciplines.org/interdisciplinarity/papers/3](http://www.interdisciplines.org/interdisciplinarity/papers/3). Accessed February 2, 2007.

enhances the understanding of ideas, themes, and topics – and where it takes visible, tangible form. Interdisciplinary collaboration presupposes that the object – the work of art – is evidence invested with cultural, social, and historic meaning and relevance to the expanded dialogue. Schauble (2002:238) contends that objects displayed with text mediate between the visitor and the object “so that the text and the object together provide a perspective on the field of inquiry that might otherwise be hidden to the observer. The over-all goal is to help visitors assume the perspective of the relevant disciplinary community – whether it is history, science, art, or some other discipline – where the object in question intellectually ‘resides.’” I challenge that the object – a work of art – should not be relegated to one specific discipline, but considered as intellectually residing in multiple disciplines, across disciplines, and between disciplines. This is supported by John-Steiner (2000), who argues that joint thinking and shared struggle account for most of our artistic and scientific advances, and that collaboration is crucial to our future as a society: “Collaboration thrives on diversity of perspectives and constructive dialogues between individuals negotiating their differences, while sharing [a] voice and vision.”²¹ By teaching from and interacting with the object, true collaboration will broaden the scope of education by interweaving content, pedagogy, and involvement. It is essential that the university art museum expand its horizons by using the collection, as well as exhibitions and programs, to make connections between - not limited to - specific disciplines. Kimerly Rohrschach, director of the Nasher Museum of Art at Duke University, reflects that, while university art museums have long been repositories for collections that represent “significant modes and organizing and representing knowledge... academic scholars in many other fields too are exploring new ways of working and teaching,

²¹ Vera John-Steiner referenced in *Museum as Catalyst for Interdisciplinary Collaboration: Beginning a Conversation*, Cambridge, MA: Museum Loan Network, 2002, 11.

with objects and visual evidence...” (2009).²² To be successful within the university environment, collaboration must avoid compartmentalization of disciplines, strive for contextualization, and return to the inclusiveness upon which the liberal arts were established. This requires a full commitment to the process by all involved, to reach beyond the familiar classroom pedagogy in order to embrace a more holistic approach to active, constructive learning. For the museum, this demands the development of exhibitions in cooperation with colleagues from across academic disciplines that accommodate multiple pedagogies. It is further suggested that successful collaboration is predicated on advanced organizers, i.e., informing the students of what they might learn as part of the museum experience. This approach and sense of the familiar invites increased comfort with the process and an engagement with exhibition and program concepts that prompt prior knowledge and increase learning and interest.

Klein (2007:199) acknowledges that the arts have inherited a humanistic identity vested in creativity and the values of liberal education that occupy a presence beyond the academy in museums and other cultural institutions. In current practice, social contextualization of disciplinary objects such as artistic works has blurred traditional boundaries. Art history may be considered one of the most naturally interdisciplinary of all academic fields.²³ Yet there is a tension inherent in this

²² Kimerly Rorschach. Online. Available [HTTP://nasher.duke.edu/about_from-director.php](http://nasher.duke.edu/about_from-director.php). Accessed December 4, 2009.

²³ Klein’s discussion of the interdisciplinary nature of art history includes *Zeitgeist* (the spirit of the times) as underlying many formulations of art history. She cites E.H. Gombrich’s concept of norms, theories of social reflexes, and theories; Erwin Panofsky’s hierarchical approach, emphasis of interpretation over observation, and hermeneutic decoding of meaning and symbols drawn from philosophy, religion, and mythology that reflected attitudes and values, and John Dewey’s democratic belief that art should be integrated into everyday life. With regard to the “new art history,” she cites Donald Preziosi, whose research brought new insight into iconography, attribution, genre definition and development (Preziosi, *Rethinking Art History*) and the inclusion of works by women and different cultural groups, and the erosion of boundaries between high and low or popular arts. She further examines the scholarship of Selma Kraft in the late 1980s, who identified two directions, one coming from social sciences that focused on production and use based on political, cultural, social, and

assertion, for although art historians have always drawn on a variety of fields, the “new art history methodologies are often condemned by critics for having borrowed too much from other disciplines” (Dowell 1999:14). However, if one acknowledges the social history of art; that is that art is created within a cultural context and is a product of social, historical, religious, political, and economic parameters, as well as the technical knowledge, compositional skill, and creative stimuli of its maker; it follows that the understanding of art is most complete when approached holistically, i.e., through interdisciplinarity. It therefore stands to reason that the university art museum, given a *raison d’être* of education through research, interpretation, and exhibition, should likewise engage in the investigation of the interrelationships of art and the wider context in which it was created and integrate these relationships within its products, i.e., exhibitions and programs, that expand the realm of art beyond the identification of periods, movements and the “great artists.”

Newell (1991:123-136) describes the interdisciplinary process as a specific series of steps that allow the creation of new outcomes and insights that could not otherwise be achieved, and which holds enormous potential for application in a variety of settings. Interdisciplinary collaboration is enabled by disciplinary training, but challenges us to reexamine our own disciplines. Reinvigorated through collaboration, interdisciplinarity forces reconsideration of the perceptions. It initiates useful changes both in the classroom and the larger academic community.²⁴ A key component of any interdisciplinary collaboration is learning how to talk with one another and understanding the terminology and methodology of the collaborative

economic conditions, and one from the humanities, drawing on critical, semiotic, and deconstructionist approaches. These two directions weighed the merits of disciplinary methods and expanded art history’s relationship with exhibitions and museology (Klein 2005:107-127).

²⁴ Anne Dalke et.al., 2003. Online.

[HTTP://serendip.brynmawr.edu/local/scisoc/DalkeGrobsteinMcCormack.html](http://serendip.brynmawr.edu/local/scisoc/DalkeGrobsteinMcCormack.html). Accessed March 2, 2007.

partners. Effective communication then is essential for building positive faculty-museum collaboration. Therefore, the traditional pedagogical roles of the museum and the classroom should not be considered to be competitive or in conflict, but rather a mutually supportive, creative learning environment.

Solinger (1990:3) identifies the qualities shared by museums and universities as: “a deep respect for intellectual attainment and learning for its own sake; appreciation of and questioning about humanity’s role in the world; and a sense of commitment or obligation to society with respect to educating its citizens.” Stedman (1990:222) asserts “Museums are more oriented to preserving culture, whereas universities stress dissemination of knowledge through education. While museums emphasize investigating, recording, and interpreting our world, universities concentrate on the discovery or creation of knowledge and its transmission from one generation to the next. Universities are a central part of America’s system of formal education, while museums play a leading role in informal learning.” The very concept of interpretation carries with it discovery or creation of knowledge based on investigation, research, and evidence. Exhibitions grow out of this investigation and research and the evidence imparted by objects.

Universities must not lose sight of the compelling role of the university art museum in relation to the education of its primary intended audience – its students. The Association of Art Museum Directors, in its “Art on Campus” guidelines, stipulates that, “museums on college and university campuses exist to serve the academic missions of their parent institutions, contributing to research and teaching in the visual arts as well as other academic disciplines across the curriculum” (Eiland

2009).²⁵ The university art museum, through its affiliation with a university, is responsible for both formal and informal experiences and education that are created to meet the needs of its primary audience - students who are goal-oriented and wanting to learn a useful body of knowledge. As such, they may choose learning opportunities that address a specific problem or permit information to be used immediately. The goal of collaboration should, then, be one of consistent, reinforced, and involved participation of both the classroom instructor and the museum curator/educator. This goal is maintained by museum educator Alberta Sebolt (1984:92), who believes the museum curator/educator must organize effective learning experiences for diverse audiences: “[t]he degree to which museum educators and teachers understand the goals both have in mind affects the degree to which the students will understand the objectives of their museum visit.” A boundary-free educational experience, achieved through interdisciplinary collaboration between the university art museum and multiple academic disciplines, is intended to enrich the undergraduate experience. The university art museum, to be effective in its role, must create discussion, develop knowledge, and provide relevant opportunities.

University art museums reach a wide audience, including scholars, students, families, and local communities. Typically, however, museum visits are infrequent, of short duration, and/or supplemental to the classroom curriculum. The museum curator/educator should not, however, be discipline or artistic media-constrained; instead, they should be the point of intersection between objects, theories, and audiences. The university art museum should stimulate inquiry and the exploration of ideas and issues presented in the traditional classroom, while further challenging and engaging the students through interdisciplinary emphasis and utilization of tangible

²⁵ William Eiland, AAMD University Art on Campus Guidelines. Online. Available [HTTP://www.aamd.org/papers/documents/AAMDUniversityArtonCampusGuidelines.pdf](http://www.aamd.org/papers/documents/AAMDUniversityArtonCampusGuidelines.pdf). Accessed March 12, 2012.

objects, all combined to expand the context in meaningful ways. The university museum must be accessible and useful as a classroom, as a source for research, and as a place where academic disciplines come together within a visible context.

The university art museum advances understanding within an identified academic field by connecting the academic interest of the learner with objects – works of art – that support and supplement the theory or practicum-based classroom experience. While most museum learning is self-motivated and guided by the interests of the learner, collaboration on the part of the classroom instructor and the museum educator results in object-inspired learning. Per Hooper-Greenhill (1999:46), this acknowledges that the process of attributing meaning to objects depends on prior knowledge, and, “how far it goes depends on how much is known, and how well we are able to interrogate and use what is known.” What is known by students entering the university art museum is, in essence, predicated on the classroom experience. This may be motivated within the academic community by the institutional initiatives of providing students with a liberal arts education in all academic areas and developing interdisciplinary programs that are vital and prominent components of our undergraduate education, achieved, in part, by the integration of multiple experiences in required course work.

The range and implications of interdisciplinary collaborative initiatives are remapping the university art museum, itself. Proceedings of the Museum Loan Network’s think-tank meetings, held from 2000-2002 (2002:11), document compelling reasons for collaborative projects: engage new audiences; refresh and augment perspectives; allow new understanding and meaning to develop; conceive new ways of operating; accomplish what cannot be done alone; and provide benefits to individuals.

Gary Edson, a member of the Executive Council of ICOM and executive director of the Museum of Texas Tech University, in an address at the UMAC conference, 2003 (2003:6), reflected on the holistic, purpose-oriented university museum: “[t]he university museum of the future may follow a tradition-bound path of predictability or seek new venues for fulfilling its museological role.” A holistic approach encompasses and integrates disparate information and knowledge relating to or concerned with wholes or with complete systems rather than with the analysis of, treatment of, or dissection into parts.²⁶ Holistic thinking, by its definition and inherent meaning, advocates collaboration that goes well beyond comparative information sharing, leading to comprehensive knowledge sharing.

Comprehensive knowledge sharing implies going beyond the comfort of similarities of theory, purpose, and academic training through interdisciplinary dialogue and, ultimately, collaboration. Relationships currently existing between academic programs and art museums at universities support the assertion that interdisciplinary collaboration promotes the interconnectedness of ideas and issues, and further establishes the conceptual remapping of the university art museum and its place within academe. “True collaboration...is distinctive in bearing recognizable hallmarks. It is not self-serving, but builds – and builds on – the strengths of those involved...It deepens and broadens the reach and range of partners...It unveils new meanings, while respecting what is known, and new proficiencies in the partner collaborators. It has high value, real value, in its compounding effect, one that amplifies knowledge, often redefining what and who is powerful or essential. And in the meaning it gives rise to or releases, collaboration has a transforming power that alters the status quo...True collaboration...never diminishes anything. Ideally, it is

²⁶ www.merriam-webster.com

inclusive, increasing the magnitude of its impact, and profound in that impact, making a difference in the way content is redefined” (Museum Loan Network 2002:27).

The desire to know and understand is a basic human motivation, one in which a knowledge base may be developed and intensified through a university education. As emphasized by Falk and Dierking (2002:200), “it is essential that museums think about their programs, exhibitions, even websites as existing within a larger arena of learning, not in a vacuum.... Learning is a continuous process that begins before the visitor arrives at the museum door and continues long after. The extent to which a museum facilitates connections between prior and subsequent experiences and encourages utilization of other learning resources in the community is the extent to which the museum experience will be a totally successful learning experience.”

A university is, by definition, an institution of higher education in various disciplines. A liberal arts university is one in which the curriculum is intended to impart general knowledge and develop intellectual capacity, as opposed to a professional, technical, or vocational curriculum. Inherent in the definition of a university, specifically one grounded in the liberal arts, is the interconnectivity of knowledge that both respects disciplinary precincts and rejects academic divisions that impede learning and understanding. Interdisciplinarity is inclusive, and as such encourages inquiry and innovation. It integrates and synthesizes learning across generalized and specialized studies, promotes intellectual and practical skills and personal and social responsibility, and challenges assumptions that increase knowledge of human cultures and the physical and natural world. The concept of interdisciplinarity further derives from the borrowing of tools, methods, techniques,

information, concepts, and theories from one discipline to another.²⁷

Interdisciplinarity expands the parameters of complex questions or topics that concern one or more disciplines by bringing together insights, knowledge, and methodology both or all. An analogy may be drawn to the use of linear perspective in painting in which a discipline-specific approach is comparable to one-point linear perspective, leading the viewers' eye to one place in a composition, whereas interdisciplinarity leads the eye to multiple points on the composition. While interdisciplinarity may be seen as a challenge to the authority of established disciplines, it should not seek to renounce, replace, or restrict a discipline specific approach; rather, they should be seen as intertwined branches of the same tree. Discipline-specific expertise remains an integral component of both academe and interdisciplinary collaboration with the university art museum.

In the following chapter, I will examine existing literature, scholarship, and recent interdisciplinary collaborative initiatives. This reveals what is being done through innovative exhibitions and programming to promote the interconnectedness of ideas and issues. Through the voices of practitioners at university art museums of varying size and scope, the institutional factors that are keys and barriers to successful collaboration are divulged.

²⁷ Lattuca identifies four types of interdisciplinary research: informed interdisciplinarity involves questions requiring outreach to other disciplines; synthetic interdisciplinarity asks questions that link disciplines; transdisciplinarity examines questions that cross disciplines; conceptual interdisciplinarity reveals questions without compelling disciplinary basis. Transdisciplinary and conceptual interdisciplinarity are the most compelling forms of scholarship for the academic museum, as methods are not borrowed from one discipline to another but rather provide settings in which to test concept, theory, and method, and pose questions that can only be answered by using a variety of disciplinary contributions.

Chapter 5

Literature, Scholarship, and Recent Initiatives

In the previous chapter, I explored the framework of interdisciplinarity. In this chapter, I chart the interdisciplinary and collaborative context of the university art museum through the examination of existing literature, scholarship, and recent initiatives. At the core of the literature and initiatives is the expectation of the museum of investigation, inquiry, and intellectual challenge. This expectation carries with it the implied reaffirmation of the thesis assumption that the university art museum asserts its relevance to the institution and its role in the educational experience. Engaging in interdisciplinary dialogue is, however, a pedagogical and philosophical shift away from discipline-specific research and, as such, raises concerns within academe.

The museum in the 21st century continues to provide seemingly limitless possibilities for learning. There exists a great opportunity for research on interdisciplinary collaboration between the university museum and diverse academic disciplines within the university that remains to be explored. The review of literature reveals, however, the need for a more theoretical approach to this collaboration and this thesis reinforces and expands on the existing literature. The research supporting this theory-building must both examine and assess existing collaborations and develop and foster methodology that supports dynamic interdisciplinary collaboration.

The majority of current literature on art museums and interdisciplinarity concerns elementary and secondary education, specifically educational programs designed for grades K-12. This literature has been helpful in my research and many concepts are transferable to the university sector.

Learning from the object is being increasingly investigated as scholars continue to examine the issues of museums in the 21st century. The role of the museum in serving its publics continues to involve and many academics have shown interest in collaboration between museums and educational institutions.²⁸ Flemming (1968:13), speaking at the conference of New England Museums, stated: “[T]he basis for university-museum collaboration must be a shared assumption that the museum’s collection can contribute significant content to the university’s pursuit of knowledge.” It has been more than 40 years since Flemming made this statement, yet collaboration within the multi-disciplinary context of the university has not been sufficiently research or theorized. The theory that does exist must be corroborated with both existing research and analysis of current initiatives, which this thesis emphasizes through the incorporation of case studies.

It has proved to be surprising that relatively little has been published on the topic of university art museums and interdisciplinarity. Perhaps this is because many consider interdisciplinary collaboration to be what we do, what we have always done, and it is, therefore, taken for granted. An elemental component of this research, therefore, involved exhaustive searches of electronic databases, primarily academic internet search engines (Google Scholar, bMuse, Art Abstracts, Arts and Humanities Citation Index); included in the searches were historical, theoretical, academic, case study, and public opinion references, with particular emphasis on museum conference papers, journals, and publications. Broadly identified key word searches revealed

²⁸ Mary Taylor Huber, “Integrative Learning for Liberal Education,” *peerReview*, Association of American Colleges and Universities, Summer/Fall 2005. Huber cites *Museums for a New Century* as urging museums to collaborate with other museums, schools, media, and businesses, and *Excellence and Equity*, which adds arts and historic organizations, libraries, state and governmental agencies, and social service groups as potential collaborators. Although universities and colleges are, indeed, schools, it is generally accepted that this concept is focused on elementary (primary) and secondary schools. University museums must become part of this conversation.

limited articles or publications with direct correlation to interdisciplinary collaboration within the university art museum.

The review of existing museum literature supports the assertion that the majority of research published in journals, theses or dissertations, occasional papers, and texts involves museum collaboration with either community organizations or elementary and secondary schools. Gartenhaus (1997:43-53) examines children's education and the integration of creative thinking within the museum experience. His text includes a guide for using museums through a series of activities specific to art, history, and science museums, and with objectives, instructions, and methods. The activities designed for art museums are intended to have audiences interact with, not react to, art. The methodology used by Gartenhaus and others reinforces the use of imagination and creative thinking on new and different ideas by using museum collections and exhibitions. This perspective is vital to laying the foundation for examining the impact of interdisciplinarity and the plethora of opportunities it provides within the university art museum for both creative and critical thinking.

More recently, research on learning theories and pedagogy associated with object-based education, which lies at the heart of interdisciplinary collaboration, has considered both the theoretical and practical tools to help audiences understand and make the most of the museum experience. For example, Falk and Dierking (2000:136-137) identify factors that determine learning that inform interpretive exhibitions. Solinger (1990:2), on the other hand, examines the distinguishing characteristics of the commitment to lifelong learning and museum programs designed to facilitate adult education. Using the examples of Aristotle's Lyceum and Plato's Academy, Solinger, in her introduction to *Museums and Universities*, relates the educational and intellectual aspects of these sites that made them museums. In more recent times,

according to Solinger, “as museums began to teach courses, their missions became similar to those of universities, particularly with respect to the continuing education of adults.” Solinger continues by examining the qualities shared by museums and university continuing education programs. Among these are a deep respect for learning for its own sake and a commitment to educating society. While Gartenhaus does not reference Solinger, he cites many of the same concepts

Wilkerson and Clive (2001:1) present case studies of a grant-funded project, interdisciplinary in nature, to motivate school children and result in effective learning. According to the authors, “Through access to real objects they (museums and galleries) offer experiences that help to stimulate curiosity, provoke questions, develop creativity and encourage independent investigation.” Wilkinson and Clive provide strategies for collaboration between school teachers and museum and gallery educators, and for teachers to develop educational programs that use museum exhibitions and collections in support of cross-curricular learning opportunities in fields such as art, history, science, photography, languages, and archaeology.

Liu (2007:134) examines the differences between cooperation, coordination, and collaboration between art museums and art schools, acknowledging that they have the potential to become ideal art educational partnerships through various kinds of interaction: “*Cooperation* is an information relationship in which each institution owns its authority, resources, and reward and shares only related information with the cooperating institution. *Coordination* represents a formal, clear, and continued relationship in which each institution has its own authority with the mutual understanding of each side’s give-and-take task, organization structure and planned efforts, but shares the resources and rewards. *Collaboration* is a stronger continued relationship in which each institution offers its resources and reputation and accepts a

new organizational structure for a common task with full commitment and responsibility.” It is clear in the research of all of the authors that art museums have made significant efforts to provide educational opportunities for children and adults, however, they do not specifically address the needs of the university faculty and traditional university students who are the primary constituencies of the university and, as such, should be the primary constituencies of the university art museum. The theories and concepts expounded must be transferred to the context of the university art museum for progress to be made in interdisciplinary collaboration between the art museum and the university faculty that underscores research, teaching, and learning.

Flemming (1968:13) asserts that the university museum and the university itself form an ideal scholarly relationship, collaborative rather than competitive, with the museum providing not only knowledge but also the resource of material culture in its varying forms. Flemming contends that, “the museum’s collection contributes significant content to the university’s pursuit of knowledge; and that the museum scholar, because of what he has learned from and about the artifact and how he has learned this can make a significant contribution to university-level teaching.”

Fundamental to Flemming’s assertion is that interpretation of collections and in exhibitions is teaching through the use of objects. Too often, the burden is put on the faculty to decipher how to use the collection and exhibition, however, collaboration develops a symbiotic relationship in which the museum learns what the faculty needs in its curricula and the faculty learn how to use the museum as a resource.

Flemming’s statement that “the museum scholar, because of what he has learned from and about the artifact and how he has learned this can make a significant contribution to university-level teaching” should, with interdisciplinary collaboration, be redressed to “will make a significant contribution to university-level teaching.”

Weber (2003:74-75) explores the paradigm of the university museum as a theatre of knowledge that provides scientific knowledge to an expanded audience. This paradigm involving the combination of research and theatre was promoted by Gottfried Wilhelm Leibniz, first president of the Berlin Society of Sciences as a way to combine the visibility of knowledge with a pleasurable experience. Central to this was the exhibition that impacts all human senses. Weber further considers this approach as a way in which university students go beyond book and internet-oriented learning to an experience in which they learn from collection objects that have, historically, been fundamental to teaching and research. Particularly important in this approach is the reinforcement of the validity of teaching from the object. Weber's contention in this research is that a university museum's collection used within collaborations exceeds the original and traditional discipline-specific intent. In an attempt to test new ways of integrating the collection into contemporary university life, Weber, general manager, researcher and lecturer at Hermann von Helmholtz-Zentrum für Kulturtechnik, Humboldt University, Berlin, uses the collection to teach media literacy. Weber's conclusions provide support through their emphasis on the infinite possibilities for use of the collection within academe: "university collections can be placed into a completely new context and eventually play new meaningful roles in the university...;" (2) "the recognition of collections as important teaching tools in the university creates, in the long term, a deeper appreciation and support for collections from lecturers and students...;" and (3) "the collections offer sufficient material to cover all relevant areas, both theoretical and practical."

Newsom and Silver (1978:514) address most completely the relationship between the university's curriculum, specifically art and art history programs, and the university art museum, by introducing the common ground of scholarship. This

collection of studies identifies both similarities of theory, purpose, and academic training and points of departure and differences of approach and methodology. At Yale University, for example, use of the art gallery by other university departments is described as “irregular and superficial.” While it must be acknowledged that serving the art history faculties remains an important aspect of the art museums’ role within the university, Silverman et. al. (1996:42) asserts that restricting content and interpretation to traditional categories is crippling to museums seeking to facilitate a wide range of possible outcomes. “Categories imposed to make phenomena understandable also can compartmentalize and confine experience. By transcending these boundaries, museums will create many more opportunities for engaging visitors, staff, and volunteers with the more complex interconnections of life.” This clearly gives testimony to interdisciplinary collaboration as a bridge real or perceived compartmentalization of disciplines, build partnerships, reconsider existing perspectives, provide opportunities to discuss the integration of critical thinking, and return to the inclusiveness of the liberal arts. The pedagogical role of the university art museum, therefore, must be one of a supportive, creative learning environment.

Interdisciplinarity is increasingly working its way into the discussion of the most crucial issues and initiatives facing university museums as a whole. Adding to the endorsement of interdisciplinary collaboration, the major museum associations in the United States formed a task force on college and university collections, comprised of the executive directors of the American Association of Museums, the Association of College and University Museums and Galleries, the Association of Art Museum Directors, the College Art Association, and the Samuel H. Kress Foundation, to issue a statement of solidarity, signed by more than 2,900 museum professionals, college and university administrators, faculty, and others, concerning the importance of the

museum and collection as an academic resource. The statement, *Great Universities and Colleges have Great Museums* (2009): “Great colleges and universities look both forward and back; they shape our shared future by being stewards of our shared past. They perform this service not merely through the commitment of countless faculty and other resources to the cause of teaching, learning and scholarship, but also by building, preserving, providing access to, and interpreting tangible objects, ranging from manuscripts and rare books to works of art and biological and natural-history specimens and artifacts. Our college and university collections, found in our great academic archives, libraries and museums, are deep repositories of past and present human creativity, in all its diversity and richness. These collections present students, teachers and local communities with unique opportunities to experience, to learn, and to grow. They speak to the youngest child and to the lifelong learner. They advance teaching and learning across the arts, humanities, and social and natural sciences, **while also inspiring new and exciting forms of interdisciplinary scholarship.**²⁹

They engage entire communities in the perpetuation and dissemination of knowledge, in their understanding of society and culture, in the value of cultural and scientific literacy to our democracy, and, thus, in the practice of developing good and educated citizens. Archivists, librarians and museum professionals – and the array of services they provide – play an essential role in the educational enterprise by facilitating access to, as well as the appreciation and interpretation of, our college and university collections. At the heart of many of our great colleges and universities stand museums of art, science, archaeology, anthropology, and history, as well as arboreta and other collections of living specimens. Along with our libraries and archives, these academic museums advance learning through teaching and research. They are the nation’s

²⁹ [bold are the authors’]

keepers of its history, culture and knowledge. They are essential to the academic experience and to the entire educational enterprise. Founded, like universities, to serve humankind, museums are no more disposable assets than are libraries and archives.”³⁰

Recent Initiatives

Interdisciplinary collaboration has been a hallmark of several university art museums in the U.S., most especially the Tang Teaching Museum at Skidmore College. Skidmore College is renowned for its faculty of teacher-scholars devoted to undergraduate education and “emphasizes an interdisciplinary approach to all areas of study and fosters experimentation and interconnections across the disciplines.”³¹ The Tang Museum was founded to become an integral aspect of education offered by the college that “fosters dialogue between academic disciplines.”³² As stated by Skidmore College President Philip A. Glotzbach (2006:1), the Tang utilizes “an evolving concept: an interdisciplinary museum integrating object exhibition into the academic mission of the College, focusing largely on contemporary art, yet still relevant to disciplines across the entire curriculum.” Many exhibitions at the Tang are co-curated by Skidmore faculty as a means of forging connections between people and ideas. As stated in *Tang: A Teaching Museum* (2007:11): “At the heart of the Tang Museum is an ambitious exhibition program with an interdisciplinary, questioning, and collaborative approach. The museum organizes ten to twelve shows per year and regularly involves individual faculty members and groups from the Skidmore community as curators and advisors. These collaborative projects have combined a variety of subjects, bringing together objects such as antique maps, scientific artifacts and models, Shaker furniture, hair dryers, and astronomical atlases with new works of international contemporary art...All exhibitions at the Tang start with ideas and

³⁰ Online. Available [HTTP://www.acumg.org/petition.php](http://www.acumg.org/petition.php)

³¹ Online. Available [HTTP://tang.skidmore.edu](http://tang.skidmore.edu). Accessed December 4, 2009.

³² Ibid.

questions. Working from ideas first opens a wealth of new vocabularies and knowledge bases, making the Tang a site for groundbreaking exhibitions that welcome many disciplines not normally associated with art or museums.” Recent exhibitions reflecting this vision were *A Very Liquid Heaven*, co-curated by a faculty member from astrophysics; *The World According to the Newest and Most Exact Observations: Mapping Art and Science*, co-curated by an anthropology professor; and *Staging the Indian*, co-curated by a faculty member from the department of sociology, anthropology, and social work.

Noted American installation artist Fred Wilson, who, from 2004 through 2006, was the Luce Distinguished Visiting Fellow for the Program of Object Exhibition and Knowledge at Skidmore was quoted in *Tang: A Teaching Museum* (2007:31), “The Tang exemplifies the very best in forward-thinking museum practices. It engages audiences in ways that far exceed other museums, particularly college museums. The divide between the culture of museums and the culture of academia can be wide, but the Tang strikes a correct balance by merging the highest quality exhibitions with experimental community-based exhibition making. The Tang breaks away from traditional disciplinary boundaries and fearlessly engages the staff, faculty, and students from all areas of the college, giving them the tools and the opportunity to apply their own intellectual talents and reservoirs of knowledge to the process of exhibition making. These fertile dialogues and collaborations between the college and museum lead to a strain of stellar, rigorous, and entertaining exhibitions the likes of which are rarely seen in mainstream museums. The Tang is a small laboratory for exhibitions that offers huge possibilities for the future of museums, because all participants are devoted to sailing into uncharted waters.” *A Very Liquid Heaven* is but one example that exemplifies the creative approach taken by the Tang, which

“began life as a small display of astronomical artifacts meant to accompany a performance of twentieth-century composer George Crumb’s *Makrokosmos III*. This single performance, spearheaded by concert pianist and former Skidmore President David Porter and co-organized with Skidmore professors Margo Mensing (theatre) and Debra Fernandez (dance), grew into MAK3 – a multidisciplinary event encompassing music, theatre, and dance. Soon it was evident that the project was turning into a major exhibition, ultimately co-curated by Mensing, Skidmore astrophysicist Mary Crone Odekon, and Ian Berry, Susan Rabinowitz Mallow Curator at the Tang, and documented by an award-winning exhibition catalogue.

In 2006, the Tang Teaching Museum hosted the conference “The College Museum: A Collision of Disciplines, A Laboratory of Perception,” for the purpose of bringing together museum professionals, artists, scholars, teachers, and students to discuss the future of college museums. Of central importance was the recognition that college museums are in transition. “With developing pressures to demonstrate how they support the central missions of their educational institutions, college museums are reassessing their engagement with their varied audiences.”³³ Of particular importance was an examination of the need for college museums to look beyond their disciplinary boundaries. The panel discussion, “The Engaged Museum,” led by Janet Marstine (then of Seton Hall University), Susan Schwartzberg, Exploratorium, and Jill Sweet, professor of Anthropology, Skidmore College, questioned how a college museum might become a site for the type of ‘ah hah’ experiences usually associated with laboratories, studios, and libraries, and foster new forms of cross-disciplinary dialogue.³⁴ In her introduction of the session, Skidmore professor of anthropology Susan Bender stated, “As our faculty has come to understand the purpose and

³³ Conference Proceedings. Online. Available [HTTP://tang.skidmore.edu](http://tang.skidmore.edu). Accessed December 4, 2009.

³⁴ Conference Proceedings. Online. Available [HTTP://tang.skidmore.edu/doc/1476](http://tang.skidmore.edu/doc/1476). Accessed December 4, 2009.

possibilities of [the Tang's] shows...they have been encouraged to experiment with using exhibits as text and laboratory in teaching their students. All of us engaged in this work have discovered how different this work is from usual faculty ways of uncovering and revealing knowledge.”³⁵ Marstine reflected on the discord that exists among faculty opinion of the role of university museums: “Some, with a dismissive hand and grimace, complain that the university museum is a dinosaur of display institutions, too bound up in agreements made with alumni and the red tape of university administration, in the woes of cost-cutting and in the pressure to market itself as a tourist attraction, to take on a leadership role in the 21st century. Others, with a hopeful smile and an appreciative nod, champion the university museum as a harbinger of the future, a utopian laboratory that effortlessly generates critical thinking. What is clear is that the dearth of research on the teaching potential of the university museum has led to the polarization of voices...As the example of the Tang demonstrates, making the university museum a centerpiece of the curriculum – thus opening it up to scrutiny from diverse scholarly perspectives – is a powerful means to create an emerging post-museum.”³⁶ She continues that the university museum can “develop interdisciplinary, open-ended projects without foregone conclusion and can foster multi-layered connections and contradictions rather than linear exegesis.” This approach must move away from a “warehouse” mentality and take risks in terms of exhibitions and associated programming, including student-driven exhibitions, propelled forward by visionary museum staff and faculty, and seeking answers to life’s unending questions. Elaine Heumann Gurian, in the session “Museum and Community” at the same conference, stated: “Everyone who enters [the museum] has

³⁵ Ibid.

³⁶ Marstine cites Hooper Greenhill’s definition of the post-museum as “an institution that clearly articulates its agenda, strategies, and decision-making processes and continually reevaluates them in a way that acknowledges the politics of representation. It shares power with the communities it serves...” Online. Available [HTTP://tang.skidmore.edu/doc/1476](http://tang.skidmore.edu/doc/1476).

the possibility of becoming both investigator and facilitator. The overt exhibition content therefore will be only the jumping-off point – the light frame, if you will – to relevant additional information. Thus it will be not an art museum, where art is not integrated into other curricula, but a true multidisciplinary museum offering art as one of its interpretations. It will become a teaching museum, through using the definition of teaching as a site for personal or even guided exploration on a broad range of avenues...In the university setting, the museum will become the place for a varied, quirky, and multidisciplinary intellectual stew as possible.”³⁷ A university is, by nature, a rich *mélange* of intellectual pursuits ripe for interdisciplinary thinking. It is evident, and supported by the hypotheses of scholars Marstine and Gurian, that within this arena, the museum becomes a laboratory, a place of experimentation, innovation, and action within the constructivist mode of learning.

The conference was noteworthy in that it included faculty in both presentations of research and in the audience. Conferences in general, however, attract those who have achieved results in the identified topic and those who wish to learn more about why and how to approach the topic. Having conversations such as those at the Tang Museum must now permeate the university faculty and administration in order for interdisciplinary collaboration to become embedded within the university structure.

The Tang Museum, like a number of other university art museums, has also instituted a professional position to work on the development of faculty-curated interdisciplinary exhibitions and course-related programs. Overall, its mission relative to the mission of Skidmore College, the body of its work, collaborations with faculty from many disciplines, and the broad impact of its exhibitions and programs make the

³⁷ Conference Proceedings. Online. Available [HTTP://tang.skidmore.edu](http://tang.skidmore.edu). Accessed December 4, 2009.

Tang Teaching Museum a preeminent example of best practices for interdisciplinarity and shows the potential college museums have as sites for engaged collaboration, inquiry, and discovery.

Likewise, the Herbert F. Johnson Museum of Art at Cornell University uses its collections, exhibitions and programs for education within a relevant cultural, historical, and social context to further the educational goals of the students of Cornell University. Frank Robinson, director of the Johnson, reflects on the Museum's many angles on science: "When people think of the Herbert F. Johnson Museum of Art, they think of art. This is certainly one of the things we do - exhibitions of paintings, sculpture, drawings, prints, and decorative arts from around the world, installed in a landmark building (designed by I.M. Pei more than 30 years ago) with some of the most beautiful views of any museum in the world. This is what brings most of the 90,000 visitors through our doors every year. Art isn't all that we do, however, and it isn't the only reason to visit us. When one learns about art, one learns inevitably about its context, the society that created it – its religion, history, values - and science. It is the museum's mission to provide avenues into every possible subject, from Tibetan tangka paintings to photographs of Mars, for our students and for everyone who lives in or visits Ithaca" (2006:54).

According to Robinson (2006:54-55), "the Johnson Museum has shown many science-oriented exhibitions in the past few years, and they plan to do more. In 1999, the Johnson Museum displayed the photographs of the MIT scientist and artist Harold Edgerton, who captured the milk drop and revealed the hidden world of a speeding bullet and a tennis swing. Another hidden world, the secret life of insects, was explored in a remarkable series of photographs taken by Edgerton's friend and colleague, Cornell's Thomas Eisner, the creator of the field of chemical

ecology...Other exhibitions celebrated the elegant – and scientifically precise – botanical drawings of Anna Comstock and Bente King; the paintings and prints of birds by Audubon and Fuertes; old master prints of the stars and planets; and actual models based on Leonardo da Vinci’s visionary drawings of future inventions...One of the museum’s most striking shows brought together selections from Cornell’s many research and teaching collections, from Renaissance books on witchcraft to Nabokov’s butterflies, massive meteorites, and the perfectly preserved brains of several Cornell professors... The Johnson Museum itself is a place for original scientific research. The museum’s digital photography studio, which from its inception has been at the forefront of digital technology and digital collections management, collaborates with the Visual Neuroscience Lab of David J. Field, Psychology.”

Marla C. Berns, Director of the Fowler Museum of Cultural History at UCLA, citing the collaboration between the Fowler, the UCLA Hammer Museum, and the Japanese American Cultural and Community Center in LA, recognized that “University museums and galleries are ideal sites for experimentation and innovation. At home within environments that encourage experimental thinking, and often free from the stakeholder interests that constrain other institutions, university museums can choose new – sometimes radical – directions in programming” (Berns 2006:301). Citing the project 2002 *From the Verandah: Art, Buddhism, Presence*, as part of the consortium *Awake: Art, Buddhism and Dimensions of Consciousness*, that continued over two years, she concluded that, “The discussions at Awake consortium meetings were a powerful catalyst for thinking about and developing new approaches to exhibitions and programs. It was understandable that collaborative projects would emerge, since Awake itself was based on an environment of openness, discussion and

interdependence...It led us at the Fowler to think critically about our own working processes and to consider other strategies for allowing deeper levels of aesthetic connection and contemplation...And it was inarguably the collaborative process itself that was a key to the success of *From the Verandah*. Speaking for myself, I formed new relationships that will result in continued professional partnerships and close personal friendships.”

The Hood Museum of Art at Dartmouth College, New Hampshire, contends that “the intention to cultivate teaching with objects lies at the core of a museum’s contribution to the educational purpose of its parent institution” (Bianco 2009:64). To this end, the Hood Museum has set on-going strategies for cultivating teaching with objects and improving the faculty teaching experience. The de Saisset Museum at the University of California Santa Clara is designed as a teaching and research resource for faculty and students, and, as such, seeks to collaborate with the larger university community on meaningful multidisciplinary projects and to foster the integration of diverse forms of learning.³⁸ Recent exhibitions addressing issues of contemporary society were organized around specific courses that required involved education projects. *Here and Now*, mounted in the spring of 2005, was planned with students in a course on African Americans and Photography; *Faith Placed: The Intersection of Spirituality and Location in Contemporary Photography*, in which artists explored the topic of sacred spaces and their representation was offered in the winter of 2007, and was a point of departure from which to study ways of understanding religion. *The Anderson Collection: Work from the 1960s*, presented in the winter of 2008, involved students in a post-War art history course who created object and section labels and a cell-phone audio tour for the exhibition.

³⁸ The de Saisset Museum mission states that it “supports Santa Clara University’s goal of educating the whole person through a diverse range of accessible exhibitions, collections, and educational programs.” Online. Available [HTTP://www.scu.edu/desaisset/](http://www.scu.edu/desaisset/). Accessed December 7, 2009.

More recently, the Jordan Schnitzer Museum of Art at the University of Oregon³⁹ has organized the exhibition *Faster than a Speeding Bullet: The Art of the Superhero*, which maps the path of the American superhero through a history of comics. The exhibition, guest curated by Ben Saunders, a professor in the Department of English, “addresses the subject through many perspectives, including aesthetic achievements. The exhibition and accompanying symposium also examine the larger process of social change through narratives and visual expressions of age, gender, race, religion, culture, and nationalism”⁴⁰ while focusing primarily on Superman, Wonder Woman, and Batman. The Jordan Schnitzer Museum of Art continues its diverse collaborative projects focusing on curriculum relevance, with initiatives partnering with the Center for Asian American Studies and Latino Studies.

The Kent State University in Ohio, whose collection features fashion, textiles, and costumes from the 18th century through the present, developed an interdisciplinary exhibition and associated programming surrounding the actress Katharine Hepburn’s personal collection of her performance wardrobe. Courses being developed or modified to incorporate the exhibition include history, women’s studies, Pan-African studies, English, and theatre.⁴¹ The Marianna Kistler Beach Museum of Art at Kansas State University has recently instituted a Campus Community Gallery, specifically for exhibitions and accompanying educational programming proposed and co-curated by campus departments. Since 2006, the museum has worked with the

³⁹ Jill Hartz, formerly director of the University of Virginia Art Museum, is currently the director of the Jordan Schnitzer Museum of Art at the University of Oregon (see University of Virginia Art Museum Case Study).

⁴⁰ *Faster than a Speeding Bullet*. Online. Available [HTTP://uoma.uoregon.edu/exhibitions](http://uoma.uoregon.edu/exhibitions). Accessed October 3, 2009.

⁴¹ Jean Drusedow, E-mail Correspondence, February 27, 2010.

departments of English, apparel and textile design, geography, children's literature, and entymology.⁴²

These museums exemplify strategies for interdisciplinarity and collaboration to integrate their collections and exhibitions into the academic structure of the university. As such, the museums are sites for continuous engagement of the faculty and in curricula. These museums are, however, units of elite institutions that have the staff and fiscal means to conduct experimental and innovative projects that can lead to the flourishing of the art museum within the academic structure. Smaller or less established museums often do not have the resources for similar initiatives and, as such, must be inventive in their approach to interdisciplinary collaboration.

Other interdisciplinary initiatives include symposia on the role of university art museums, university-wide theme years that cultivate collaborative engagement, a year-long program aimed at engaging faculty in learning how to integrate original art into the academic curricula, artifact analysis applied across the disciplines to foster critical thinking, faculty lectures on the relationship between a work of art and their own creative literary, musical, dramatic, and artistic expressions, and workshops for faculty. Sessions on interdisciplinarity and collaboration have also been given at the conferences of the American Association of Museums, the College Art Association, and the Association of Academic Museums and Galleries.⁴³ A one-day conference, *Designation Teaching Museum: Integrating Collections & Exhibition Programming with the College Curriculum*, sponsored by the College and University Museums Professional Affinity Group of the New England Museum Association and held at Smith College in Massachusetts in June 2009, was intended to reaffirm that the academic purpose of the university museum. Sessions included the integration of

⁴² Katherine Schlageck, E-mail Correspondence, December 4, 2009.

⁴³ The Association of Academic Museums and Galleries (AAMG) was formerly known as the Association of College and University Museums and Galleries (ACUMG).

museum learning with the college curriculum, the museum as cultural laboratory, and the designation of teaching museum. And a symposium on the role of college and university art museums within their academic institutions and the inherent pressures is being planned by the Davis Museum and Cultural Center at Wellesley College in Massachusetts. These examples of conferences and presentations given therein provide evidence of the importance of what is now being done at university art museums and what impact collaboration has had in the academic setting.

The call for interdisciplinary collaboration is further supported by the number of university and college-based museums around the U.S. that have added new positions of academic liaison, a position charged with building bridges to the college curriculum and serving as a catalyst for faculty to use the campus museum in their teaching. These include the Hood Museum of Art at Dartmouth College, Harvard University Art Museums, the Fowler Museum at the University of California at Los Angeles, the Art Gallery at Yale University, and the Ackland Art Museum at the University of North Carolina. While encouraging interdisciplinary partnerships, this position serves as a critical point of contact between the museum and campus community by targeting faculty who teach relevant courses across the curriculum, identifying curricular ties between existing course content and exhibition themes, and showcasing the critical pedagogical resources of the museum. It should be noted, however, that these museums, many of whom are undertaking innovative collaborations, are at elite institutions with immense endowment funds. To date, smaller institutions with limited endowments have not funded similar positions.

Interdisciplinary collaboration is also a focus for university museums internationally. For example, Collections et Musées des universités de Strasbourg is creating research connections with Les Jardins des Sciences, linked to the history of

the university and dating to the era of cabinets of curiosities, with research generated being credited with helping save the collection of Egyptology. According to Sébastien Soubiran in an address at the UMAC conference 2009, the existence of collections must remain relevant; this may be achieved by using the collections to support new research, develop teaching, and result in new curriculum initiatives. And in Europe, the Universeum, the network of academic heritage focused on university collections, archives, libraries, and university buildings of historic, scientific, and artistic interest, is working to increase their use for teaching and research in a wide range of disciplines.

Analysis

The voices of those in university museums, whose arguments for interdisciplinary collaboration are compelling and insightful, support my contention that the university museum - and specifically the art museum - must take collaboration one step further - not just the use of exhibitions and collections, but the research and development of exhibitions and programs themselves, from conception through implementation. The potential subjects for collaboration within the university art museum are rich and inexhaustible. The range of perspectives as addressed at the Tang Museum's conference, "The College Museum: A Collision of Disciplines, A Laboratory of Perceptions," gives further credibility to the possibilities afforded by interdisciplinary collaboration. The interdisciplinary projects initiated by the Tang Museum, the Herbert F. Johnson Museum of Art at Cornell University, the Fowler Museum of Cultural History at UCLA, the Hood Museum of Art at Dartmouth College, the Jordan Schnitzer Museum of Art at the University of Oregon, and others validates the potential of collaboration. Yet collaboration must be approached with caution and sensitivity to the traditions, scholarship, and approaches of all academic

disciplines and individuals involved so as not to be competitive, but rather collaborative. It is hard work and frequently takes one out of one's "comfort zone." If these challenges exist, why, then, should we consider collaboration? It may be as simple and direct as academic and intellectual curiosity. Different, diverse, and fresh perspectives are needed to allow new meanings to develop and expand our understanding of the world and our place within it. Quite simply, collaboration augments existing standpoints and uncovers new approaches to meet our interpretive and educational goals. It engages new audiences, provides new opportunities, and identifies new resources. Thus, the museum, as a department of a university, can engage its constituents with new and expanded options for learning through discourse and inquiry, rather than through concrete answers or closure.

Furthermore, it must be remembered that art, at any time, in any place, was not created or conceived in a vacuum. Even when isolated and hung on museum walls, art is evidence of the heritage, history, beliefs, visions, and experiences of its maker, and of the larger cultural context – social and political structure, religion and ritual, music and dance, the written and spoken word - both historical and contemporary, in which it was created. It stands to reason then, that art should not be interpreted or exhibited within the vacuum which results from a single point of view. This cannot be done alone; it requires a shared voice and vision. Individual voices or visions are not lost; they are enhanced, expanded, stimulated, and merged through dialogue of the social construct. It seems appropriate to approach the art by considering common factors rather than individual phenomena, and by studying the various relationships by which these factors are at once determined and determining. What sets the university museum apart from other museums is the unparalleled access to experts – the faculty who are grounded in a tradition of scholarship, research, publication, and pedagogy.

The museum must demonstrate its responsibilities for its collections and programs by consulting within the institution and by sharing its unique resources.

Interdisciplinary collaboration should build on, rather than supplant, the strengths of disciplinarity, drawing on the specialized knowledge, concepts, and methodology of academic disciplines and integrating them in ways that unveil deeper understanding. I contend that the university art museum, as a member of academy - not separate from it - is a forum for the integration of knowledge, enhancing teaching and research, revealing the creative process and illustrating the process of discovery. It not only survives but thrives by asserting its role in the educational experience by putting its collections, exhibitions, and programming to work through collaboration between the university museum and faculty from diverse academic disciplines. It is widely accepted that active engagement in collaborative projects creates a synergy among students that often surpasses what is learned individually; therefore, faculty have, for some time, been creating opportunities for students to collaborate and learn from one another (Cullen 2008).⁴⁴ As educators, we demand it of our students. We should, therefore, demand it of ourselves. Transferring this concept of collaboration to the university museum staff and academic faculty will broaden and deepen the academic experience for university students and reaffirm the traditional expectations of the museum - investigation, inquiry, and intellectual challenge - by the university administration and faculty. As stated by independent curator Mary Jane Jacob, at the Sixth Annual Directors Forum of the American Federation of Arts (2002:11), "Museum education is not just an issue of telling a story better, but of telling multiple stories around the same object, of which the museum's narrative is one. These are not stories in a linear progressive sequence but different and conflicting versions. To

⁴⁴ Roxanne Cullen, "Creating a Mindset for Collaboration," *The Teaching Professor*. Online. Available [HTTP://www.magnapubs.com/issues/magnapubs_tp/22_4/news/601390-1.html](http://www.magnapubs.com/issues/magnapubs_tp/22_4/news/601390-1.html). Accessed March 26, 2008.

encourage this to happen, we need to allow for multiple routes of access to art.”

These multiple routes may be achieved by taking the path of interdisciplinary collaboration.

In the following chapter, I will construct the institutional, interdisciplinary, and collaborative context of the university art museum within an institutional framework resulting from a comprehensive survey and supplemental survey for case study determination. The surveys quantify the relationships that exist between academic programs and art museums at universities, and, thus, support the thesis assertion through the responses of university art museum personnel.

Chapter 6

Survey Results and Analysis

In order to fully explore the possibilities of interdisciplinary collaboration, qualitative analysis of current initiatives at university art museums throughout the United States was necessary. The conceptual framework of interdisciplinary exhibitions and programs is thus established. In this chapter, I will construct the institutional, interdisciplinary, and collaborative context of the university art museum within an institutional framework. The chapter comprises three sections that set forth this framework and map institutional patterns. The first section examines a comprehensive survey opened to members of the Association of College and University Museums and Galleries (ACUMG)⁴⁵ and the University Museums and Collections (UMAC) of ICOM. The survey tracks university demographics that characterize their environment, the university and museum missions and operations, educational role of the museum, exhibitions, and interdisciplinary initiatives.

The second section is comprised of a supplemental informational survey of relationships and constraints within the university-museum relationship, and is used in determining the focus participants in the case studies. Participants in the comprehensive survey who did not wish to serve as a case study were eliminated from the supplemental survey in order to have the most productive dialogue. Purposive sampling of respondent institutions was then used and resulted in a wide representation. The last section analyzes similarities and differences of approaches, inclusion, and institutionalization that determine the nature of collaboration across disciplines.

⁴⁵ The Association of College and University Museums and Galleries was renamed the Association of Academic Museums and Galleries in 2010.

It is recognized that generalizations obtained through the use of non-probability sampling require subjective judgment based on theory and practice. As such, purposive expert sampling,⁴⁶ as used for the comprehensive survey, must be filtered through my knowledge of interdisciplinary collaboration. The advantage of expert sampling is that the research is supported by acknowledged experts and establishing professional standards in the field of university art museums. Likewise, caution must be used to avoid bias and the transfer of my knowledge to the survey results.

Integral to the research is the collection of data about institutional operations, staffing, and programming that serve as benchmarks for the examination of effective collaboration. This includes an analysis of similarities and differences within the respondent museums and the identification of markers that characterize achievement. Both the initial and supplemental survey responses clearly show an interest in and support of interdisciplinary collaboration on the part of the university art museum, as well as the university administration and faculty from diverse academic programs. Further, the assessment of audience response to the exhibitions and programs implies the importance of interdisciplinary collaboration within academe. Responses from the supplemental survey, combined with the data compiled from the initial, more expansive survey, buttress the contentions of this research that collaboration initiated and implemented by the university art museum will broaden and deepen the academic experience for university students, and reaffirm the traditional expectations of the museum - investigation, inquiry, and intellectual challenge – by the university administration and faculty.

Comprehensive Survey

⁴⁶ Purposive sampling is a mode of non-probability sampling, whereas probability sampling is random. "Nonprobability Sampling," Research Methods Knowledge Base. Online. Available [HTTP://www.socialresearchmethods.net](http://www.socialresearchmethods.net). Accessed November 19, 2012.

The question of what relationships, if any, exist between academic programs and museums at universities is revealed through the surveys. To document the various aspects of relationships, a comprehensive survey of university museums in several countries examined background information, policy data, approach to their various roles, and the priorities they give to pedagogic matters including interdisciplinary initiatives.

In September 2006, a comprehensive survey was developed and pre-tested with three members of the Board of the Association of College and University Museums and Galleries (ACUMG). The survey examined: (1) university demographics; e.g., public or private institution, levels of degrees offered, number of majors and minors offered, student population, etc.; (2) the university museum; e.g., type of museum, organization structure, staff, budget and funding, objects in the collection, etc.; (3) the educational role of the museum personnel; (4) exhibitions, and (5) interdisciplinary initiatives. Pre-testing did not result in amendments to the survey.

The survey was then sent to current members, at the time, of ACUMG and UMAC; this numbered 339 member institutions of ACUMG in the United States and the 133 UMAC members from the U.S., Canada, U.K., Europe, Asia, and South America, for whom e-mail was available. A total of 97 responses were received, a 20.5 percent response rate. This response represented 92 colleges and universities from 18 states across the United States, three from Australia, and one each from Germany and Croatia. Responses from university art museums outside of the United States were consistent with responses from those based in the U.S. and do not reflect any differentiation in terms of the educational role, exhibitions, or interdisciplinary initiatives of the university art museum.

While the university museum members of ACUMG and UMAC were not vetted for interdisciplinary programming prior to the survey, a full 100 percent of respondents believe interdisciplinary collaboration enriches both teaching pedagogy and student learning outcomes, while 98.5 percent believe that university museums of a specific discipline provides meaningful educational experiences across disciplines. Importantly, however, 42 individuals expressed interest in becoming part of the ongoing discussion of interdisciplinary initiatives, including participation in a second survey and focus group interview. This response rate implies that the questions posed and data received are pertinent and may be used for both benchmarking and validation.

The number of responses for any given question is at times lower than the number of surveys returned; however, this segment was usually too small to impact the overall data. Missing data in the form of unanswered questions was not pursued. Some respondents provided information for multiple-choice options only. Approximately one-third of the respondents to the survey did not provide answers to the questions on interdisciplinary initiatives. Further, of the 12 focused (closed) questions and five open-ended questions in the section concerning interdisciplinary initiatives, there were 365 empty responses, representing 21 percent of the 97 respondents. While the reasons for these omissions were not pursued, one factor is that the survey took a significant period of time to fully complete. As the data is incomplete, it should not be inferred that a lack of response to focus and/or open-ended questions university museums equates to a lack of interest or consideration of interdisciplinary initiatives. However, through the responses to this survey, it is revealed that a segment of the university museum community is both interested in and supportive of collaboration in an effort to facilitate the process of making meaningful connections between academic disciplines.

Support for Interdisciplinary Collaboration

The information generated by this survey supports the assertion that collaboration between the museum and diverse academic disciplines will broaden and deepen the academic experience for university students, and reaffirm the traditional expectations of the museum - investigation, inquiry, and intellectual challenge – by the university administration and faculty. For purposes of this study, it is extremely significant that a full 100 percent of the 69 respondents to the final question on whether interdisciplinary collaboration between the museum and faculty enriches teaching pedagogy responded in the affirmative. One hundred percent (71 respondents) also believe interdisciplinary collaboration between the museum and faculty enriches student learning outcomes. According to Respondent 10, “Museums, by their materials which have several layers of meanings if interpreted from different disciplines have a potential to facilitate the process of meaningful interconnections of disciplines.” Respondent 93 stated, “[T]he least important process in education is the simple assimilation of information. The important learning experience is making connections - particularly new ones. Interdisciplinary collaboration in museums not only present a rich experience with one or more artifacts, but it models a methodology that is important to know about as well.” Respondent #43 stressed that museums of a specific discipline can and must provide “bridges of meaning” to other disciplines, as this is the essence of a liberal arts education. This respondent continues, “Museums that only serve a small core audience are doing a disservice to the rest of the campus and not really meeting their missions to broaden student experience and learning.”

It is clear that university art museums are supportive of the concept of interdisciplinary collaboration; however, it must be considered that the museum’s role within a university culture has a direct impact on both the efforts made by the

museum and the resultant success of any collaborative programming. The factors holding back interdisciplinary collaboration are sure to be as all-encompassing as the institutions themselves. Given the consistency of interest, but not the practice, of interdisciplinary collaboration, it is clear that it is the responsibility of the museum staff to determine encumbrances and seek out ways of moving forward. Any change to the university's culture that makes it feasible and possible for interdisciplinary collaboration to blossom must come from within the university museum. It is, therefore, contingent upon the museum staff to thoroughly examine the university's organizational culture – the ideology and goals that shape its mission, and advocate the transformation by proving to the university community that interdisciplinary collaboration directly supports the education and advancement goals of the institution.

University Demographics

Out of 97 respondents, 52 (55.3 percent) were from public comprehensive universities or colleges, while 23 (24.5 percent) were from private liberal arts universities or colleges. Other institutions represented were private comprehensive universities and colleges (7.4 percent), public liberal arts colleges (4.3), public community colleges, a state-related Research I university, a public-private partnership, and a land grant university.

Student population of the responding institutions indicated a similar spread, with 36 institutions (38.3 percent) enrolling more than 20,000 students; 27 (28.7 percent) have a student population between 10,000 and 20,000; 21 (22.4 percent) have a student population between 2,500 and 10,000, and ten (10.6 percent) have a student population under 2,500. Thirty-two respondents (34 percent) are from major metropolitan areas with a population of more than 1 million. Twenty-eight institutions (29.8 percent) are in small urban areas with a total population of less than 200,000,

while 18 (19.1 percent) are in large urban areas with a population of more than 200,000. Sixteen (17 percent) of respondent institutions are in suburban or rural areas.

Fifty-nine, or 72.8 percent, of the institutions represented offer a PhD, 38 (46.9 percent) offer a Master of Science or Master of Arts, 44 (54.3 percent) offer a Bachelor of Science or Bachelor of Arts, and nine (11.1 percent) offer an Associates degree. Other degrees offered are Bachelor and Master of Fine Arts, Master of Philosophy, and Juris Doctorate.

Seventy-seven respondent institutions (81.9 percent) offer both graduate and undergraduate programs. Fourteen (14.9 percent) offer undergraduate programs only, while three responses (3.2 percent) were from institutions that also offer technical programs, certificates, and continuing education credits. Thirty-four institutions (42 percent) offer museum-specific graduate programs, including a museum studies degree (12.3 percent), an arts administration degree or an historic preservation degree (9.9 percent each), a museum studies concentration or an arts administration concentration (3.7 percent each), and an historic preservation concentration (2.5 percent). Nineteen other institutions (23.5 percent) offer other relevant programs, certificates, or graduate courses. Forty-five respondent institutions (55.6 percent) do not offer a museum-specific graduate program. Fewer universities and colleges, 27 (34.1 percent) offer relevant undergraduate majors or minors, again in the categories of museum studies, arts administration, and historic preservation. Three institutions offer a scattering of courses. Open-ended questions requested the number of majors or minors enrolled at the university, to which 49 responded, and additional information that distinguishes the university, which elicited 26 responses.

Strategic planning is a continual structured approach to establishing major directions for the institution in terms of administration, budgeting, staffing, and

facilities, as well as education, research, and student life. As a blueprint for the institution's priorities, it provides both opportunities and challenges. With regard to the university strategic plans, 47 (54 percent) of the respondents indicated that the museum and its role in the academic community are addressed. A total of 64 (73.6 percent) indicate that inter- or multi-disciplinary initiatives are addressed in the university mission statement, while 65 (75.6 percent) state that collaboration between academic disciplines is included. For the university or college art museum to be woven into the academic fabric of the university or college itself through interdisciplinary collaboration, inclusion in the institutional strategic plan is essential.

University Museums

There is great range of variation in both university museums and demographics, from museums with large staff and significant budgets to single staff person and minimal budgets, from expansive encyclopedic collections to collections of works by a single artist, from location in urban metropolis to rural environment, and from thousands of students to a few hundred. As such, it is clear that there is no typical university museum.

The majority of responses regarding the characteristics of the university museum were from art museums, 42 (52.5 percent). Other museums represented were general museums of more than one classification, 14 (17.5 percent), and natural history, seven (8.8 percent). There was one respondent each for cultural anthropology, history, historic house, and science museums. Thirteen respondents indicated other types of museums, including general anthropology, medical, botanical, textile, decorative arts, and archives. For those who responded as general museums, six indicate art is the most appropriate classification, while five state that the best classification is cultural anthropology, archaeology, or natural history. Combinations

also include art and science, art and natural history, and historic houses. As the respondents to the survey were predominantly from art museums, several unsubstantiated conclusions may be considered. First, the majority of museums on university campuses are art museums. Second, it may be that those most interested in interdisciplinary initiatives are from art museums. Third, those at art museums are most likely to respond to surveys from ACUMG and/or ICOM.

Most respondents indicate substantial annual operating budgets, with 21 (27.3 percent) having a budget of between \$50,000 and \$250,000, while 17 (22.1 percent) have a budget of \$250,000 to \$1 million, and 14 (18.2 percent) a budget of more than \$1 million. Conversely, 12 (15.6 percent) have a budget of less than \$20,000. These budget figures do not include personnel salaries or benefits.

The survey also shows that university art museum directors report to surprisingly diverse authorities, 22 (22 percent) report to a school or academic department head. Others report to the president (9 or 11.4 percent), the Provost (13 or 16.5 percent), or the Dean (14 or 17.7 percent), or an assistant in those positions, while some museum directors report to the heads of the library or archives. When asked to which school dean or department head the museum director reports, 19 indicate the arts and seven indicate the sciences.

Sixty-one (80.3 percent) of the respondents point out that the museum has a board of trustees or an advisory committee, with representation on the board or committee comprised of 1) community members (40 or 63.5 percent); 2) faculty from disciplines specific to the museum collection (32 or 50.8 percent); 3) university administration (30 or 47.6 percent); 4) patrons (30 or 47.6 percent); 5) university alumni (22 or 34.9 percent); or 6) faculty from academic disciplines not specific to the museum collection (18 or 28.6 percent). Only 10 respondents (15.8 percent) indicated

that a graduate or undergraduate student is a representative, while merely eight (12.7 percent) indicate that a university board member is on the museum board or committee.

With regard to museum staff, 65 (85.5 percent) of the respondents indicate that the museum has a full-time director. Other full-time staff as indicated by the respondents are the curator (43 or 56.6 percent), administrative assistant/secretary (39 or 51.3 percent), exhibitions preparator (33 or 43.4 percent), education curator (32 or 42.1 percent), collections manager (25 or 32.9 percent), registrar (24 or 31.6 percent), associate or assistant curator (21 or 27.6 percent), security personnel (20 or 26.3 percent), public relations officer (19 or 25 percent), development officer (16 or 21.1 percent), education staff (15 or 19.7 percent), maintenance staff (13 or 17.1 percent), and membership officer (12 or 15.8 percent). Other full-time personnel include associate or assistant director, store manager, business manager, archivist, researcher, conservator, public programs personnel, interpreters, gardeners, visitor service personnel, and events programmers.

University museums have fewer part-time staff, according to the respondents. Only four (6.5 percent) have a part-time director while 12 (19.4 percent) have a part-time curator. Most part-time staff are functionaries and technical support staff, including security personnel (18 or 29 percent), exhibitions preparators (16 or 25.8 percent), administrative assistants/secretaries (13 or 21 percent), education staff (11 or 17.7 percent), or maintenance personnel (eight or 12.9 percent). Other part-time positions reported are student employees.

When asked how museum collections are used, 66 (93 percent) state that the collections are used for exhibitions, while 55 (77.5 percent) specify educational programs or teaching tools for other academic disciplines. Forty-seven (66.2 percent)

indicate that collections are used for research; 35 (49.3 percent) stipulate teaching tools for museum studies/arts administration/historic preservation students, and 43 (60.6 percent) report that collections are used for other academic research. The other notable use is for campus enhancement.

Several respondents emphasized that the importance of the collection is as a teaching aid, including student research. The survey responses imply that university museums have dedicated full-time staff with collections and an operating budget that is used principally for exhibitions, education, and research.

The majority of respondents report that their collections are the fine arts (48 or 68.6 percent). Other collections include cultural anthropology (19 or 27.1 percent), historic objects (18 or 25.7 percent), decorative arts or natural history (responses for both were 14 or 20 percent), archival materials (13 or 18.6 percent), and scientific or technological collections (eight or 8.6 percent). Other collections are archaeological, herbaria, botanical, zoological, physical anthropology, archival, photographic, and commemorative. Only two respondents specify that they are non-collecting. When asked in an open-ended question for additional information that distinguishes the museum, 24 responded. For example: one respondent stated that the museum was created in the 1800s and has much historic value for the growth of the university; another reported that the museum has an extensive campus loan program, with appropriate guidelines and stewardship, and an outdoor sculpture collection that is sited throughout the living and learning environment of the campus. One respondent remarked that although the collection is modest, the value of it is high for teaching, while another detailed a study room for the examination of prints and drawings by individual scholars, collectors, and classes, numbering approximately 700 people annually. Other, more general responses, reported regionally-focused collections,

educational outreach programs, and accreditation by the American Association of Museums. This implies that the size of the collection is less important than ways in which the collection is used.

Educational Role of Museum Personnel

The educational role of museum personnel is wide-ranging in academe. Of the respondents, thirty-four (47.9 percent) are directors, 20 (28.2 percent) are curators, and five (7 percent) are educators have faculty status. Of those who have faculty status, only 19 (43.2 percent) are tenured or tenure-track. However, a number of respondents indicate that teaching is optional for 36 directors (73.5 percent), 19 curators (38.8 percent), and six educators (12.2 percent). Of those who teach, 26 (53.1 percent) teach museum studies; 13 (26.5 percent) teach art history; seven (14.3 percent) teach arts administration, six (12.2 percent) teach either biology or cultural anthropology, and five (10.2 percent) teach archaeology. Others teach studio arts, film, architecture, zoology, paleontology, history, or general sciences. And of those who teach, 24 (53.3 percent) teach on both the graduate and undergraduate level, while 15 (33.3 percent) teach on the undergraduate level only. The small number of museum staff with faculty status indicates a lack of appreciation or understanding of the teaching role of the art museum. By acknowledging the educational role of the university art museum by conferring faculty status on curators and educators, the university would give additional academic credibility to the museum. This is imperative if the museum is to move forward through interdisciplinary collaboration and inaugurate, improve, or expand programming to meet the academic goals of the institution as a whole. A cautionary note: giving museum personnel faculty status within an existing academic program (i.e., art history) may prolong the perception on the part of the institution that the university art museum is an off-shoot of the art

history program. Museum faculty status, separate from any existing academic program, could be instrumental in avoiding this confusion.

The survey also supports the rigorous responsibility of the university museums in providing educational programs. These services include tours for university classes (62 or 93.9 percent of respondents), tours for public or private elementary schools (54 or 81.8 percent), tours for public or private secondary schools (53 or 80.3 percent), discipline-specific internships for university students (51 or 77.3 percent), teacher workshops (34 or 51.5 percent), workshops for university students (27 or 40.9 percent), children's classes (25 or 37.9 percent), docent training classes or workshops for secondary school students (both 23 or 34.8 percent), and adult classes (18 or 27.3 percent). Other educational services include programs related to exhibits, lectures, visiting artists, symposia, performances (music, dance, theater), film series, summer camps, poetry/literary readings, concerts, programs from other disciplines, and high school apprenticeships. An open-ended question was included, requesting the museum's education goals, to which 51 responded. These stated goals were primarily generalized and included: to make the collection accessible for education use through improved storage access and on-line access; to make the collections more useful for academic purposes; to increase knowledge of the collections through exhibitions and other forms of access; to foster appreciation for cultural diversity; to utilize exhibitions as teaching venues; to teach and inform from K-12 through postdoctoral research and general adult education; to serve both campus and community audiences; to open contemporary art for discussion; to offer opportunities for creative expression, aesthetic pleasure, and dialogic learning; and to model, teach, and provide a forum for the development of visual literacy. Respondent 41 stated: "the [museum] seeks to foster life-long learning...by providing access to educational opportunities that are

authentic, relevant, and engaging...our interpretation is learner-centered...our interpretation is based on excellence of content...all programs delivered by the museum are based on the best research available in the content field...we maintain this basis in scholarship by collaborating with faculty at the university and other specialists...we believe educational programs and exhibits are best developed collaboratively.” Respondent 53 replied, “In addition to the basic mission of acquiring, preserving and exhibiting its collections, the museum seeks to foster an appreciation for and understanding of the visual arts. In the spirit of this endeavor, the museum supports the educational role of the university by presenting exhibitions and programs that are relevant to its entire curriculum.”

Although 33 respondents (48.5 percent) do not have an educational advisory committee, of those museums that do have an educational advisory committee, 19 (27.9 percent) have faculty representatives from disciplines relevant to the museum collection; only 11 (16.4 percent) have faculty representatives from other disciplines, including the humanities, business, education, and the sciences. This does, however, provide evidence of both specific-discipline and interdisciplinary support for the educational role of the museum.

Exhibitions

Exhibitions are a primary purpose of university museums, as the exhibition program is fundamental to the museum’s mission and activities. As previously reported 66 respondents (93 percent) state that collections are used for exhibitions. This is supported by an open-ended question that asked for the museum’s exhibition goals, to which 49 responded. When asked for more specific information, the survey results indicate that 22 (31.4 percent) respondents mount one to five exhibitions, while the same number do not mount any exhibitions on an annual basis. Seventeen

(24.3 percent) mount more than five permanent exhibitions each academic year. Twenty-nine respondents (42.6 percent) indicate that they hold one to 10 temporary exhibitions each academic year, while 22 (32.4 percent) hold five to ten temporary exhibitions, and 15 (22.1 percent) hold more than ten. Only two respondents (2.9 percent) do not hold any temporary exhibitions. Twenty-seven respondents passed over the questions about permanent exhibitions and 29 did not answer the question about temporary exhibitions.

Forty-seven (68.1 percent) of the museums represented in the survey do not have an exhibitions advisory committee. Of those museums that do have an exhibitions advisory committee, 18 (58.1 percent) have faculty representation from academic disciplines specific to the museum's collection. Seven (22.6 percent) indicate that faculty do not serve on the exhibitions advisory committee, while six (19.4 percent) state that faculty from academic disciplines not specific to the museum collection are members. Sixty-six respondents did not answer this question.

Directors, according to the survey results, most frequently plan exhibitions, according to 51 respondents (73.9 percent). Forty-six (66.7 percent) indicate that curators are responsible for exhibitions; 31 (44.9 percent) state that experts from outside the university curate exhibitions, and 28 (40.6 percent) state that faculty from disciplines specific to the collection curate exhibitions. Others who plan exhibitions are faculty from other disciplines (17 or 24.6 percent), graduate interns (16 or 23.2 percent), educators (13 or 18.8 percent), undergraduate interns (12 or 17.4 percent), and consultants (eight or 11.6 percent).

Significant to this study, 59 respondents (89.4 percent) state that faculty and students from academic disciplines specific to the collection most frequently visit exhibitions in conjunction with their courses, while, somewhat surprisingly, 55 (83.3

percent) state that faculty and students from academic disciplines not specific to the museum collections visit the museum as part of academic coursework. Faculty and students in art history and studio art courses are the most frequent visitors (49 or 73.1 percent and 48 or 71.6 percent, respectively). Other disciplines that most frequently visit the museum are cultural anthropology (28 or 41.8 percent), American history and world history (23 or 34.3 percent and 22 or 32.8 percent, respectively), archaeology and environmental science (both 15 or 22.4 percent), biology (13 or 19.4 percent), natural history (11 or 16.4 percent), and physical anthropology (seven or 10.4 percent). Other disciplines reported to use the exhibitions are English, creative writing, journalism, foreign languages, medical sciences, psychology, sciences (botany, chemistry, astronomy, physics), media studies, theatre, religious studies, general humanities, tourism and recreation, fashion and apparel, elementary education, early childhood education, music, gender studies, cultural studies such as African American or Chicano studies, engineering, public policy, political science, freshman or honors seminars, dance, and ESL (English as a Second Language). The wide range of disciplines visiting university exhibitions provides a strong defense and powerful rationale for interdisciplinary collaboration across the curriculum.

Interdisciplinary Initiatives

The final section of the survey focuses on interdisciplinary initiatives. When asked if the museum's education policy specifically addresses interdisciplinary initiatives, 35 (53 percent) answered in the affirmative; however, 32 respondents did not answer this question. Thirty-two (50 percent) responded in the affirmative when asked if the museum's exhibition policy specifically addresses interdisciplinary initiatives; 34 respondents did not answer this question. Fully 85.1 percent (57 respondents) do not have a written policy and corresponding procedures for the

implementation of interdisciplinary initiatives, while 50.8 percent (34 respondents) give a priority or high priority to pedagogy specific to interdisciplinary initiatives. Thirteen (19.4 percent) state that they have given interdisciplinary initiatives some consideration, while the same number state that it is not applicable. Only six (9 percent) state that they have given interdisciplinary initiatives little or no consideration, and 31 did not respond to this question.

The majority of interdisciplinary initiatives, according to the survey, are in the nature of informal cooperation (29 or 41.4 percent). Twenty-six (37.1 percent) state that they engage in active collaboration, while 12 (17.1 percent) state that they work in formal cooperation with other academic disciplines. Again, a high number of respondents to the survey, 28 did not answer this question. Although the survey did not reveal why this question may not have been answered, it may be considered that those who did not answer are not currently focused on interdisciplinary initiatives and so indicated by leaving the question unanswered. This correlates with the previous question concerning policies and procedures for interdisciplinary collaboration on exhibitions.

Forty-nine respondents (69 percent) claim that the museum actively seeks to enhance their students' understanding of ideas from an interdisciplinary perspective through both exhibitions and educational programs, while 11 (15.5 percent) focus on exhibitions only. Seven (9.9 percent) retain a focus solely on the disciplines specific to the collection; one museum collaborates on a case-by-case basis, while 27 did not respond to this question. Forty-nine respondents (73.1 percent) actively collaborate with faculty and scholars from multiple disciplines on exhibitions and educational programs, although several collaborate on research only. Thirty-one people did not respond to this question. As stated by Respondent 36, "[I]t is a challenge to involve

professors in the fabric of museum education, but if personal relationships and collegial relationships can be built, the professors are more willing to incorporate exhibition programs into curriculum.” Respondent 16 stated that “nine years ago the museum director began to encourage individual faculty members to incorporate the permanent collection into their courses. As a result, there has been a documented history of sustained faculty support for the galleries, particularly among those in the humanities. While individual faculty recognize the instructional value of the galleries, a task force has been formed with the goal of expanding upon its use. This university looked at several national models for integrating visual arts collections into the curriculum, notably, Williams College in Williamstown, Massachusetts, the Museum of Art and Archaeology at the University of Missouri-Columbia, Miami University of Oxford, Ohio and the Yale University Art Gallery, as each of these institutions provides curricular support to the faculty to encourage use of the permanent collections, exhibitions and programs as well as staff to assist faculty in providing guided tours and other pedagogical support.” This approach is a model for expanding functions for all university art museums pursuing interdisciplinary collaboration.

When asked what influence they believe museum exhibitions and programs of a specific discipline have on the students’ understanding of ideas and issues, 21 (30 percent) stated that they elicit understanding of connections between ideas and objects; only one respondent stated that they have little or no impact (figure 6.1). When asked what influence they believe exhibitions and programs of an interdisciplinary nature have on students’ understanding of ideas and issues, 25 (36.2) state that they unveil new levels of meaning, 16 (23.2 percent) indicate that they inspire interest in understanding, and two indicate that they have little or no impact. Twenty-eight and

29 people did not respond to these questions, respectively (figure 6.2). This is illustrated in the following charts.

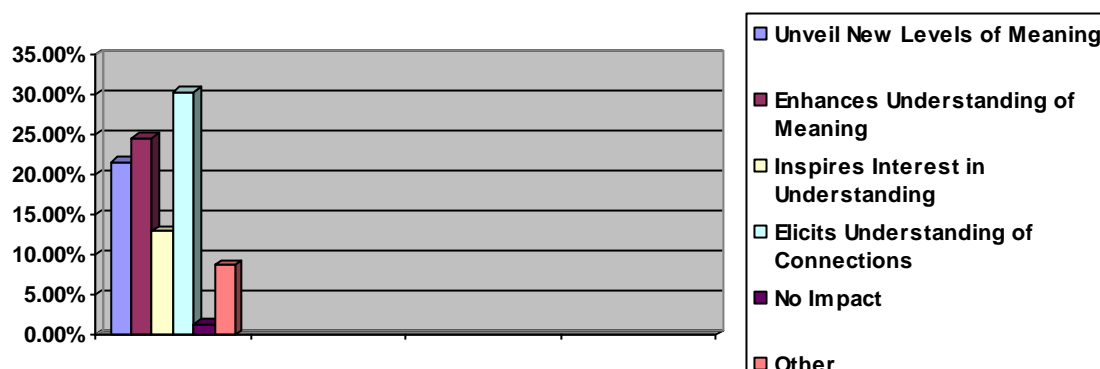


Figure 6.1 Exhibition and Programs of a Specific Discipline

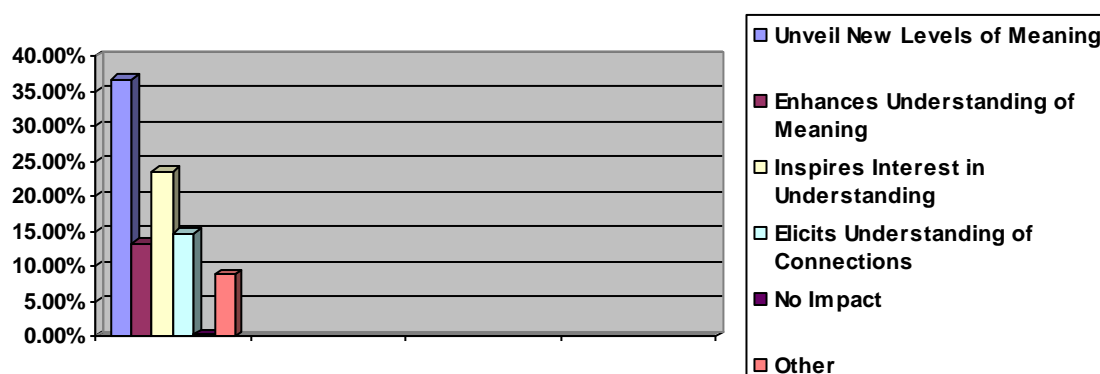


Figure 6.2: Exhibitions and Programs of an Interdisciplinary Focus

The survey also requested descriptions of interdisciplinary exhibitions and educational programming initiatives. As stated by Respondent 2, “[O]ur approach to exhibitions is an interdisciplinary one, acknowledging that image-making and creative expression are products of research, personal exploration, and a passion for making these visible to the world. We view this as the basis for interdisciplinary connections to programs and curricula at the university...” This respondent, the director of a university art museum, continues, “[W]e foresee a time when students of all ages regularly experience the rich resources available through our collections and exhibitions, workshops and art talks, tours and studio classes, and our outreach programs – not as one time events in their lives, but as repeated activities building on

the art explorations, knowledge and intellectual inquiry experienced with each visit. Faculty and teachers will see themselves as partners with the museum in a joint educational process that emphasizes authentic learning grounded in the artwork and expertise of visiting artists and scholars. A community of learners will emerge from all walks of life, intent on contributing their diverse voices to the exchange of ideas precipitated by the museum's exhibitions. The museum galleries and studios will ring with the sound of excitement as visitors find and explore their own creative spirit, inspired by the work on display."

Respondent 5 states that exhibitions are chosen to reflect a balance of themes represented across the campus, while respondent 9 consults faculty in other academic disciplines on exhibitions, for example the College of Environmental Studies on the theme of art and the environment and the biology department on themes such as biokinetics or botanica. Respondent 44 has addressed courses on women's studies and law using materials from across the collections, and had a major collaborative venture with partner academics from History and Philosophy of Science, Cultural History, History of Art, and Physics, all working on a single shared educational resource for use across those (and other) disciplines. Respondent 46 writes, "We regularly tie our exhibition and education programs to a variety of disciplines, either through multidisciplinary topics or by finding creative ways to include other disciplines. Faculty members work as curators or advisory teams on specific exhibition/education projects. We link these projects to specific classes being taught during the project. We promote our programs thru our multidisciplinary faculty advisory committee, whose members spread the word around campus or find collaborators within their disciplines." Respondent 68, from a university art gallery, indicates that collaborations have recently taken place with mechanical engineering, anthropology,

foreign languages and literature, and history. Respondent 94 participates in a campus-wide program called Odyssey that “addresses one theme each year that is alternately hosted by each college (Liberal Studies, Engineering, Natural Sciences, Health and Human Services, Arts, Business, Education). Classes, exhibitions, lectures, symposia, etc. are offered by the range of disciplines in support of the program. Exhibitions have been presented in collaboration with the Dance, German, Music, Art History, and Design Departments, to name a few.”

One hundred percent of respondents believe interdisciplinary collaboration enriches both teaching pedagogy and student learning outcomes, while fully 98.6 percent (68 respondents) believe that university museums of a specific discipline provide meaningful educational experiences across disciplines. When asked why or why not, Respondent 90 replied, “specific language/categories that are used for each discipline can be both a barrier and a chance to see things and phenomena from a new angle.” Respondent 5 contends, “[M]useums by their nature cut across disciplines and across time, so they connect students from various disciplines with the ideas that are elicited by the objects in an interpretive context.” And as Respondent 38 emphatically states, “[L]ife isn’t lived within one discipline!” Respondent 53 contends that making connections between disciplines enhances synthetic reasoning ability: “It helps students to look for and make connections between objects and ideas from disparate sources. Seeing a connection that they did not notice previously can be very exciting and also help to fuel an appreciation [for art] that may not have previously existed.” Respondent 90 stipulates that the key is vocabulary. “We must set aside the specific, specialized nomenclature [of art history] to reach new audiences for whom that terminology is an obstacle, and for whom categories of disciplines mean little.” Respondent 93 considers there to be fewer boundaries existing between disciplines,

offering the following example: “One object can be considered in terms of science (production/conservation/materials), cultural history, social perceptions, aesthetics, organizational management, exhibition design, etc.”

Clearly, these statements reflect the opinions of representatives of university art museums who believe that connections between ideas and objects are solidly conveyed through exhibitions or programs of a specific discipline, while levels of meaning and understanding increase with interdisciplinary exhibitions or programs.

Supplemental Survey

A supplemental survey was developed immediately following the analysis of the comprehensive survey to determine appropriate participants for case studies and was primarily direct and informational, rather than naturalistic and interpretive. The survey was sent to respondents of the comprehensive survey who (1) work at a college or university art museum and (2) indicated a willingness to support and facilitate the research process. Participants for case studies were selected from a representative sample of university art museums, with criteria based on a range of student population, urban and rural environment, private and public governance, size of the museum and its collection, and designation as a museum or teaching collection.

The supplemental survey was sent to 42 respondents from university art museums and focused on interdisciplinary initiatives conducted during the 2006 academic year. Twelve responses were received, although one respondent did not answer all 17 questions. Eleven respondents indicated their museum had developed interdisciplinary exhibitions during the two years specified, while six stated that there was active collaboration with an academic discipline relevant to the scope of the museum. The most frequent collaboration in this category was studio art, with four respondents; three were collaborations with art history, and one each from

anthropology, architecture, and graphic design. More tellingly, eight respondents indicated that active collaboration occurred with an academic discipline outside the scope of the museum collections. Of these, four collaborated with the humanities, three with the social sciences, two with history, and one with education. Three respondents indicated the exhibition involved informal collaboration. Exhibition themes included family fiction, a collaboration with the university's anthropology program; a multicultural perspective involving the psychology department, liberal arts through the ages; jazz paintings and musical improvisation; Russian art and political science; African and Asian art, and contemporary American art and mass culture.

Questions concerning interdisciplinary programming in conjunction with the exhibitions specified yielded similar results. Ten respondents stated that they developed interdisciplinary programming, with eight indicating lectures. Four conducted workshops, two held symposia, elementary and secondary teacher training, and musical performances, and one had theatrical performances. Three respondents sponsored other unspecified programs. Eight respondents indicated that faculty from academic disciplines outside the scope of the museum collections actively participated in the development and implementation of the interdisciplinary program. Again, 10 respondents stated that the primary audience for the exhibition and programs were from the fine arts. Seven were from the humanities, six were from the performing arts, and three were from the sciences, education, and other unspecified academic disciplines. Institutional support was also implied, with seven respondents stated that the university administration supported the interdisciplinary collaboration through additional funding. Audience response likewise revealed strong support for interdisciplinary exhibitions and programming. Six respondents pointed to increased attendance, while five specified average attendance. No respondents indicated lower

attendance. Three respondents denoted excellent attendance on the part of faculty and students during the interdisciplinary exhibition and programs, while two indicated outstanding, very good, or good attendance. Only one indicated fair attendance, none answered poor, and two did not answer the question. Five respondents showed an excellent response to the exhibition and programs on the part of the university student audience, and three indicated an outstanding response from the same audience. One respondent showed very good, good, or fair student response each, and none indicated a poor student response.

A full 10 survey respondents signified that they were planning a formal collaborative initiative for the 2007-2008 academic year, specifically with an academic discipline outside of the scope of the museum's collections. Of these, six of the respondents were collaborating with the humanities, four with the social sciences, three with history, and two with education and the physical sciences. Four were collaborating with another unspecified academic discipline.

Again, 10 respondents indicated a willingness to be a case study participant, to arrange campus visits and interviews, and provide supporting materials; one additional respondent tentatively agreed. Of these, three university art museums were selected for case studies based on diverse demographics, complete survey data, and willingness to participate in the research. The three university art museums are the University of Virginia Art Museum, affiliated with a large comprehensive state research-oriented university in a small urban area with a large student population and offering BA/BS, MA/MS, and PhD degrees; the Joel and Lila Harnett Museum of Art of Art and Print Study Center at the University of Richmond (Virginia), a private comprehensive liberal arts university in a large urban area with a mid-sized student population and offering BA/BS and MA/MS degrees, and the Philip and Muriel

Berman Museum of Art at Ursinus College (Pennsylvania), a private liberal arts college in a suburban area with a small student population and offering only BA/BS degrees. These museums also represent different management structures, reporting to an Associate Provost, Dean of Arts and Sciences, and President of the College, respectively, as well as mission, annual budget and attendance, and diversity of staff numbers and positions. In addition, the interdisciplinary projects differed in terms of topic or theme, and academic disciplines with whom they collaborated. Finally, they represent three distinct levels of interdisciplinary action: supportive and supplemental; cooperative, and collaborative. This diversity of institution and range of museum collections and programs is thus representative of the cross-section of university art museums in the United States. As such, it provides a full spectrum of data from the initial survey and a more fully-rounded examination of interdisciplinary collaboration and its possibilities.

Analysis

Benchmarking through the documentation and comparison of policies and practices should be used to drive change and support innovation. To that end, it is necessary to understand existing institutional structures. I described and analyzed university demographics and missions, art museum operations, and interdisciplinary initiatives. Findings from the comprehensive survey revealed that there is no direct correlation between the size of the university art museum in terms of staff, budget, or collections when undertaking interdisciplinary collaboration. Factors that do impact interdisciplinary collaboration, however, are perceptual and policy-driven, and are found in both private liberal arts institutions and public comprehensive institutions. Selecting art museums from public and private, research-based and liberal arts, urban

and rural, to be the focus of case studies did, however, provide the examination of success and failure across a broad spectrum of universities in the United States.

The governance, mission, and cultural context of a university affect the mission, programming, and professional practices of the university art museum. Zeller (1985:88) claims that the art museum has been in the university but “not of the university.” It is necessary for the university art museum to become recognized for its usefulness to the institution as a whole. Yet whether or not the art museum is “of the university” is dependent on the university’s positioning of the art museum within the institutional framework; this component makes or breaks the art museum’s benefit to the university’s mandate. Respecting the educational and instructional value of an art museum through inclusion in the university’s strategic plan affirms the art museum as a vitally important academic program. However, only 54 percent of the respondents to the comprehensive survey reported that the university art museum is specifically included in the university’s strategic plan. The inclusion of the university art museum implies a focused commitment on the part of the university as a whole to the academic role of the museum. This is a critically important factor in furthering the ambitions of the art museum with regard to interdisciplinary collaboration. It is a “top down” dynamic, from the establishment of institutional policy by the board of trustees or overseers to the implementation by the administration and chief academic officers. From that point, the academic programs (including the art museum) may be held accountable for fulfilling the goals of the university as a whole as set forth in the strategic plan. For the art museum to be excluded from the strategic plan indicates a lack of commitment to and awareness of the role of the art museum in achieving the goals of the institution. This upholds the perception of the art museum as being of minor academic importance, which then pervades the institution. It therefore holds

that to overcome this long-held prejudice, the university administration must provide the “hard-wiring” for the art museum to become an integral academic component in meeting the university’s mission.

With regard to the university’s mission, more than 73 percent of the respondents stated that it includes a statement on interdisciplinarity, while an additional ten percent stated that although the university’s mission statement does not include interdisciplinarity, it is implied in the mission and in practice in the system. More than 75 percent of the respondents indicated that the university’s mission statement includes collaboration. Although this is an increase of 2 percent, the same institutions whose mission includes collaboration also include interdisciplinarity. Significantly, the 54 percent of institutions featured in the university’s strategic plan have mission statements driving interdisciplinarity and collaboration. These factors, when considered together with inclusion in the strategic plan, prove that the university has invested in the art museum by providing an institutionalized framework for the art museum to function as a catalyst for interdisciplinary collaboration. In addition, almost 28 percent of the university art museum directors report to the provost or dean of the institution. With few exceptions, these were also the art museums included in the university’s strategic plan. This is a signifier in the institutionalization of interdisciplinary collaboration, as it supports the university-wide importance of the art museum, rather than as a component of a school (i.e., arts and sciences) or department (i.e., art history) that are seen by the wider campus as discipline-specific territory.

Likewise, bringing faculty from diverse academic programs to the table both enhances the museum’s understanding of the institution’s academic goals and gives faculty the opportunity to become spokespeople for the museum, taking the message of interdisciplinary collaboration to the faculty as a whole. A key component is the

establishment of new relationships by including faculty on the museum's board of directors and/or advisory committees. Of the respondents to the comprehensive survey, 80.3 percent have an art museum board of directors or advisory committee, but only 28.6 percent include faculty from outside of the arts on the board or committee. By not including faculty from diverse academic perspectives, the museum is both perpetuating the idea of exclusivity and missing an opportunity to bring the museum into the consciousness of the institution as a whole, inclusive of all academic programs. One respondent reported that the university administration re-organized the institution-wide committee structure several years ago and dissolved the museum's advisory committee. This institution's strategic plan includes the art museum; its mission includes both collaboration and interdisciplinary. This creates a disconnect between the university's philosophical lexis and its institutionalized policies, and, as such, marginalizes the art museum within academic and campus life.

While more than 80 percent of the survey respondents have an advisory committee, only 51.5 and 31.9 percent have separate education and exhibition committees, respectively. [One respondent reported that there is a manager of university programs who acts as a liaison to faculty and students, and convenes roundtables for input; this institution, which does not include collaboration or interdisciplinarity in its mission statement, further marginalizes the art museum by not including the museum in the university's strategic plan.] Of those, only 16.4 and 19.4 percent have interdisciplinary representation on these committees, however, 53 percent and 50 percent respectively, report that their education and exhibition policies specifically address interdisciplinary initiatives. These factors further illustrate a divide between policy statements and practice. For interdisciplinary collaboration to become institutionalized, this gap between policy and practice must be bridged. To

begin this process, the university art museum must implement corresponding policies and procedures to guide collaboration, approved and adopted by both the museum's board of directors or advisory committee and the university administration. This process, which further institutionalizes interdisciplinary collaboration on the part of the art museum, has been established and implemented by merely 14.9 percent of the respondents.

When asked what relationship actively exists between the art museum and departments or schools, 37.1 percent indicated collaborative and 17.1 percent replied formal cooperation. A higher percentage of respondents, 41.4 percent, stated that the active relationship is one of informal cooperation. Interestingly, there was little consistency between these responses and the inclusion of faculty from multiple disciplines on advisory, education, or exhibition committees. Again, for collaboration to be successful, diverse faculty representation should be an institutionalized, policy-specific component of all committee structures.

Seventy-three percent of the respondents stated the art museum activity collaborates with individual faculty members on both educational programming and exhibitions; 6 percent indicated they collaborate with faculty for educational initiatives only, and 9 percent indicated collaboration was for exhibitions only. This further supports the opportunistic approach that most university art museums are taking with regard to interdisciplinary collaboration. This approach may result in university-wide appreciation of individual projects; however, it does not further the institutionalization of relevant policies, procedures, and practices that will affirm the art museum's role in the educational experience. While the university may commend these efforts, tangible support of interdisciplinary collaboration does not weave through the institution.

The organizational culture of a university is comprised of many sub-cultures, both administrative and academic. Within the academic sphere, these sub-cultures may be divided into colleges (i.e., art and sciences, humanities, etc.) or departments (i.e., art history, sociology, physics, etc.). A university may be interpreted as a fragile web, linked tenuously through a commitment to education but divided by discipline-specific ideologies and a concern for hierarchical turf. Although the university has a cohesive mission and identified general education goals, the colleges or departments may see the mission and goals through a discipline-specific lens. The bonds of a discipline may often supersede the connection to the institution. Paradoxically, the museum, an educational unit founded within the realm of a discipline – art history – is one of the few vehicles through which institutionalized interdisciplinarity may be achieved.

When the museum provides exhibitions and educational programs that serve and involve diverse academic disciplines, it becomes an institution-wide catalyst for cross-disciplinary engagement. The perceptual divide between the art museum and art history is one of differing conceptions of scholarship - curatorial versus academic, practical versus theoretical, visual versus written (Haxthausen xiv, 25). These conflicting tasks, while both intent on creating a narrative and conversation, have long permeated academe, with the university as a whole following suit in seeing the art museum as peripheral to academic programs, a place where pretty pictures are simply hung on the walls or where studio art students display their work once a year. To move past this perception, the art museum must establish partnerships with academic programs. For many, this may begin with an art history or studio art program; for others, it springs from friendships or conversations about shared interests. Wherever it

originates, the art museum must use every institutional tool available to strive for interdisciplinary collaboration and to make it thrive.

In the previous chapters, I have explored the assumptions and possibilities of interdisciplinary collaboration at university art museums. In the following chapter, I will provide an overview of the approach to the case studies that follow. The case studies will then reveal what has been done in practice and what has resulted at three focus art museums. In-depth investigation reveals what structures and policies are in place that has allowed interdisciplinary collaboration to thrive, what impediments exist, and what are the barriers to the success of the university art museum as a vehicle for interdisciplinary collaboration. The case studies examine the organizational culture of the institutions and challenges of interdisciplinary collaboration at three institutions that represent the diversity of higher education in America: the University of Virginia Art Museum, a public research university; the Joel and Lila Harnett Museum of Art at the University of Richmond, a private university; and the Philip and Muriel Berman Museum of Art at Ursinus College, a private liberal arts college.

Chapter 7

Case Study Inquiry

The previous chapter mapped the interdisciplinary and collaborative context of the university art museum within an institutional framework. In the following chapters, I employ a multiple case study design to investigate variables and common elements inherent in interdisciplinary collaboration and disclose the circumstances that either stimulate or impede interdisciplinary collaboration. Further, the case studies reveal two levels of engagement – collaborative and cooperative – and two outcomes – continuation of innovative collaboration or regression to a more traditional discipline-specific model.

To investigate these variables, three focus museums were chosen by four simple criteria: (1) participation in the initial survey; (2) participation in the supplemental survey; (3) willingness to facilitate interviews on campus and provide relevant and necessary materials to the researcher; and (4) demographics such as size of the institution, public or private governance, comprehensive or liberal arts, size and range of the museum collection and exhibition programs. The three museums used for this study are the University of Virginia Art Museum, affiliated with a large comprehensive state research-oriented university in a small urban area with a large student population and offering BA/BS, MA/MS, and PhD degrees; the Joel and Lila Harnett Museum of Art of Art and Print Study Center at the University of Richmond (Virginia), a private comprehensive, liberal arts university in a large urban area with a mid-sized student population and offering BA/BS and MA/MS degrees; and the Philip and Muriel Berman Museum of Art at Ursinus College (Pennsylvania), a private liberal arts college in a suburban area with a small student population and offering only BA or BS degrees. These museums also represent different management

structures, reporting to an Associate Provost, Dean of Arts and Sciences, and President of the College, respectively, as well as mission, annual budget and attendance, and diversity of staff numbers and positions. Finally, the interdisciplinary projects differed in terms of topic or theme, and academic disciplines with whom they collaborated.

The first part of each case study provides an overview of the institutional mission. The second section consists of the university art museum's mission and collections; this is followed by a summary of interviews with the director and curator. Interviews with directors and curators of the three museums disclosed ways in which they approached collaboration, reasons for success, and perceived and actual barriers. Specific exhibitions and programs that represent interdisciplinary collaboration were examined and the impact of interdisciplinary collaboration analyzed.

By delving into how (or if) interdisciplinary collaboration involving the art museum has changed the university culture, three levels of impact and university-wide interest and support were unveiled. The University of Richmond Art Museum is an example of continued innovative collaboration; the Berman Museum at Ursinus College is an example of positive cooperation, and the University of Virginia Art Museum is an example of a power struggle that resulted in the art museum returning to a traditional art historical approach.

Findings

Taken as a whole, the three subject museums represent the potential for interdisciplinary collaboration. While disciplines matter (i.e., art history and visual culture), the inclusivity resulting from collaboration has the potential to transcend disciplinary boundaries and thus bring issues and ideas to the forefront of the university as a whole. While the outcomes of interdisciplinary collaboration differ, the

commonality of perceptions of personnel at three such different universities reinforces the relevance of interdisciplinary collaboration.

The art museum, by venturing into the uncharted waters of collaboration, becomes a vehicle for facilitating the understanding of complex issues. The staffs of the three museums were acutely aware that a traditional discipline-specific approach to programming excluded many campus-wide constituents and would not suffice in terms of serving the institution. Their insightful creation of missions and goals to include interdisciplinarity and collaboration pushed these museums into uncharted territories; the responses of the parent universities was not, however, universally positive nor sustained over time. In the case of the University of Virginia Art Museum, collaborative efforts were suspended by the perpetration of an internal power struggle. At the University of Richmond, the Harnett Museum of Art has continued to pursue interdisciplinary collaboration despite being paid “lip service” only for their labors. The Berman Museum has been widely hailed for its resourceful programming at Ursinus College, but has not expanded its interdisciplinary efforts to exhibitions developed in collaboration with colleagues from multiple disciplines.

My dissertation draws from observations of the three studies to construct a theoretical framework for interdisciplinary collaboration. Through the examination of these museums, several patterns emerge. Similarities exist in that all three museums are accredited by the American Association of Museums. This nationally (and internationally) recognized status confirms each museum is committed to “excellence, accountability, high professional standards, and continued institutional improvement.”⁴⁷ Further, the standards of excellence for exhibitions are met by all three museums, in that they respect the integrity of the content and reflect current

⁴⁷ American Association of Museums. Online. [HTTP:www.aam-us.org](http://www.aam-us.org). Accessed April 29, 2012.

knowledge of the subject (Serrell 2006:98-99). It further implies that the parent institutions value the museums enough to provide administrative and financial support necessary to meet the standards required for AAM accreditation. In terms of budgets and financing, all three museums receive funding for staff salaries, benefits, costs to operate the physical plant, and a portion of operating funds from their parent institutions. And all raise additional monies from foundations, state and federal grants, corporations, and donors to support exhibitions and programming. On a less positive note, none of the parent institutions have established policies to award additional stipends or release time for faculty involved in interdisciplinary collaboration. Only the University of Richmond has given release time, and this is considered on a case-by-case basis.

Similarities also exist in the lack of formal institutional structures that support interdisciplinary collaboration involving the art museums.⁴⁸ Again, the University of Richmond is the only example of an institutional mission specifically including collaboration. While all three institutions have progressed over time to best meet today's educational and social needs, the University of Virginia remains rooted in its traditional ideals. While the University of Virginia is world-renowned as an exemplary educational institution, this discipline-focused stratagem and lack of academic open-mindedness proved to be the downfall of innovative interdisciplinary collaboration initiated by the Art Museum under the directorship of Ms. Hartz. Conversely, of the three subject institutions, the University of Virginia Art Museum has both the largest operating budget and staff. This vividly illustrates the fact that money is not enough; instead, the parent institution must be receptive to imaginative and creative approaches that break traditional boundaries and philosophically support

⁴⁸ When requested, none of the case study museums were able to provide supporting documentation from the university administration or faculty. Any congratulatory comments were verbal only.

new ways of thinking. While the Art Museum was energized by interdisciplinary collaboration, the institutional hierarchy was clearly not receptive to change.

Interviews with personnel from the three museums covered ways in which they have approached collaboration, how interdisciplinary exhibitions were received by the institution, whether collaboration led to changes in priorities and strategic directions of the university, and whether the university is now offering incentives for interdisciplinary collaboration. Three perceived and actual barriers emerged from these conversations. First, faculty from disciplines not traditionally linked with the art museum thinking they don't have much to offer an art museum. Second, faculty fear of a "committee" approach in which much is discussed and debated but no results are forthcoming. And third, concern with whose budget will pay for research and faculty involvement.

Collaboration, by its very nature, is an act of dialogue. As such, communication is key to success. Both the Harnett Museum and the Berman Museum prove that sometimes smaller is better. At large universities such as the University of Virginia, the museum staff may never encounter colleagues from diverse disciplines unless they cross paths through service on committees or by knowing someone who in turn knows someone else. This certainly limits the possibilities for interdisciplinary collaboration and, sadly, hampers the museum from becoming a place of cross-disciplinary discourse. Lines of communication are more fluid and contacts across a wider range of disciplines and expertise are more easily made at smaller institutions such as the University of Richmond and, especially, Ursinus College. At the Harnett Museum, successful collaboration first resulted from friendships originally built on shared interests. The success of collaboration established a campus-wide interest in participating in Museum initiatives. Successful partnerships at the Berman Museum

resulted, to a great degree, from the dynamic personality of the director who was not shy about driving forward the interdisciplinary agenda of the Museum. The result for both was the expansion of all institutional constituencies as stakeholders in the museum.

At all three subject museums, the success of collaboration resulted from the willingness of the museum staff to think outside of the proverbial box and reach out to colleagues across disciplines. Art museum exhibitions usually develop from an art-historically based curatorial idea initiated by the museum staff, and, traditionally, has stayed within the museum until the exhibition is unveiled. While all acknowledge that disciplines matter, including (and perhaps especially) art history, the three subject museums also approached art history as being inherently interdisciplinary. As such, the museums became a vehicle for exploring ideas and began to delve into dialogue by engaging wide-ranging participation, both through structured exhibitions and programs and through engaged social conversation and private contemplation. None of the subject museums sought to circumvent art historical approaches; instead, they sought out multiple dimensions to facilitate the fullest possible use of collections and exhibitions, and, as such, become an equal partner in the academic community. The opportunities are evident; barriers are logistical apprehension on the part of the museum staff, the territoriality of discipline-specific practitioners, and the preconceived mind-sets of the role of the university art museum by the administration. It is the responsibility of the museum to convince the administration of the fiscal worthiness of its efforts, to engage faculty by showing academic relevance, and scream, cajole, and pander until their goals are achieved. Interdisciplinary collaboration cannot be approached with trepidation; it is not for the faint of heart.

Chapter 8

Case Study: The University of Virginia Art Museum

The University of Virginia Art Museum is representative of art museums at large research-based institutions with enviable collections and resources. It is also illustrative of interdisciplinary collaboration met with renown and rebuke. The relationships between the Museum and academic programs are as diverse as the exhibitions mounted in the Museum. The institutional structures supporting University-wide collaboration do not systematically extend to the Museum or to individual faculty collaborating with the Museum. These factors, unfortunately, impact the on-going success of interdisciplinary collaboration between the university art museum and diverse academic programs.

Institutional Overview

The University of Virginia is a public research institution located in Charlottesville, Virginia (population 43,500, median age 28), 117 miles from Washington, D.C. and 70 miles from Richmond. Charlottesville was home to two U.S. Presidents, Thomas Jefferson and James Monroe, and is the site of Jefferson's Monticello, a UNESCO World Heritage Site; Montpelier, the home of President James Madison, is located 25 miles north of Charlottesville. The city is dominated by the University of Virginia, its affiliated medical center, and research institutes. The surrounding area is rural, with the Blue Ridge Mountains and Shenandoah National Park in close proximity. Charlottesville is becoming increasingly known for its area wineries and for entertainment offerings (it is the home of the Dave Matthews Band).

The University of Virginia, founded by President Thomas Jefferson and opened in 1825, was the first secular state institution in the United States established on the premise of intellectual freedom and, in accordance with Jefferson's philosophy, an "academical village" where shared learning infuses one's life on a daily basis.

Today, the University of Virginia is ranked second among public universities according to the *U.S. News & World Report's* rankings of best colleges.⁴⁹ A preeminent comprehensive research university with undergraduate and graduate enrollment of approximately 10,000, its stated purpose is “to enrich the mind by stimulating and sustaining a spirit of free inquiry directed to understanding the nature of the university and the role of mankind in it.” A primary goal is to “offer instruction of the highest quality...not only by transmitting established knowledge and skills, but by fostering in students the habits of mind and character required to develop a generous receptivity to new ideas from whatever source; a disposition for applying the most rigorous criticism to all ideas and institutions, whether old or new; an ability to test hypotheses and re-interpret human experience; and a desire to engage in a lifetime of learning.”⁵⁰ The University of Virginia’s mission statement does not explicitly address interdisciplinarity, however it is implied in the University’s statement of purpose and the goal of “activities designed to quicken, discipline, and enlarge the intellectual and creative capacities, as well as the aesthetic and ethical awareness, of the members of the University and to record, preserve, and disseminate the results of intellectual discovery and creative endeavor serve this purpose. In fulfilling it, the University places the highest priority on achieving eminence as a center of higher learning.”

Art Museum Overview

The University of Virginia Art Museum (figure 8.1) opened in 1935; early acquisitions were 17th Century French and Flemish tapestries, two Rodin sculptures, and Frederic Church’s painting of Natural Bridge, Virginia. Since then, the Museum

⁴⁹ *U.S. News & World Report* rankings are based on student satisfaction, retention and graduation rates, best-buy status, and overall excellence.

⁵⁰ University of Virginia Mission Statement. Online. Available [HTTP://www.web.virginia.edu](http://www.web.virginia.edu). Accessed September 24, 2007.

has amassed a collection of more than 13,000 objects of art from 15th-19th Century Europe and America, including art from the age of Jefferson (1775-1825), the ancient Mediterranean, Asia, Africa, Native America, Oceania, pre-Columbian America, and 20th Century art, with emphasis on paintings, sculpture, and works on paper of American figurative art and photography. The Museum has a staff of 27, including an executive director, curator of modern art, collections manager, and adjunct curators of Native American, African, South Asian, contemporary prints, and photography. The strength of its collections and staff affords the University of Virginia Art Museum exceptional opportunities to address historic and contemporary issues and ideas of importance to and conjunctions between the academic departments of the University. This is reflected in the mission statement of the Art Museum.



Figure 8.1

As a department of the University of Virginia, the Museum's mission includes the following: "The Museum is dedicated to fulfilling the University of Virginia's academic mission and to serving our diverse local, regional and national audiences through innovative models of learning based in the visual arts." In fulfillment of this mission, the Museum seeks to "strengthen the University's academic curricula and

interdisciplinary initiatives through its collections, exhibitions and educational programs, creating a forum for the dissemination of scholarship and the preparation of students for life beyond the University.”⁵¹ Permanent installations include American and European paintings and sculpture. In addition, the Museum holds approximately 12 temporary exhibitions each year, drawn from the collections and sources throughout America and world-wide, as appropriate, with the goal of enriching art and interdisciplinary initiatives of the University. In 2006, the Museum inaugurated a New Media Gallery, as it addresses its commitment to contemporary art. Staff includes the director, curator of collections and exhibitions, collections manager, and adjunct curators of Native American art, South Asian art, and African art. Education-specific positions are an education program coordinator, student docent coordinator, and docent educator. Annual attendance is approximately 24,000, with an additional 15,000 who attended off-site programs, lectures, symposia, films, and performances, and more than 800,000 visited the Museum’s website. Visitors come from the Charlottesville region including a large number of University students, from throughout the state of Virginia and across the nation, and from numerous other countries. Of these visitors, more than 85 percent intend to return to the Museum, according to visitor surveys (University of Virginia Art Museum Annual Report 2005-2006:1).

Summary of Interviews

Semi-structured interviews were held on September 26, 2007, with Jill Hartz, who was the Director of the University of Virginia Art Museum at the time, and Andrea Douglas, Curator of Collections and Exhibitions, in Charlottesville, Virginia. The Case Study Site Survey Questionnaire was used to formulate questions; however

⁵¹ University of Virginia Art Museum Mission. Online. Available [HTTP://www.universityofvirginiaartmuseum](http://www.universityofvirginiaartmuseum). Accessed October 6, 2007.

the dialogue was predominantly conversational and open-ended. Subsequently, numerous informal conversations have taken place with Ms. Hartz.

At the time of the initial interview with Ms. Hartz, the Art Museum had a mission that promoted modeling innovation, which included interdisciplinary and multi-arts programming. The exhibitions and academic programs policy of the Museum stipulated that the exhibition schedule was developed to support academic programs throughout the University and, in particular, art history, studio art, architecture, and religious studies. Faculty in American Studies, English, Media Studies, the Education School, the Engineering School, the Darden School of Business, and Health Services were also users of exhibitions. According to this policy, efforts to support interdisciplinary studies were encouraged by eliciting faculty suggestions for exhibitions, however, it was difficult to involve faculty in exhibitions unless they were the curator or had a very specific interest in the topic, as the faculty was not granted release time for such endeavors. The curators and director were also responsible for contacting faculty to develop partnerships. This was particularly effective, per Ms. Hartz, with non-art history faculty. A Curriculum Support Fund, established many years ago by the office of the Provost, provided funds to be used for the purchase of art to support the curriculum. There was great involvement of the studio art and art history faculty in determining how to use those funds, but, unfortunately, faculty would often show students only the pieces they were responsible for purchasing.⁵² Another collaborative effort by the Museum staff was to routinely ask faculty about traveling exhibitions in their area of interest, and museum staff suggested exhibitions drawn from the collection that often supported faculty interest and courses being taught. A faculty exhibition request form was publicized in

⁵² Correspondence with Jill Hartz, February 27, 2011.

2007 to encourage exhibition proposals. On the positive side, the interviewees further stated that through collaboration, each participant brought to the project skills and services that supported both further research and museum programming. Obviously, openness of communication is important as are flexibility and a willingness to experiment.

Interdisciplinary Collaboration

An example of Ms. Hartz's willingness to tackle controversial and potentially explosive interdisciplinary exhibitions was *Whiteness: A Wayward Construction*, which focused on issues of race and the lingering problem of racism in America.⁵³ The exhibition, held in 2004, featured contemporary artists whose work addresses the concept of whiteness as a construct of power. Interpretation was developed concurrently with ancillary programs and collaboration with the University's Curry Multi-Cultural Education Program sparked much-needed dialogue about issues of identity in the form of a series of programs: *Talking about Race, Class, & Gender*, which focused on creating a community of respect as the foundation for discussion about these issues; *Unpacking the Invisible Knapsack*, which defined prejudice, discrimination, and systemic oppression; *The Color of Fear*, which addressed the effects of systemic racism; and *The Next Layer*, a discussion will on the layers of oppression. Among the panel participants was a professor of American studies and culture, itself an interdisciplinary program. Exhibitions and programs such as this have great value through the utilization of art as evidence of social problems and the

⁵³ From the 1880s into the 1960s, a majority of American states enforced segregation through "Jim Crow" laws, so-called after a black character in minstrel shows. Most common were laws that prohibited intermarriage and that ordered businesses, schools, and public institutions to keep blacks and whites separated. Virginia, like other Southern states, had rigid segregation laws. *Davis vs. the County School Board of Prince Edward County* (1952) was one of five cases that comprised *Brown vs. the Board of Education* (1954), which overturned racial segregation in public schools. Prince Edward County, located just 60 miles from Charlottesville, closed in its public schools in 1959 rather than integrate, and racial tensions continue to pervade the American educational system. An excellent reference on Jim Crow laws is Michael J. Klarman, *From Jim Crow to Civil Rights: The Supreme Court and the Struggle for Racial Equality*, Oxford and New York: Oxford University Press, 2004.

creation of a forum for frank and inclusive dialogue. Artists, scholars, and individuals whose personal and professional backgrounds - and biases - lead to their participation give credibility to the issues and discussion. The recognition of responsibility from all constituents and the opportunity to generate the exchange of diverse ideas and beliefs gave great significance to the exhibition.

A much less contentious collaborative exhibition was *The Collage Initiative!* *American Collage*, an exhibition at the Museum which inaugurated a partnership between the University and the Phillips Collection in Washington, D.C., and was held January 23 through August 22, 2004. Collage was a fitting title, as the project involved not only collage as an artistic technique created with pre-existing materials, but also a collage in terms of piecing together works of art, research, and staff from two distinct institutions, brought together in both formal and informal processes, and evolving relationships that reflect “the hybrid and composite practices (that) are a fundamental expression of modernist aesthetic sensibility” (University of Virginia Art Museum Calendar of Events, Spring 2004). The collaboration involved students and faculty from the departments of Art, English, American Studies, and Media Studies. The exhibition, *The Collage Initiative!*, featured American art from the 1920s through 1960s from the Museum collection – Joseph Cornell, Louise Nevelson, Andy Warhol, and others – and loans from the Phillips Collection – Alexander Calder, Arthur Dove, Robert Motherwell, and others. In conjunction with the exhibition, the Museum held a number of multidisciplinary events – lectures, gallery talks, films performances – including “Sample This: The Art of Collage” coordinated by the Virginia Film Festival Society. The Museum’s summer arts program, a multidisciplinary arts academy for youth, rising 4th through 12th grades, with professional artists, dancers, and musicians, revolved around the exhibition. Elementary and secondary school

programs developed by students in graduate education courses, focused on museum education in relation to Virginia's statewide standards of learning in English, history and social studies. One graduate student in education completed a Master's thesis on collage as the basis of curriculum and lesson planning. In addition, a number and variety of courses taught at the University during the spring 2004 semester were focused on the exhibition, ranging from art history, American studies, dramatic arts, media studies, and studio arts. Other students in a project-based introductory course on digital media created a web-based activity, "Small Things: A Collaborative Interactive Collage & Digital Print," that explains collage as an artistic technique. The meaning and purpose of *The Collage Initiative!* was enhanced by the involvement of students and faculty from the creative visual and performing arts. This innovative collaboration between a public university, its museum and a private museum provides a paradigm for future collaborations based on the concepts of visual literacy and broad access to high quality works of art.

Also in 2004, the Museum published *The Museum: Conditions & Spaces: Selections from the University of Virginia Art Museum*. The catalogue, produced under the direction of Dr. Douglas in celebration of the 70th anniversary of the founding of the Museum and the 30th anniversary of the Museum's re-opening following major renovations, recognized the unique role of the Museum within the University. In her acknowledgements, Dr. Douglas stated: "We present here a collaborative effort that addresses the archival, education and aesthetic concerns of both the University and the public of our region...In many cases the following entries represent the first scholarly consideration of a work in the collection. It would be impossible to have addressed so many objects in such a short period of time without the tireless efforts of members of the McIntire Department of Art, both Art History

and Studio; the curatorial staff of the Museum; and several young scholars”(Douglas 2004:1). In the catalogue essay “In Pursuit of Art: A Brief History of the University of Virginia Art Museum Collection,” Ms. Hartz reflected that the catalogue shows how the collection has expanded to purposefully support areas of academic import: “Expansive and idiosyncratic, the Museum’s collection reflects the catholic interests of its parent institution. For a university established with the philosophy that it be ‘broad, liberal, and modern,’⁵⁴ the Museum fulfills Jefferson’s vision, collecting, presenting, preserving, and researching art from ancient times to the present day. Connecting diverse cultures and periods, exploring old and new materials, these broad-ranging works of art take us on exciting journeys of discovery” (Douglas 2004:1).

Another collaborative project, one firmly grounded in an affiliation with the university art history department, was the exhibition *A Jeffersonian Ideal: Selections from the Dr. and Mrs. Henry C. Landon III Collection of American Fine and Decorative Arts*, held from August 27 through November 23, 2005, and featuring works from the 17th through 20th Centuries by Gilbert Stuart, Benjamin West, John Singleton Copley, Winslow Homer, Albert Bierstadt, Thomas Moran, Childe Hassam, and others, and examples of furnishings made in New York, Philadelphia, and New England. Collaborators, along with Ms. Hartz and Dr. Douglas, were Maurie McInnis, associate professor in the McIntire Department of Art, students in Ms. McInnis’s material culture art history course, and Richard Guy Wilson, Commonwealth Professor of Architectural History. The exhibition was designed for innovative hands-on learning for University classes in art, architecture, American Studies, history, and education. Acknowledging Jefferson’s model of the Academical Village, “where

⁵⁴ Letter from Thomas Jefferson to Joseph Priestley, January 18, 1800. University of Virginia Archives.

anyone, regardless of their station in life, can aspire to join a community of learners,” Ms. Hartz, in the introductory essay of the catalogue, wrote: “Today, the University of Virginia Art Museum is actively engaged in the academic life of this great public institution as a teaching museum, where faculty, graduate and undergraduate students...research, develop, conserve, and display collections, curate special exhibitions, and present wide-ranging public programs...Each member of the team worked closely with the Landons and together pursued the goal of using their collection as a hands-on teaching program” (Hartz 2005:1-2). This collaborative venture resulted in a landmark exhibition for the Museum, promoting its current and future intention of exploring Jefferson’s cultural and educational legacy. It also supported the Museum’s commitment to the art and architectural history departments. The following year, however, a tangled web of philosophical differences and challenges to the authority of the Museum resulted from the exhibition *Complicit! Contemporary American Art & Mass Culture*.

Complicit! Contemporary American Art & Mass Culture

In the initial semi-structured interview, Ms. Hartz and Dr. Douglas spoke specifically about the project *Complicit! Contemporary American Art & Mass Culture* (figure 8.2), which ran from September 1 through October 29, 2006, and featured more than 60 works of art by more than 50 cutting-edge contemporary well-known and emerging artists working in diverse media including painting, sculpture, photography, mixed media, book arts, printing, and digital output and all of whom were engaged in a clear dialogue with mass culture. In the exhibition brochure and checklist, Ms. Hartz recalls walking down the aisle of a toy store with her daughter, then aged two, who pointed out products and sang their jingles, relating how the

artists in *Complicit!* mine these mass produced materials and messages to create “some of the most unusual, insightful, and exciting fine art today.”⁵⁵



Figure 8.2

The University of Virginia Art Museum had, at the time of *Complicit!*, a mission that promoted modeling innovation, which included interdisciplinarity and multi-arts programming. The final results of the *Complicit!* collaboration were a project that was much more ambitious in terms of the examination of contemporary art and new media than they had attempted before, built on a friendship between the museum staff and a faculty member, and resulting in an award-winning CD that was an essential aspect of an amazing collaborative exhibition.

The interviewees worked with Johanna Drucker, an artist, art historian, and professor of media studies at the University of Virginia, who served as exhibition curator, and who sought to reconcile the place of mass culture within “high art.” The interviewees stated that the collaboration was stimulating and by working together, the results were a challenge to 20th century ideas of art and art criticism and the call for a new critical position that embraces and empowers new media. The original impetus for the exhibition was Drucker’s provocative book, *Sweet Dreams: Contemporary Art and Complicity* (University of Chicago Press, 2005). According to Ms. Hartz and Dr. Douglas, the process was relatively jargon-free; however, it was vitally important to establish research methodologies from the onset. In this way, the participants were able to look at the issues and articulate their ideas within a dialogue

⁵⁵ *Complicit!* Exhibition Catalogue 2006, published in CD format.

that did not demand a singular way of thinking and brought everyone to the table.

According to Ms. Hartz, *Complicit!* extends the dialogue begun by Professor Drucker in *Sweet Dreams*: “Under her guidance, the project became a collaborative effort, and for the past two years, we have worked closely together along with Andrea Douglas, the Museum’s curator of collections and exhibitions, and two graduate students...each has had a major role in selecting artists and specific works, confirming loans, raising funds, and preparing the interpretive materials...It has been an honor to work with Johanna Drucker on *Complicit!* Her brilliance, professionalism, energy and dedication made us all look forward to every stage of its development. Dare I say that it was even fun? It is my hope that visitors to the exhibition will emerge with a fresh perspective on contemporary American culture and the art it has engendered as well as a sense of the creative complicity we enjoyed in bringing this exhibition to you” (Douglas et.al., 2006). Problems did exist during the development phase, the exhibition and its aftermath, and although *Complicit!* brought faculty from many disciplines to the Museum, it was considered by some as too pop-culture oriented.^{56 57} Reviews of the exhibition were positively inclined toward the innovative aspects of the exhibition and the works of art included. Art critic Michael Alexander, in the *Ablemarle*, a Charlottesville-based magazine, stated:” *Complicit!* made the argument that artists are engaged in a new studio-based but conceptually self-conscious dialogue with mass culture and draws on the enthusiasms of Pop and the intellectual reflection of Conceptualism. Jessica Dawson, in a review in *The Washington Post* (October 14, 2006), stated that *Complicit!* was a loaded accusation aimed at artists, gallery owners, collectors, and the public – art world participants all (but remarkably, omitting

⁵⁶ Correspondence with Jill Hartz, February 26, 2011.

⁵⁷ Ms. Hartz left her position at the University of Virginia Art Museum in 2008, however it should be noted that this had no impact on the interdisciplinary collaborations already undertaken under her direction.

museums) who are enjoying art-making that has come to represent consumerism. And a review in *The Chronicle of Higher Education* (September 8, 2006), a preeminent university-focused publication, remarked that the artists in *Complicit!* were committed to making works that provoke us to see mass culture differently through works that are seductive, engaging, visual forms as a way to shape perception.

An intriguing aspect of programming associated with *Complicit!* was *The Writer's Eye*. Established in 1986, *The Writer's Eye* is an annual literary competition which invites contestants from third grade through University students and beyond to create original works of poetry and prose inspired by the art in the Museum's collections and temporary exhibitions. The simple fact that *Complicit!* was exhibition of current relevancy to students of all ages provoked a strong response of 2,300 entries and resulted in a large portion of the selections for *The Writer's Eye*.

Both the exhibition and ancillary programs encouraged interaction via thought-provoking questions about the work's relation with mass media as part of the exhibition text, and embraced technology with a DVD, website presence, and podcast interviews with selected artists. Further collaborations were established at Charlottesville art galleries, Les Yeux du Monde and Second Street Gallery. At Les Yeux du Monde, the exhibition *Complicit! Codex* featured books and art by eight writers and artists including Professor Drucker. Second Street Gallery presented *Anna Gaskell: Everything that Rises*, the New York-based artist's first exhibition in central Virginia. The exhibition featured a video and photographic installation concerned with biography, narrative, memory, personal trauma and parental mortality. Programs included a gallery talk with Professor Drucker; a lecture by Peter Schjeldahl, art critic of *The New Yorker*; and a symposium, *Art Criticism Now*, featuring artists Kevin Everson and Ellen Sisto, whose work was in the exhibition, John Ravenal,

curator of modern and contemporary art at the Virginia Museum of Fine Arts, Paul Ryan, associate professor of art at Mary Baldwin College and art critic for *Artpapers*. The panel was moderated by Professor Drucker. Another panel discussion, Contemporary Art and Mass Culture, was held at the Gravity Lounge, Charlottesville. An educational brochure for middle and high school aged visitors included sections on remix media, derivative tales, unnaturalism, ultra artiface, extreme combines, identity ennui, and figuring a tradition, corresponding with sections within the exhibition. A related educational brochure, "Do-It-Yourself Challenge," offered suggestions for creating one's own Xtreme Combine with found objects, and a Remix Media artist book, altered with glue, stamps, paint, cuts, and other forms of collage. Questions posed in the various programs were: what is the identity and role of art in contemporary community life? how do we recognize it? who gives it value? what are the grounds on which works get define as art? and how can we differentiate between contemporary art and artifacts of media or mass production?

The exhibition was a conceptualization of the broader meaning of what constitutes art in the contemporary world while encouraging critical reflection. As such, it supported the University's professed spirit of free inquiry and, ironically, challenged the role of tradition-bound scholarship.

As an art museum at a large comprehensive research-oriented university, it has the opportunity for multifaceted exhibitions involving the scholarship of numerous faculty from academic disciplines. The exhibitions involving interdisciplinary collaboration cited are a cross-section of both innovative and traditional interpretations that articulated connections by engaging and challenging the University's audiences. Although the Museum never reneged on its commitment to art history scholarship, its pursuit of cutting-edge content was not universally appreciated.

Complicit! sought to break through boundaries of accepted artistic conventions to address a timely subject. The reactionary response constituted a missed opportunity, especially for today's students who enter the academe with knowledge of art gleaned, in many ways, from popular culture and technology that lead to new avenues of exploration and discovery. *Complicit!*, an attempt to create free, open, and highly intellectualized dialogue supported by interdisciplinary collaboration, was hampered by the discontent of a few.

Outcomes

According to Ms. Hartz, the University-wide support of interdisciplinarity did not necessarily include the Museum, as the University views support, not as a question of fulfilling its mission, but rather support for projects based on their own merits. In addition, the University wants interdisciplinary collaboration, but they do not reward it through additional funding or release time and faculty often chose not to participate unless they had a specific interest in the topic or were the exhibition curator. Furthermore, they indicated that there is a hierarchy among University faculty, achieving support is often the result of a power struggle, and the Museum must push its way into the process through the "sponsorship" of an academic department. Support for active collaboration is in terms of specific courses that are interdisciplinary in nature, but not for informal collaborations with faculty or interdisciplinary projects that are solely the domain of the Museum.

Ms. Hartz is currently the executive director of the Jordan Schnitzer Museum of Art at the University of Oregon, where she reports an entirely different scenario. When she arrived at the University of Oregon in 2009, the Museum had little connection to the University.⁵⁸ The Museum aligned itself with University priorities

⁵⁸ correspondence with Jill Hartz, February 27, 2011.

and by doing so, leveraged resources of staff and faculty time, and funding from new partners and sponsors. Working with a new leadership council, an advisory board consisting of faculty, administrators, students, collectors, business leaders, and major supporters, new mission, vision, and long-range plans were created. In a conscious effort to involve more diverse constituents, long-range planning, collections and public programs committees were formed; a new structure, in which the executive director reports jointly to the provost for internal affairs and academics and the vice president for University relations for external constituents, supports the revised mission. Notably, the University funded a new staff position to support academic collaboration and interdisciplinarity. Special exhibitions such as *Chris Jordan: Running the Numbers* and *Giuseppe Vasi's Rome: Lasting Impressions from the Age of the Grand Tour* have proven to be the most effective way to build involvement among the faculty and get administrative buy-in; exhibitions and associated programming have been selected and organized to deliberately do so. *Chris Jordan: Running the Numbers* focused on sustainability practices and dialogue, a key priority at the University of Oregon and in Oregon in general.⁵⁹ As part of the initiative, a student organization contributed a major outdoor sculpture piece made of recycled bottles. The University's director of sustainability participated in a three-person panel, along with a major independent sustainability advocate and the director of a recycling center. Solicited funding allowed the Museum to bring in a contemporary artist who worked with community groups, schools, University students, and others to create a forest composed of recycled materials as a way to raise awareness of the relationship between humans and the natural environment. And faculty in environmental science and environmental law used the exhibition in their course work. *Giuseppe Vasi's*

⁵⁹ Correspondence with Jill Hartz, July 14, 2011.

Rome advanced two of the University's "big ideas" – sustainable cities and Global Oregon. The partnerships developed across the campus, including the introduction of new technologies, resulted in the Provost's office donating \$162,000 to match funds raised by the Museum for the exhibition and programs.⁶⁰

According to Ms. Hartz, the University of Oregon administration sees the arts as critical to the academic mission, and without significant fiscal support from the University, the Museum could not realize such ambitious projects. Resulting support has been both project-based and has strengthened the Museum's infrastructure and staffing. The administration also gives the Museum great visibility and uses its programs as an example of what they would like the rest of the University to be doing in terms of interdisciplinarity.

Since Ms. Hartz' departure from the University of Virginia Art Museum, the Museum has returned to a more traditional art historical approach and the mission of the Museum has been revised as follows: "The University of Virginia Art Museum is dedicated to creating an environment in which the largest possible share of its diverse constituencies, including members of the University community and the general public, study and learn from the direct experience of works of art. The Museum promotes visual literacy as part of a broader, comprehensive education for all and seeks to enhance the visitors' perceptions and understanding of world cultures throughout history and art as an enduring human endeavor. To this end, the Museum shall acquire, preserve, study, exhibit, and interpret works of art of the highest quality in a variety of media that represent the world's cultures from earliest times to the present."⁶¹ Noticeably absent from the new mission statement is the consideration of

⁶⁰ Correspondence with Jill Hartz, July 14, 2011.

⁶¹ University of Virginia, Director of the University of Virginia Art Museum, Job Description. Online. Available [HTTP://www.virginia.edu/artmuseum/about_the_museum/index.php](http://www.virginia.edu/artmuseum/about_the_museum/index.php). Accessed December 8, 2011.

collaboration or interdisciplinarity. Significant consideration is given to temporary exhibitions that use the permanent collection, including a print gallery and an object study room. This is reflected in its recent in formalist-based temporary exhibitions such as *Excavating New Ground: American Art in the 1970s* and *From Classic to Romantic: British Art in an Age of Transition*. On a positive note, the University Art Museum recently added the position of Academic Liaison to the staff, a position similar to those at other university art museums as discussed in Chapter 5.

Chapter 9

Case Study: The Joel and Lila Harnett Museum of Art, University of Richmond

The Joel and Lila Harnett Museum of Art at the University of Richmond is an example of an art museum at a mid-size private comprehensive university. It is also an exemplary case of sustained and innovative interdisciplinary collaboration. The relationships between the Museum and academic programs are symbiotic, with each contributing to the success of the others through exhibitions and programs. The institutional structure of the University is appreciative of interdisciplinary collaboration, but not consistently supportive. Fiscal support and faculty release time, when given, contribute to the success of interdisciplinary collaboration; however, interdisciplinary collaboration continues despite a lack of tangible support.

Institutional Overview

The University of Richmond is a private institution located in Richmond, the capital of the Commonwealth of Virginia (population 204,200 within the city limits, 1,232,000 in the greater metropolitan area, median age 34) and the capital of the Confederate States of America from 1861-65. Richmond is located at the highest navigable site of the James River, Virginia's first transportation thoroughfare, and was first settled by English colonists from Jamestown in 1609. The city is less than 100 miles south of Washington, D.C., and 70 miles east of Norfolk, home of the U.S. Navy Fleet Forces Command and Naval Ship Yard. Richmond's economic base is driven primarily by law, finance, and government, and is the home of five Fortune 500 companies. It is also the site of Virginia Commonwealth University and a number of museums and attractions including the Virginia Museum of Fine Arts, Virginia Historical Society, and the Museum of the Confederacy.

The University of Richmond is the parent institution of the School of Arts & Sciences, which is central to the University's liberal tradition, the School of Business,

and the School of Continuing Studies (non-traditional students). Undergraduate degrees are offered in nearly 60 majors and concentrations ranging from art history and Classical civilizations to computer science and neuroscience to accounting and management. Undergraduate enrollment is approximately 3,000, and graduate enrollment, including the School of Law, is approximately 1,300. The University has 379 faculty members, and a teaching ratio of 9:1.

The mission of the University of Richmond is “to sustain a collaborative learning and research community that supports the personal development of its members and the creation of new knowledge. A Richmond education prepares students to live lives of purpose, thoughtful inquiry, and responsible leadership in a global and pluralistic society.”⁶²

A critical component of a University of Richmond education is the first year core course, required for all students, held over two semesters, taught by faculty from every department and school at the University, and with the following goals: “developing students’ ability to read, think, speak, and write; to enlarge their understanding of the diverse ways in which thinkers and writers have sought meaning in human experience; and to establish a foundation for University-wide conversation on serious issues.”⁶³ Among the many topics addressed are the importance of culture on our lives, with readings from multiple historical periods and cultures. The syllabus for the core course states:” The fact that a great variety of disciplines will approach the common material in different ways should enrich our conversations about that material...This is a demanding course; but also a rewarding and enjoyable one. It is designed to stretch you intellectually and conceptually and thus provide you a solid

⁶² University of Richmond Mission Statement. Online. Available [HTTP://president.richmond.edu/mission](http://president.richmond.edu/mission). Accessed December 10, 2005.

⁶³ University of Richmond First Year Curriculum. Online. Available [HTTP://core.richmond.edu](http://core.richmond.edu). Accessed December 10, 2005.

foundation both for further study at the University and for reflective living after graduation.”⁶⁴ Further requirements include attendance at visual and performing arts productions, including exhibitions at the Joel and Lila Harnett Museum of Art of Art, the Lora Robins Gallery of Design from Nature, and the Joel and Lila Harnett Print Study Center. In remarks following one such presentation, Kathy Panoff, executive director of the Modlin Center for the Arts, addressed the faculty and museum staff participants as creating a “perfect interdisciplinary presentation.”⁶⁵ This first-year course certainly informs the University’s commitment to interdisciplinary collaboration and, in turn, the faculty’s willingness to participate in projects initiated by the Museum.

Art Museum Overview

The University of Richmond Museums (figure 9.1) is comprised of the Joel and Lila Harnett Museum of Art of Art, the Joel and Lila Harnett Print Study Center, and the Lora Robins Gallery of Design from Nature. The Museums have a staff of eight, including an executive director, deputy director and curator of exhibitions, and curator of collections. The collections of the Joel and Lila Harnett Museum of Art of Art and Print Study Center include objects in the categories of American and European art and works on paper. The Museums have 4,000 square feet of public galleries and mount approximately 12 rotating exhibitions each year.

⁶⁴ University of Richmond CORE 101-102:Exploring Human Experience, 2006-2007. Documents provided by the University of Richmond, December 2005.

⁶⁵ Correspondence with Elizabeth Schlatter, Deputy Director, University of Richmond Museums, October 10, 2006.



Figure 9.1

In concert with the University mission and the first year core course, the Museums' activities "complement and support the educational mission...by being integrated with the University's academic and curricular programs and utilizing student, faculty, and staff involvement."⁶⁶ Imbedded in both mission statements, although not specified, is the concept of interdisciplinarity.

The focus of this case study is the Joel and Lila Harnett Museum of Art (figure 9.1). The Museum of Art was formed in 1968 and moved in 1996 to the George M. Modlin Center for the Arts, a multi-disciplinary facility which also houses theatres and performing art spaces. The mission specific to the Harnett Museum "is to be a forum for the visual arts from various times and cultures. This is accomplished by bringing outstanding national and international art to campus, shaping, preserving, and interpreting a permanent collection that supports exhibitions, teaching, and research, and offering audiences diverse opportunities to experience art."⁶⁷

⁶⁶ University of Richmond Museums Mission Statement. Online. Available [HTTP://museums.richmond.edu](http://museums.richmond.edu). Accessed December 10, 2005.

⁶⁷ Ibid.

Summary of Interviews

Meetings were held at the Museums on October 1, 2007 with Richard Waller, executive director of the museums; Elizabeth Schlatter, deputy director and curator of exhibitions; Andrew Newcomb, Dean of the School of Arts and Sciences; Kathy Panoff, executive director of the Modlin Center of the Arts; Joseph Troncale, associate professor of Russian, and Jennifer Cable, associate professor of music. Ms. Panoff, Dr. Troncale, and Dr. Cable have all worked on collaborative initiatives with the Museums.

Dr. Newcomb, dean of one of the five schools of the University of Richmond, is a proponent of providing academic opportunities that enhance students' skills with methodology that crosses disciplinary boundaries; singular tools, he expounds, are not adequate for students facing today's world and the multiplicity of career changes they can anticipate. As he stated, although students need a foundation that supports critical thinking, programs that cross boundaries are powerful. Dr. Newcomb, who oversees the Museums, also subscribes to the management philosophy of hiring good people and letting them do their jobs; further, Dr. Newcomb believes bestowing faculty status on museum personnel is important for collaboration with other faculty. To this end, he supports the varied directions of the Museums, their pursuit of interdisciplinary collaborative projects with diverse faculty, and their partnerships within the Modlin Center for the Arts, which, in addition to the Harnett Museum of Art and the Print Study Center, also houses the art history, studio art, theatre, and dance programs. Dr. Newcomb was particularly proud of the Museums' involvement with the University's first year common core course with its "great books" approach taught by more than 40 faculty members from across disciplines. The extracurricular components of the

course include ancillary programs, some conducted by student docents, which show impact and further afford a positive experience for University freshmen.

Although Dr. Newcomb believes the sciences have been more at the forefront of interdisciplinary teaching, Kathy Panoff contends that the arts, at their core, are collaborative in nature and have a culture of working together that needs to be built throughout the academy. The arts programs in the Modlin Center for the Arts work together for many cross-disciplinary programs, according to Ms. Panoff, who believes geography helps to create success but a willingness to collaborate is not simply one of proximity. She did voice the opinion that intentional collaboration that is driven by the arts is not serendipity - it must be deliberate. Dr. Cable likewise believes that those in the arts have always thought that the arts give insight into various topics; now, the university must establish a culture of interdisciplinary, achieved, in part, by doing more and more often. And she would like to see more interest outside of the arts for this type of dynamic, engaging, and thought-provoking programming. According to Dr. Cable, museum exhibitions are catalysts for creating connections where there is already a basis for the research. She also urged the pooling of resources, although this collaboration by affiliation must be differentiated from true academic collaboration when individual faculty members work together but give expertise and insights through their disciplines. One of the challenges she perceives is that the system of planning events, programs, and academic initiatives can be a victim of scheduling and that it is often complacently assumed that collaboration takes place. Dr. Troncale implied that collaboration requires people who have a fundamental commitment to interdisciplinarity. Further, he believes interdisciplinarity must be sensitively cultivated, as it is not part of most peoples' "comfort zone." Once established,

according to Dr. Troncale, collaboration requires give-and-take and must be subjected to constructive criticism.

Interdisciplinarity and Collaboration

The University of Richmond Museums have undertaken a number of collaborations over the past several years, bolstering its obligation to exhibitions and programs of interdisciplinary relevance. *77 Dances: Japanese Calligraphy by Poets, Monks, and Scholars, 1568-1868*; *Artist at Work: The Art and Commerce of J.J. Lankes*; *“Of Human Bondage”: Etchings by John Sloan Illustrating W. Somerset Maugham’s Novel*; *News of the Colonies: Prints, Maps, and Perceptions of the New World*; *Native Plants of Virginia: Selections from the University of Richmond Herbarium*, and *The Sacred and the Sensuous: Hindu Art from the Collection*. *77 Dances* (figure 9.2), 2006, featured hanging scrolls, fan paintings, albums, poem cards, and ceramics that examined the flowering of the art of writing during Japan’s early modern period. The exhibition was curated by a professor of humanities and art history; interdisciplinary programming included calligraphy, dances, tea ceremonies, puppet and Haiku workshops, and lectures.⁶⁸



Figure 9.2

⁶⁸ According to a media release issued by the Joel and Lila Harnett Museum of Art of Art, the exhibition communicated the traditional belief that freedom of the brush was a revelation of oneself within the highest of all forms of art and created during the Momoyama and Edo periods. *77 Dances: Japanese Calligraphy by Poets, Monks, and Scholars, 1568-1868*, University of Richmond, September 20, 2006.

Artist at Work and “*Of Human Bondage*” were collaborations with the University’s department of English that utilized the collection of the Joel and Lila Harnett Print Study Center.⁶⁹ *News of the Colonies*, an exhibition commemorating the 400th anniversary of the founding of Jamestown in 1607, featured maps, prints, and books from 1590 through 1690 that depicted the European encounter with the new world and its indigenous peoples, including engravings by Theodor de Bry that are among the earliest Western depictions of the native peoples of the Americas. Collaboration took place in the form of performances by University of Richmond faculty and guest artists featuring English music from the time of the Jamestown settlement. Also in commemoration of the 400th anniversary of the founding of Jamestown was the exhibition *Native Plants of Virginia*, coordinated in collaboration with W. John Hayden, Professor of Biology and Curator of the University Herbarium, which contains approximately 20,000 specimens. The exhibition included specimens, photographs, and botanical illustrations of the native plants of Virginia – forest trees, shrubs, vines, wildflowers, weeds, and medicinal plants. *The Sacred and the Sensuous* was a summer research project with Waller and art history student Kristen Malanoski, explored three primary themes: the family of Shiva, the elephant in Hinduism, and the avatars of Vishnu. According to Malanoski, much of the art focused on narratives that relate to Hindu deities, and her research involved consultation with faculty experts from the departments of history and religion.⁷⁰

These exhibitions clearly reveal the commitment of the Joel and Lila Harnett Museum of Art to interdisciplinary collaboration and innovative exhibitions that serve

⁶⁹ J.J. Lankes (American, 1884-1960) was best known as an illustrator of books, periodicals, bookplates, and greeting cards, as well as woodcut prints of landscapes, natural objects, and buildings. The etchings by John Sloan were created as illustrations for a 1937 publication of Maugham’s 1915 novel.

⁷⁰ Interview with Kristen Malanowski published in *Artes Liberales, The Newsletter of the Liberal Arts*, University of Richmond School of Arts & Sciences, Fall 2007.

all University academic programs. Fundamental to the endeavor was thoughtful analysis and comprehensible articulation of mutual educational goals for exhibitions to communicate ideas and construct meaning. By going beyond fact to inquiry, the exhibitions cited support the missions of both the University and the Museum.

The Space of Freedom: Apartment Exhibitions in Leningrad, 1964-1986

During the interview process, Dr. Troncale, along with Mr. Waller and Ms. Schlatter, spoke at length about the exhibition *The Space of Freedom: Apartment Exhibitions in Leningrad, 1964-1986*, and ancillary programs on which they collaborated. Although they had previously worked together on programming, this was the first exhibition on which they collaborated. The exhibition, held from September until December 2006, featured more than 40 works of art created during the time when the Soviet government attempted to eradicate all art that did not conform to the government's edicts. Dr. Troncale served as exhibition curator, along with Evgeny Orlov, Director of the Museum of Nonconformist Art, and Sergei Kovalsky, President of the Pushkinskaya-10 Art Centre in St. Petersburg (formerly Leningrad). Other faculty involved were Dr. Amy Howard, Associate Director of the University's Center for Civic Engagement, and Reed West, Associate Professor of Theatre, who designed and supervised the fabrication of the apartment structure at the Harnett Museum.

The exhibition featured work by Russian artists who, beginning in 1964, exhibited their work in communal apartments for periods as short as a few hours, where as many as a thousand people would visit. The result for the artists for these acts of free expression was suppression, imprisonment, or death. The exhibition at the Harnett Museum focused on both the art shown in such exhibitions and the communal apartment exhibitions themselves within the context of Soviet-era Russian history. Art

from the collection of the Museum of Nonconformist Art was displayed in a recreated Soviet communal apartment (figure 7.3), with furnishings typical of an artist's home during the 1970s, purposely setting them within the context in which the works were first created and exhibited.⁷¹

According to Richard Waller in the director's forward to the exhibition catalogue, this was the first such recreated installation outside of Russia; the art included in the exhibition was a representative sample of work that was displayed at apartment exhibitions in Russia, but had never been exhibited together.



Figure 9.3

⁷¹ According to Sergei Kovalsky in the essay "Apartment Exhibitions of Underground Russian Avant-Garde Art," published in the exhibition catalogue, nonconformist artists in Soviet Russia were not officially recognized as artists, as they refused to adhere to Socialist Realism, the style advocated by the Soviet government, and, as such, were black-listed and watched by a KGB department that monitored ideologically subversive activities. Nonconformist art included Neo-Expressionism, Modernism, and Neoclassical styles. *The Space of Freedom: Apartment Exhibitions in Leningrad, 1964-86*, Richmond: University of Richmond, 2006, 11-12.

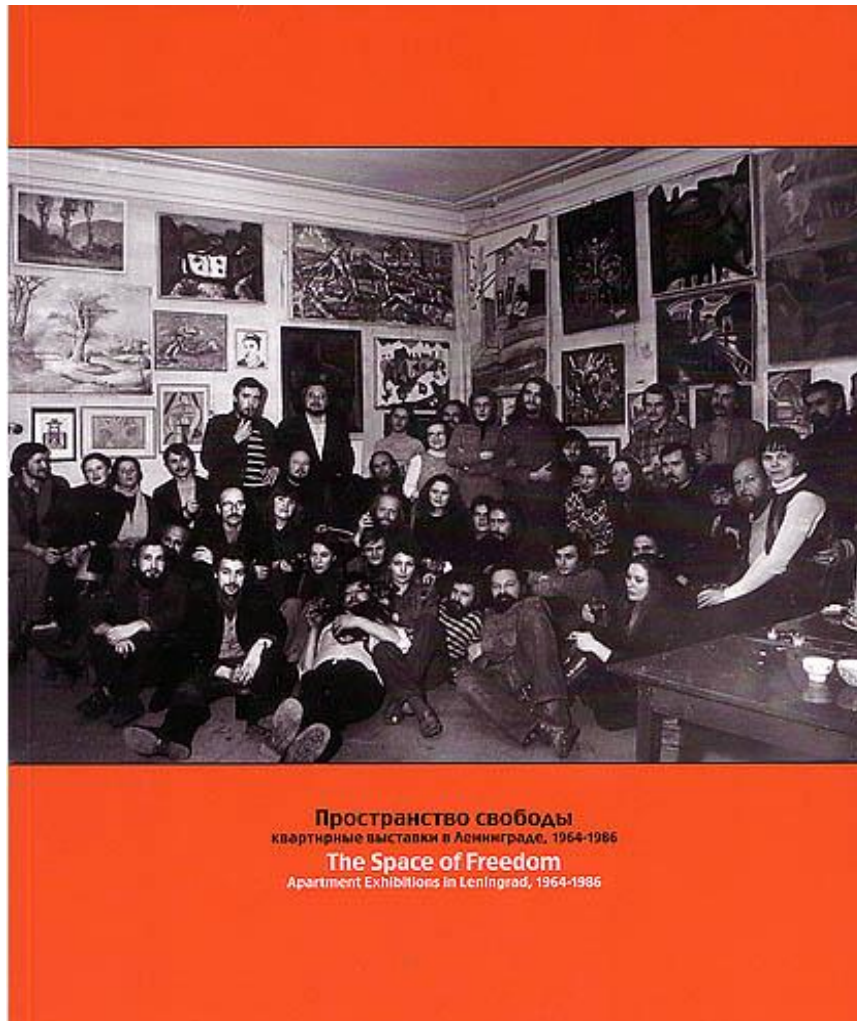


Figure 9.4

Dr. Troncale, in the essay “The Space of Freedom,” published in the exhibition catalogue (figure 7.4), reflected on the exhibition technique and design:

“The exhibition *The Space of Freedom: Apartment Exhibitions in Leningrad, 1964-1986* invites visitors directly into the carefully re-created interior of a Soviet communal apartment. Within the kind of environment where the paintings first breathed freely, visitors have the opportunity to experience works by unofficial artists of the Soviet era who boldly executed and exhibited art that did not conform to the ideological prescriptions of the Communist Party of the Soviet Union. These artists had to substitute the private space of their apartments for the public space controlled and denied

them by the Party. Planning and staging these exhibitions, the artists defied the cultural impositions of an authoritarian regime that repeatedly demonstrated its resolve to suppress them...Exhibiting their paintings together, collectively, in communal apartments, the artists changed the nature of the space they lived in. *The Space of Freedom* recalls and dramatizes the reconfiguration of the communal apartment not as a space of confinement, but as it became a space of freedom in the hands of free creative artists who exhibited there...The exhibitions became a venue to see and discuss each other's work, enjoy the camaraderie and encouragement of their peers, and plan their future" (Troncale 2006:27).

At the University of Richmond, *The Space of Freedom* drew in a total audience of more than 2,500 visitors, including attendance at lectures: "The Creative Act as Unwitting Dissent in Soviet Underground Art," given by Dr. Troncale, "Creating a Space of Freedom in Soviet Russia," by Mr. Orlov and Dr. Troncale, and again with "An Oasis in a Desert of Collapse: Pushkin 10 Continues the Struggle for Free Expression," part of the Center for Civic Engagement lunchtime series. The exhibition was later exhibited at the Faulconer Gallery at Grinnell College, Iowa (March – April 2007), and the Samek Art Gallery at Bucknell University, Pennsylvania (October – December 2008).

The Space of Freedom is an example of a successful interdisciplinary collaboration, innovative exhibition, and engaging programs generated by the Harnett Museum of Art. According to Ms. Schlatter, such a project required the vision of a faculty member to flesh out the concept, and the exhibition could not have happened without Dr. Troncale's scholarship and contacts in Russia. The collaboration was somewhat confused by the fact that there were more project managers than content

collaborators, as well as issues of shipping and storage from Russia and between venues. The initiative did receive tangible support from the University administration in the form of cash for travel and expenses, additional resources, and reassignment time, based on its interdisciplinary concept, creativity, collaboration, and its potential impact on students, including on-line information and the use of the exhibition catalogue as a textbook for classes.⁷² Additional support was received from the University festival of literature and the arts, the cultural affairs committee, and an endowed arts fund.

According to Ms. Schlatter, the Museum did receive administrative recognition for *The Space of Freedom* (essentially, “thank you” and a hardy handshake; when asked, none of the subject museums could produce letters of commendation or appreciation from the university administration). Collaborative endeavors involving students get the most attention from the University administration, however, including those involving undergraduate research. One such effort was thesis research done by a student majoring in both biology and the Classics, who is combining technology and art history to research an Egyptian mummy from the collection that involved a partnership with the Virginia Museum of Fine Arts.

The conceptual depth of *The Space of Freedom* required cooperation with numerous departments at the University of Richmond and the exhibition was strengthened by their participation. *The Space of Freedom* is an example of interdisciplinary collaboration that can give insight into creativity, history, and the human spirit, while being a forum for ideas and discourse. It was also a warning of the dangers of censorship and suppression of the arts.

⁷² The exhibition catalogue *The Space of Freedom* is also an important documentation of non-conformist art during the Soviet regime. Other scholarly publications on this topic are primarily in the form of journal articles.

Outcomes

The most significant sign of the Museums' success in interdisciplinary collaboration is subsequent plans for new projects, although the University is providing release time and/or fiscal support on a case-by-case basis. An example of this continuation is the *Pilgrimage and Faith: Buddhism, Christianity, and Islam*, 2011, organized by the Iris and B. Gerald Cantor Art Museum, College of the Holy Cross (Worcester, Massachusetts). The exhibition focused on fundamental issues of the three religions and the shared practices of pilgrimage - the quest for spiritual healing, atonement, enlightenment, and transformation. Central to this context is how art recreates the pilgrimage tradition, interpreted through more than 75 objects dating from the 12th century to the present (figures 9.4, 9.5).



Figure 9.5



Figure 9.6

The exhibition and programs not only incorporated different approaches to subject matter and crossed disciplinary boundaries, it also traversed institutional and geographic limits, as it involved museum staff and faculty the University of Richmond, College of the Holy Cross, Virginia Commonwealth University, and New

York University. Programming at the Harnett Museum of Art involved faculty from the Classics, English, religion, art and art history, theatre and dance, and the chaplain's office, and was incorporated into the University of Richmond's first-year seminar, with support from the University's cultural affairs committee and an endowed arts fund.

The interdisciplinary exhibitions and programs at the Joel and Lila Harnett Museum of Art at the University of Richmond, ranging from a multi-year scholarly endeavor involving international travel and dialogue to an undergraduate summer research project, resulted from an on-going commitment to collaboration among colleagues. The institutional factors for recent interdisciplinary collaborations have included budget adjustment, but not as much monetary support as hoped for. According to Ms. Schlatter, the main factor in having a collaborative project work is buy-in from individual professors. The Museum then works one-on-one with the faculty member to make sure the exhibition plans have evolved along the lines of what was originally discussed and what is done to make the project come to fruition. As she stated, "But really, it's that sitting down with professors and explaining what we'd like to do, listening to their suggestions, then working together to get projects that help us all."⁷³

The rewards of exhibitions such as *The Space of Freedom* is that critical questions are crafted that establish communication between and among academic disciplines and hierarchies. Through the encouragement of the University of Richmond's administration, the richness of the collections of the Joel and Lila Harnett Museum of Art, and the dedication of the Museum staff and University faculty constitutes admirable, synergetic collaborations can be sustained over time.

⁷³ Correspondence with Elizabeth Schlatter, July 11, 2011.

Recognition of both responsibilities and opportunities is integral to the development of interdisciplinary collaboration that is recognized and supported on an institutional level. The Joel and Lila Harnett Museum of Art is a model for what can be accomplished. It remains for interdisciplinary collaboration to become institutionalized at the University of Richmond.

Chapter 10

Case Study: The Philip and Muriel Berman Museum of Art, Ursinus College

The Philip and Muriel Berman Museum of Art at Ursinus College is an example of a university art museum with a cooperative attitude that thrives in an atmosphere of academic inclusion. The relationships between the Museum and academic programs is one in which the museum supports the curricula through exhibitions and programs. The institutional structure of the University is appreciative of interdisciplinary cooperation. The small size of the faculty does facilitate cooperative programming, as it is a university where “everybody knows your name.” While cooperation in programming is expected, there is no evidence of support being extended to interdisciplinary collaboration on exhibitions. A further impediment to interdisciplinary collaboration is the small staff and, thus, limited time to devote to interdisciplinary collaboration.

Institutional Overview:

Ursinus College is a private liberal arts institution located in Collegeville, Pennsylvania (population 5,100), a small town 28 miles from Philadelphia. Collegeville is sited on land purchased by William Penn in 1684, and in 1728 was by released by Delaware Indians for "two guns, six coats, six blankets, six duffel match coats, and four kettles."⁷⁴ It is now a college town with supporting local businesses; pharmaceutical plants are located nearby, but represent the only major industry in the immediate area.

Ursinus College was founded in 1869 as a result of religious debate within the German Reformed Church, and in support of traditional “low church” style of a plain and simple worship. The College is named for Zacharias Ursinus, a 16th Century

⁷⁴ History of Collegeville, Pennsylvania. Online. Available HTTP://www.collegeville-pa.gov. Accessed October 15, 2009.

academic and theologian from Heidelberg, Germany, whose *Heidelberg Catechism* was defined by the spirit of egalitarianism, unpretentiousness, humbleness and frugality. The College's current mission is to "enable students to become independent, responsible, and thoughtful individuals through a program of liberal education. That education prepares them to live creatively and usefully, and to provide leadership for their society in an interdependent world."⁷⁵ Originally for men only, the College admitted its first women students in 1880. Today, the College enrolls 1,750 undergraduates in 27 majors and 52 minor programs; the College does not offer graduate programs. The student to faculty ratio is 12:1. The curriculum is based on a liberal studies core which includes an interdisciplinary common intellectual experience for first-year students, an in-depth study of a major field, and independent learning experiences.

Art Museum Overview

The Philip and Muriel Berman Museum of Art (figure 7.9) supports the educational goals of Ursinus College, whose educational philosophy encourages students to think for themselves, so that they may become mature, responsible independent adults in an interdependent world.⁷⁶ The Berman Museum is housed in the historic 1921 Memorial Library; the Museum underwent a \$4 million expansion and renovation in 2010.

The Museum has a staff of four including an executive director, collections manager, and associate director for education who is also assistant professor of art history. The collection focuses on 19th and 20th century American and European art, and includes more than 1,500 prints. The collection also features Pennsylvania Dutch folk art, Japanese prints, and more than 40 sculptures placed throughout the campus.

⁷⁵ Ursinus College Mission Statement. Online. Available HTTP://www.ursinus.edu. Accessed October 15, 2009.

⁷⁶ Ibid.

The mission of the museum is to foster an understanding of the place of the visual arts in a liberal education.⁷⁷ The Museum was established through the philanthropy of Ursinus alumnus Philip Berman and his wife, Muriel, with the gift of contemporary sculpture, American paintings, Japanese woodblock prints, and works on paper representing artists from the 15th through the 20th centuries, encompassing such artists as Cézanne, Leger, Rauschenberg, Warhol, and Gilot. Since that time, the museum has expanded its collection to include Pennsylvania German art and artifacts, Southeast Asian ceramics and textiles, and the works of English sculptor Lynn Chadwick. The Berman Museum also holds an important outdoor collection of contemporary sculpture sited throughout the campus grounds. The Berman Museum is housed in the building that was originally Alumni Memorial Library, built in 1921. The facility was expanded and renovated as the newly-founded Berman Museum of Art, which opened in 1989 (figure 10.1).



Figure 10.1

On its 10th anniversary in 1999, it was acknowledged that the Berman Museum has become part of a redefinition of liberal learning and enriching learning at

⁷⁷ The Philip and Muriel Berman Museum of Art Mission Statement. Online. Available [HTTP://www.ursinus.edu/berman](http://www.ursinus.edu/berman). Accessed October 15, 2009.

the College. As stated by patron Muriel Berman, "...People looking for a college education are looking for a fuller life...more meaningful...art plays a part in every facet of life, regardless of the discipline at school or their profession after they get out of college. This is what going to college and learning is all about" (Greenberg 1999:6-7). The Museum expanded again in 2010 with the Henry W. & June Pfeiffer Wing and the celebration of the Museum's 20th anniversary.

Summary of Interviews

Interviews with Museum Director Lisa Tremper Hanover were held via telephone over several days in 2007 and on the Ursinus campus on October 23, 2010.⁷⁸ Telephone and e-mail interviews were also held with Susan Shifrin, associate director for education. During the campus interview, Ms. Hanover stressed that the Ursinus faculty is aware of the museum's role in a liberal arts education. Quoting from the article "Transforming the Campus: A Museum's First Decade," written on the occasion of the Museum's 10th anniversary, she said: "Professors are increasingly understanding the Berman's vision for the museum, using the museum as an educational resource, as a way to explore relationships between the visual arts and written word, and, in the sciences, to explore shape and form. We have linked exhibits to sports events like Russian world class wrestling, and to liberal studies seminars" (Greenberg 1999:7). Use of the Museum by faculty includes Spanish conversation and composition, Latin American culture, and creative writing, in which students wrote ekphrastic poems based on the art of Franoise Gilot. Art historian Pamela Potter-Hennessey, a member of the Ursinus faculty also quoted in the 10th anniversary article, believes the Berman Museum is an indispensable resource for the College's students: "Art is central to the definition of a liberal arts college. I believe art can be used in an

⁷⁸ Ms. Hanover has since resigned her position at Ursinus College to become Director of the Michener Museum of Art.

interdisciplinary way, as a vehicle to discuss a multitude of topics, historical or political issues. Not only is art an important component of a liberal arts education, but it is a useful tool for people other than art historians” (Greenberg 1999:7).

The Berman Museum staff actively works with the faculty to incorporate the visual literacy initiatives of the College into the everyday lives of its constituents, “integrating the acts of looking at and thinking critically about art and material culture into the basic arsenal of tools on which we as cultural participants rely to navigate our daily lives.”⁷⁹ To facilitate this process, the Museum has established an Educational Advisory Group, comprised of Museum staff, College faculty, students, and community teachers. Among the academic disciplines represented are faculty from art, biology, English, history, math, media and communications, politics, and theater, as well as representatives from the library’s reference staff and instructional technology. Ms. Shifrin also noted that there are certain individuals among the faculty who use the Museum spaces and exhibitions for their courses on a regular basis. The most frequent use is by faculty from art, English, modern languages, theatre and dance. According to Ms. Shifrin, one creative writing professor not only takes advantage of specific exhibitions, she also uses the building itself as spaces of inquiry and self-examination for her writing students, and a theater professor has his students create monologues in response to what they see installed on the Museum walls.

According to both Ms. Hanover and Ms. Shifrin, one of the Berman Museum’s university-wide achievements is its involvement in the Common Intellectual Experience (CIE), a cross-disciplinary two-semester core curriculum course taken by all freshmen at Ursinus College. Every year since 2002, it has been a priority to integrate the Museum’s permanent collections, exhibitions, and

⁷⁹ Berman Museum documents, 2010. Provided by Ursinus College.

programming into the curriculum through interface with the CIE. In 2006, the CIE syllabus included for the first time a faculty-approved, mandatory unit that incorporated a traveling exhibition of Rodin's sculpture on exhibit in the Berman Museum. In 2008, the faculty again approved the official inclusion in the CIE syllabus of the traveling photography exhibition, *Beggars and Choosers: Motherhood is NOT a Class Privilege in America*, curated by American historian Rickie Solinger (figures 10.2, 10.3). According to the faculty coordinator of the CIE, the photography section was "a big hit."⁸⁰ Most faculty assigned students to see the exhibition, either individually or as class sections, and then had them consider the question of motherhood either from a civil rights perspective or a Marxist perspective. Ms. Hanover stated that this was eye-opening for many students as they wrestled with the idea of what avenues to motherhood they considered to be proper, and how an individual problem becomes an issue of economics and freedom for society as a whole. Twenty-seven of the 30 class sections took advantage of this opportunity.



Figure 10.2



Figure 10.3

⁸⁰ Interview with Lisa Hanover, December 2, 2009.

More recently, the Berman installed the sculpture series *Presenting Enkidu, Re-presenting the Epic of Gilgamesh*, by Philadelphia artist Joe Mooney. Monumental steel sculptures interpret the *Epic of Gilgamesh*, the book that all Ursinus students are reading for their first Common Intellectual Experience (CIE) class in the Fall 2011 semester. According to Ms. Hanover, the artist's monumental steel and stainless-steel sculptures capture the weight and drama of this story of the ancient Sumerian superhero Gilgamesh and his companion Enkidu (figure 10.4).



Figure 10.4

Ms. Hanover also talked at length about the Berman's Student Curatorial Initiative, an intensive two-semester, three-course arc, co-sponsored by the art department, culminating with the student curating and installing an exhibition in the Museum. Prior to this initiative, the Berman Museum had an informal protocol for responding to students who were interested in curating exhibitions in the Museum; most of these students were already working in the Museum as volunteers or student employees. According to Ms. Shifrin, they felt a more formalized and broad-based program would reach out to students across the disciplines who had a genuine interest

in and serious commitment to doing curatorial work. The first offering, in 2008, brought applications from across the disciplines, with the award going to a student majoring in both art history and business, who curated an exhibition using the display and pedagogical methodologies of Albert Barnes and John Dewey to examine works from the permanent collection.

While visiting the Ursinus campus in October 2010, Ms. Hanover spoke of the recently unveiled renovations to the Museum, including a gallery in a new wing with open storage, a library, a lounge, and a print study room. The new wing was specifically envisioned as a forum for the permanent collection, as a space that offers curatorial opportunities, and as a discreet gallery for small interpretive exercises to showcase the curatorial efforts of students and faculty, and an open storage area for works from the permanent collection with an adjoining lounge. Ms. Hanover stated that faculty and students alike are “wowed” by the spaces and there are on-going discussions of how these spaces might be used on a regular basis to support courses. Another aspect of the renovation is the construction of a dedicated lecture hall that provides faculty with the opportunity to teach from the collections and exhibitions in a controlled environment without the busy nature of public galleries.

Interdisciplinarity and Collaboration

The Berman Museum of Art contributes to and enhances the academic experience by presenting exhibitions and programs that “integrate visual culture past and present and the development of critical viewing skills.”⁸¹ To this end, the Berman Museum of Art also features a regular program of changing exhibitions, lectures, gallery talks, symposia, and catalogues intended to complement and interpret the installations and the educational goals of the College as a whole. An example of the

⁸¹ Berman Museum documents, 2010. Provided by Ursinus College.

interdisciplinary programming initiated by the Berman Museum was *Begging, Borrowing, and ... Stealing? Artistic Appropriation in the Age of Litigation*. The program of roundtable discussions and workshops explored the complexities, ambiguities, ambivalences, and disagreements of what constitutes fair use and free expression when art-making and law-making collide.

Periodically, the Museum's exhibitions and spaces become more thoroughly integrated into the curriculum of a particular course, as with an art course, "Media, Time, Place." According to Ms. Shifrin, students were asked to consider the normative conditions under which art works are displayed and to try and alter that experience for viewers by challenging accepted norms. The project aims to facilitate students' experience with historical works not of their generation, to provide students with first-hand knowledge of the mechanisms of curatorial display, and to create a dialogue between objects as 'the message' rather than have all intended meaning be conveyed through a single work. The students designed and constructed pedestals and other kinds of displays for the objects they selected from the permanent collection that were required to both properly support the objects and to invite interpretation through the juxtaposition of objects (Berman Museum Art Education Report, 2009).

The exhibitions at the Berman Museum of Art are aesthetically, historically, and thematically relevant to the liberal arts. As such, they provide important opportunities, information, and visual evidence for all constituents of Ursinus College. Associated programs are creative in their approach and provide activities that further the academic experience. Together, they bolster the cooperative and collegial objectives of the Museum.

Drawing the Curtain

During the on-campus interviews with Ms. Hanover and subsequent conversations with Ms. Shifrin, the collaborative success of the 2009 exhibition *Drawing the Curtain* was discussed (figure 10.5). Building on a semester's research, writing, and discussions about the theoretical and historical underpinnings of censorship by six art department majors, the exhibition was co-curated the Ms. Shifrin and Deborah Barkun, Assistant Professor of Art History. The exhibition and project as a whole generated substantial interest both on and off the campus, ranging from the supportive responses of Ursinus Board members to the positive and thoughtful musings of alumni (Berman Museum Art Education Report, 2009). In conjunction with the exhibition, a symposium on issues relating to freedom of speech, civil rights, and censorship featured keynote speaker H. Louis Sirkin, a renowned First Amendment and civil rights attorney.⁸²



Figure 10.5

⁸² Among Mr. Sirkin's clients were *Hustler* publisher Larry Flynt, and Dennis Barrie and the Cincinnati Contemporary Arts Center, brought to trial on obscenity charges for exhibiting works by photographer Robert Mapplethorpe.

Symposium panelists addressed issues of censorship in the arts and museums, and the impact of court decisions on issues of censorship. Also as part of the symposium, Ursinus students from across the disciplines presented work and work-in-progress addressing issues of censorship. During the run of the exhibition, *Drawing the Curtain* was integrated into the curriculum of classes in art, history, and English, and drew students from the Common Intellectual Experience program. Although the exhibition was a collaborative venture with the art history department, reflective of a more traditional approach, the concept of the exhibition was innovative and cross-disciplinary in its approach, covering politics, literature, and art, and the role of censorship in society.

Outcomes and Conclusions

The majority of interdisciplinary collaborations of the Berman Museum of Art are in the form of cooperative programming that facilitates a deeper understanding of complex issues and ideas. According to Ms. Hanover, as a small college, they are able to cut through a lot of bureaucracy and communicate with faculty across the curriculum, and create opportunities and models for using objects in their teaching. The Berman Museum of Art is renowned for its innovative educational programming and has had great success in bringing in exhibitions that underscore the role of art. This is achieved by addressing specific curricular goals and integrating the collections and exhibitions into the Common Intellectual Experience. While this is to be commended, much opportunity exists to expand collaboration to the curatorial process of exhibitions. *Drawing the Curtain* advanced the approach to collaboration at the Berman Museum that should be a catalyst for future interdisciplinary collaborations. Given the accessibility of faculty, the interdisciplinary nature of the liberal arts, and

the sense of cooperation that pervades the Berman Museum, this is decidedly achievable.

Chapter 11

Conclusion

In the previous chapters, I have examined the various aspects of interdisciplinary collaboration as it currently exists at university art museums in the United States. In this chapter, I will summarize what relationships, if any, exist between academic programs and art museums at universities. I will reflect on the initial question posed in this study, analyze what is in place that makes collaboration thrive, and what are real and perceived barriers to collaborative initiatives.⁸³ By doing so, I will unveil the key factors that determine the success of interdisciplinary collaboration between the university art museum and diverse academic programs and postulate the theory that through interdisciplinary collaboration the university art museum is an indispensable component of the university's mission.

The preeminent finding from the research is that interdisciplinary collaboration "lights a fire" to make the university art museum's collections, exhibitions, and programs relevant campus-wide. This opportunity extends to the integration of the university art museum into the institutional mission of the university as a strategic direction that makes it indispensable to the university as a whole. This requires a long term shift with regard to the museum's mission and approach to exhibitions. First, the staff of the university art museum must address the question of whether or not these interdisciplinary collaborative efforts are a limited, separate approach from other exhibitions curated during the year. The answer lies in whether the university art museum, as an integral aspect of its mission, intends to think continuously and creatively about how exhibitions relate to other academic programs.

⁸³ This study does not include the exploration of the museum as an opportunity for critical thinking, teaching and learning from the object, specifically designed educational tours, student collaboration, collections built in support of the university's academic mission, museum administration (staff, budget, resource allocation, etc.), or public outreach initiatives, all of which are important considerations of the university art museum.

One-time or sporadic collaboration does not depend on funding, the collection, or the number of staff of the museum. Rather, it evolves from the critical and creative thinking of the museum staff and the openness of those from diverse disciplines with whom they partner. For interdisciplinary collaboration to be sustained over time and institutionalized across disciplines requires administrative support for museum operations, a financial investment through such awards as stipends and release time for faculty involved, and mission-driven goals and policies of the university. It must be clear that the university art museum will delve beyond superficial stimulation in the pursuit of exhibitions based on inquiry, scholarship, and forthright discourse, made possible through interdisciplinary collaboration. To do less is to do a disservice to the university.

A 1991 report on museums and education by the Museums Association in the United Kingdom proclaimed that university museums did not adequately articulate their strengths and potential, which included specialized collections accumulated for teaching and research, specialized supporting libraries and archives, and access to cross-disciplinary expertise, including research skills. Unfortunately, almost two decades later, a lack of attention to interdisciplinarity remains prevalent despite the potential that exists through collaboration between the university art museum and diverse university faculty. Departmental and operational structures of the university set boundaries that may be difficult to cross, while “disciplinary frameworks still organize most faculty members’ understandings and interpretations of information and experience (Lattuca: 1).

At the 2009 ACUMG conference, with the theme of *The Museum Studies Experiment: What is It? Why Do It? Who Owns It?*, Dr. Carlo Lamagna, Clinical Associate Professor of Art and Art Education at New York University and past-chair

of the COMPT, the American Association of Museum's standing professional committee on museum education, contends that university museums must think "outside the box," as the museum is a place to break this barrier, leverage funding for interdisciplinary projects, and create strong collaborations and partnerships on campus-based on shared goals and values. Lamagna argued that interdisciplinarity and collaboration are the way of the future, but must be built from the ground up. This initiative cannot come from the administration, but rather the museum must be proactive in breaking down barriers, getting faculty colleagues to accept connections and work together, and build networks into the academic community that will result in long-term change.

A considerable obstacle in the path of interdisciplinary collaboration is internal reservations regarding implied ownership of collections and, hence, exhibitions on the part of the university art museum. Internal friction includes the presumption of ownership by art history faculty, stemming from the historical origins of many art museums as a teaching resource for this specific discipline. "By its very nature, for example, interdisciplinary collaboration challenges one's sense of site, one's sense of object, and one's ideas about the purpose of art. It therefore tests the ability to let go of turf, to sublimate ego, to suspend judgment, and to listen well and deeply – all predictable psychological hurdles...institutions are loath to relinquish traditional orientations and authority" (Museum Loan Network, 2002:49). This certainly holds true for university art museums. Letting go of control is difficult (and we must face the fact that handling objects by untrained persons is anathema to the museum). The university art museum must, however, confront any opinion or administrative structures that may impede collaborative creativity in order for interdisciplinary collaboration to succeed.

The effort to create expanded dialogues within exhibitions is difficult but rewarding work that is best approached through a team approach, with museum personnel honing their skills as facilitators. Facilitation creates an environment for something to happen, makes the process transparent, and integrates the tangible and intangible; e.g., it brings together knowledge and associated objects in ways that work together. The goal is one of synergy, realizing an opportunity neither partner could achieve without the help of the other.

From the moment of its conception, collaboration needs the right partners with the right interests and abilities, and a willingness to work on an equal level. Communication and negotiation are constant necessities, as interdisciplinary collaboration breaks from traditional modes of research, scholarship, and exhibition development, and puts all involved out of their comfort zone. The collaboration will only succeed with respect, responsibility, and trust on the part of all collaborators. Alan Brody, Associate Provost of the Arts at the Massachusetts Institute of Technology, and a member of the Museum Loan Network's conversation (2002:57), stated: "When you start a collaboration, leave your ego at home." Gary Burger, Co-Director and Community Partners Program, John S. and James L. Knight Foundation, Miami, and another participant in the Museum Loan Network's roundtable, remarked: "To collaborate, all you have to do is agree on a mutual mission, and it's all uphill from there."

While collaboration allows access to current and innovative knowledge and, in practice, allows deeper and broader knowledge, it also results in broader use of internal resources. This aspect of the process alone is not without difficulties. It requires careful long-range and short-term planning, it depends on resources and calendars, and is costly in time and effort. Embracing the inherent tensions begins the

process of alleviating these challenges. Participants must work to identify and shape a common goal, remain committed to the process, maintain interest in one another's work, and eliminate that which is not doable as otherwise momentum atrophies. The collaboration must establish divisions of labor and work guidelines. All partners must know the dynamics of the process; they must be invested in the potential rewards and share in the challenges. Disciplinary knowledge, concepts, and research methodology must be considered, compared, and contrasted to stimulate "cross-fertilization" (Klein, 1996:134). While interdisciplinary collaboration may result in understanding, it may also result in contradictory conclusions. According to Seipel (2006:3), "Analysis which works through these tensions and contradictions between disciplinary systems of knowledge with the goal of synthesis – the creation of new knowledge – often characterizes the richest interdisciplinary work."

University art museum personnel must be instigators as well as facilitators for interdisciplinary collaboration. Kindred spirits tend to find one another within the eclectic mix of academe, whether from the faculty or the university art museum, and this is frequently the source of later collaboration. It has been argued that the most important ingredient in collaboration is personal connections. According to Lattuca (2001:137-138), "The process of identifying colleagues to share teaching and research responsibilities is rarely a systematic process. Finding a collaborator was more frequently accidental than planned." Collaborations result from contacts throughout the university, and it is contingent upon the art museum personnel to participate fully in university initiatives and develop their network of colleagues. This is an exceptional opportunity at smaller institutions where discussions arise at lunches, committee meetings, and informal conversation that follows presentations, and common interests. At larger universities, the plethora of institutional structures, units,

divisions, and departments may be an obstacle in the path of the informal conversation that often stimulates interdisciplinary collaboration.

When an initial exhibition concept comes from the faculty, the museum must invite collaborators to adapt a concept from the fertile field of their teaching and research, while respecting both their concerns and their vision for what an exhibition might entail. As stated by Lattuca (2001:159), all those “engaged in all forms of interdisciplinary research had to negotiate, albeit to varying degrees, disciplinary assumptions and methods.”

For interdisciplinary collaboration to become standardized, clear expectations must be set down in administrative policies and procedures. A number of obstacles may be considered barriers to success and must be addressed. University administrators often hold up the art museum as a shining example of service to the institution and wider community when speaking with alumni and donors. Therefore, the lack of support from the university administration, specifically in terms of release time and/or financial compensation for faculty involved, is of significant concern. This includes fair evaluation and assignment of credit for work done as part of the collaboration. Other impediments are the fear of a "committee" approach, a concern for whose budget will pay for research, and time constraints and the need to prioritize efforts on the part of the art museum personnel.

Frequently, collaboration happens in spite of the lack of support, simply because faculty are willing despite the lack of release time or extra compensation, especially if they can address course needs within their discipline. The administration must, therefore, encourage and promote interdisciplinary collaboration by allocating funding, resources, and release time for research. Interdisciplinary collaboration must also be explicitly included in tenure and promotion policies (Lattuca 2001:1). This is a

critical component for any institution including interdisciplinarity and/or collaboration in its mission statement.

Faculty from disciplines not traditionally associated with the art museum often believe they are not stakeholders in the museum and do not have much to offer in terms of collaboration. Jacobs sites two familiar refrains: “Your exhibition is about mid-century Latin American art and I don’t teach that. You can’t help me...” and “I brought my class to your museum, but beyond telling my students to look at all the pretty things, I don’t know what to DO there” (Jacobs 2011:107). When confronted by such disciplinary blinders, it is contingent on the art museum staff to work with the faculty to make connections and better augment academic courses through faculty development opportunities such as discussions, workshops, and course-specific tours or programs. Once the faculty involved see the potential the first time, they become regular visitors and potential partners for interdisciplinary collaboration.

Territoriality is a barrier to collaboration that arises from issues of professional identity and academic integrity. This rears its head with writing and the apparent contradiction that “real” writing is an individualized pursuit while collaborative discourse is readily trivialized or ignored (Lunsford, et. al., and 2001:8). A paradigm shift in which interdisciplinary collaboration in all aspects of academe, whether in an exhibition text or catalogue, an academic journal, or a text book, is recognized and valued is needed to achieve collective impact. This shift is defined by Betts as one that stimulates and sustains needed change in higher education. For this to happen, an understanding of different perspectives and methodology is also imperative. Assumptions of a lack of academic rigor, especially when partners are from disciplines in which quantitative and qualitative research are at odds with one another, is an impediment to coherence and synthesis in all aspects of the project. This was

addressed at the 2006 UMAC conference, *New Roads for University Museums*, which promoted the position that experimentation and innovation should be added to the traditional purposes of research, education, and service. The challenges discussed were the need to overcome exclusive dialogue to be included in the global context without losing the specific identity of a university museum, while using the museum as a laboratory for creating debate, critique, and conversation.

University art museums comprise a wealth of cultural, aesthetic, natural, and scientific information for those willing to pursue interdisciplinary collaboration. Objects and works of art, when approached within interdisciplinary dialogue, inspire new ways of thinking. Collaboration with diverse academic disciplines reaffirms the traditional expectations of the art museum of constructing environments for visual learning, while respecting the integrity of the disciplines involved. The indispensable tools of engagement are the values and guiding mission of the university itself.

There are currently 911 academic art museums and galleries in the United States and the interdisciplinary collaborations they represent are exponential. Through social and academic inclusion, opportunities for collaboration are created. Through the cultivation of interdisciplinary dialogue, innovative and experimental exhibitions and programs challenge assumptive stances on topics being considered. Through the engagement of a diverse academic community, and enhancement of teaching and learning, the art museum is further integrated into the university's mission. Through works of art – the visual culmination of human creativity and intellectual curiosity – the university art museum continues as a place of awe and inspiration. Through the evidence inherent in art, approached through interdisciplinary collaboration, the university art museum becomes ideally situated to facilitate discourse embracing the artistic, creative, historic, scientific, social, and technological complexities of our time.

This is a framework for re-conceptualizing the art museum as a broader place of inquiry and thought in which it asserts its relevance and educational role within the institution. By braving shared interests and values, negotiating and respecting epistemology (theories of knowledge), and ultimately, collaborating across disciplines, the university art museum transcends traditional academic boundaries to augment critical thinking and integration of knowledge, the principle endeavors of the 21st century academe.

Addendum: The research undertaken for this thesis has expanded my understanding of the concerns of the university art museum, and has further informed, and will continue to inform my own practice as the director of a university art museum. Most recently, I have invited faculty from 25 departments at Lynchburg College to interpret works of art from the collection from the perspective of their own academic disciplines. An exhibition of these perceptions is forthcoming.

APPENDICES

APPENDIX I: KEY TERMS AND DEFINITIONS

Collaboration: to work jointly together, especially in an intellectual endeavor, to reach a common goal. ([HTTP:www.merriam-webster.com/dictionary/collaborate](http://www.merriam-webster.com/dictionary/collaborate))

Constructivism: a learning theory based on the idea that knowledge is constructed by the individual from the world in which they live and which is used to make sense of experiences (Nash (2008:19).

Discipline: fields of study define by content. (Lattuca 2001:79-83)

Informed Disciplinarity: inquiry informed by or requiring outreach to other disciplines; inquiry that makes connections between disciplines. (Lattuca 2001:79-83)

Synthetic Disciplinarity: inquiry that link of bridge disciplines; issues and questions belonging to both discipline or neither discipline. (Lattuca 2001:79-83)

Conceptual Disciplinarity: inquiry without a compelling disciplinary basis, which can be answered only by using a variety of disciplinary contributions. (Lattuca 2001:79-83)

Integration of Learning: systematic ways of using varied and often fragmented experiences to promote coherence across academe. This may include first-year experience, general education, internships, interdisciplinary courses, and museum exhibitions. (DeZure 2005:26)

Interdisciplinary: research actions and inquiry that combine knowledge from more than one academic discipline. Often used interchangeably with Multidisciplinary and Cross-Disciplinary. The term is also used for academic programs that combine disciplines, such as gender studies, African-American studies, etc. (Lattuca 2001:79-83)

Pedagogy: the art, science, or profession of teaching. ([HTTP://www.merriam-webster.com/dictionary/pedagogy](http://www.merriam-webster.com/dictionary/pedagogy))

Transdisciplinary: questions that that transcend the boundaries of concepts, methods, and theories of disciplines. (Lattuca 2001:79-83)

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- Figure 3.6 Exhibition Catalogue, *I'll Take My Stand: American Art in the Great Depression*, Daura Gallery, 2002.
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Chapter 10: Case Study: The Philip and Muriel Berman Museum of Art, Ursinus College

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APPENDIX III: COMPREHENSIVE SURVEY AND RESULTS

I. University / College Demographics

1. Which best characterizes the University or College parent organization?

Public comprehensive	55.3%	(52)
Private comprehensive	7.4%	(7)
Public liberal arts	4.3%	(4)
Private liberal arts	24.5%	(23)
Public technology/engineering	0%	(0)
Private technology/engineering	0%	(0)
Other	8.5%	(8)
Total Respondents		(94)
Skipped this Question		(3)

2. Levels of Degrees Offered

PhD	72.8%	(59)
MA or MS	46.9%	(38)
BA or BS	54.3%	(44)
Associate	11.1%	(9)
Other	8.6%	(7)
Total Respondents		(94)
Skipped this Question		(3)

3. Student Population

More than 20,000	38.3%	(36)
10,000-20,000	28.7%	(27)
5,000-10,000	9.6%	(9)
2,500 – 5,000	12.8%	(12)
Under 2,500	10.5%	(10)
Other	0%	(0)
Total Respondents		(94)
Skipped this Question		(3)

4. University or College Location

Metropolitan Area (more than 1 million)	34%	(32)
Large Urban Area (more than 200,000)	19.1%	(18)
Small Urban Area (less than 200,000)	29.8%	(28)
Suburban Area	5.3%	(5)
Rural Area	7.4%	(7)
Other	4.3%	(4)
Total Respondents		(94)
Skipped this Question		(3)

5. Academic Programs

Graduate and Undergraduate	81.9%	(77)
Undergraduate Only	14.9%	(14)
Other	3.2%	(3)
Total Respondents		(94)
Skipped this Question		(3)

6. Number of Majors and Minors

Graduate Majors	85.7%	(42)
Undergraduate Majors	91.8%	(45)
Undergraduate Minors	69.4%	(49)
Total Respondents		(49)
Skipped this Question		(48)

7. Does the University/College have a museum-specific graduate program?

Museum Studies Graduate Degree	12.3%	(10)
Museum Studies Graduate Concentration	3.7%	(3)
Arts Administration Graduate Degree	9.9%	(8)
Arts Administration Graduate Concentration	3.7%	(3)
Historic Preservation Graduate Degree	9.9%	(8)
Historic Preservation Graduate Concentration	2.5%	(2)
Not Applicable	55.6%	(45)
Other	23.5%	(19)
Total Respondents		(81)
Skipped this Question		(16)

8. Does the University/College have a museum-specific undergraduate major or minor?

Museum Studies Major	2.5%	(2)
Museum Studies Minor	6.3%	(5)
Museum Studies Concentration	2.5%	(2)
Arts Administration Major	6.3%	(5)
Arts Administration Minor	3.8%	(3)
Arts Administration Concentration	2.5%	(2)
Historic Preservation Major	5.1%	(4)
Historic Preservation Minor	1.3%	(1)
Historic Preservation Concentration	3.8%	(3)
Non Applicable	62%	(49)
Other	20.3%	(16)
Total Respondents		(79)
Skipped this Question		(18)

9. Does the University or College Strategic Plan include the Museum and its role in the Academic Community?

Yes	54%	(47)
No	31%	(27)
Other	14.9%	(13)
Total Respondents		(87)
Skipped this Question		(10)

10. Does the University or College Mission Statement specifically address Inter- or Multi-Disciplinary Initiatives?

Yes	73.6%	(64)
No	14.9%	(13)
Other (Other)	11.5%	(10)
Total Respondents		(87)

Skipped this Question (10)

11. Does the University or College Mission Statement include Collaboration between Academic Disciplines?
- | | |
|-----------------------|-------------------|
| Yes | 75.6% (65) |
| No | 14% (12) |
| Other | 10.5% (9) |
| Total Respondents | (86) |
| Skipped this Question | (11) |

12. Please add any additional information that you feel distinguishes your university or college.
- (26)

II. University / College Museum

13. Museum's Mission Statement
- | | |
|-----------------------|------|
| Total Respondents | (60) |
| Skipped this Question | (37) |

14. Type of Museum
- | | |
|-------------------------|-------------------|
| General (more than one) | 17.5% (14) |
| Anthropology, Cultural | 1.2% (1) |
| Anthropology, Physical | 0% (0) |
| Archaeology | 0% (0) |
| Art | 52.5% (42) |
| History | 1.2% (1) |
| Historic House | 1.2% (1) |
| Natural History | 8.8% (7) |
| Science | 1.2% (1) |
| Technology | 0% (0) |
| Other | 16.2% (13) |
| Total Respondents | (80) |
| Skipped this Question | (17) |

15. If you answered "General," which type best characterizes the museum?
- | | |
|------------------------|------------------|
| Anthropology, Cultural | 5.3% (1) |
| Anthropology, Physical | 0% (0) |
| Archaeology | 5.3% (1) |
| Art | 31.6% (6) |
| History | 0% (0) |
| Historic House | 0% (0) |
| Natural History | 15.8% (3) |
| Science | 0% (0) |
| Technology | 0% (0) |
| Other | 42.1% (8) |
| Total Respondents | (19) |
| Skipped this Question | (78) |

16. Annual Operating Budget (Not Including Personnel)
- | | | |
|-----------------------------|--------------|-------------|
| More than \$1 million | 18.2% | (14) |
| \$250,000 - \$1 million | 22.1% | (17) |
| \$50,000 - \$250,000 | 27.3% | (21) |
| \$20,000 - \$50,000 | 10.4% | (8) |
| Less than \$20,000 | 15.6% | (12) |
| Other | 6.5% | (5) |
| Total Respondents | | (77) |
| Skipped this Question | | (20) |
17. To Whom Does the Museum Director Report?
- | | | |
|--|--------------|-------------|
| President of the University/College | 11.4% | (9) |
| Provost of the University/College | 16.5% | (13) |
| Dean of the University/College | 17.7% | (14) |
| Dean of a School of the University/College | 13.9% | (11) |
| Academic Department Head | 13.9% | (11) |
| Other | 26.6% | (21) |
| Total Respondents | | (79) |
| Skipped this Question | | (18) |
18. If the Museum Director Reports to a School Dean or Department Head, What is the School or Department?
- | | |
|-----------------------|------|
| Total Respondents | (37) |
| Skipped this Question | (60) |
19. Does the Museum have a Board of Trustees or Advisory Committee?
- | | | |
|-----------------------|--------------|-------------|
| Yes | 80.3% | (61) |
| No | 19.7% | (15) |
| Total Respondents | | (76) |
| Skipped this Question | | (21) |
20. If so, who serves on the Board or Committee?
- | | | |
|---|--------------|-------------|
| University/College Administration | 47.6% | (30) |
| University/College Board Member | 12.7% | (8) |
| University/College Alumni | 34.9% | (22) |
| University/College Graduate Student | 6.3% | (4) |
| University/College Undergraduate Student | 9.5% | (6) |
| Museum Staff | 42.9% | (27) |
| Faculty from Academic Disciplines Specific to the Museum Collection | 50.8% | (32) |
| Faculty from Academic Disciplines Not Specific to the Museum Collection | 28.6% | (18) |
| Community Members | 63.5% | (40) |
| Patrons | 47.6% | (30) |
| Other | 23.8% | (15) |
| Total Respondents | | (63) |
| Skipped this Question | | (34) |

21.	Number of Full Time Staff	
	Director	85.5% (65)
	Curator	56.6% (43)
	Associate or Assistant Curators	27.6% (21)
	Registrar	31.6% (24)
	Collections Manager	32.9% (25)
	Exhibitions Preparator	43.4% (33)
	Education Curator	42.1% (32)
	Education Staff, Other	19.7% (15)
	Development Officer	21.1% (16)
	Membership Officer	15.8% (12)
	Public Relations Officer	25% (19)
	Administrative Assistant/Secretary	51.3% (39)
	Security Personnel	26.3% (20)
	Maintenance Personnel	17.1% (13)
	Other	36.8% (28)
	Total Respondents	(76)
	Skipped this Question	(21)
22.	Number of Part Time Staff	
	Director	6.5% (4)
	Curator	19.4% (12)
	Associate or Assistant Curators	14.9% (9)
	Registrar	8.1% (5)
	Collections Manager	16.1% (10)
	Exhibitions Preparator	25.8% (16)
	Education Curator	6.5% (4)
	Education Staff, Other	17.7% (11)
	Development Officer	8.1% (5)
	Membership Officer	3.2% (2)
	Public Relations Officer	9.7% (6)
	Administrative Assistant/Secretary	21% (13)
	Security Personnel	29% (18)
	Maintenance Personnel	12.9% (8)
	Other	41.9% (26)
	Total Respondents	(62)
	Skipped this Question	(35)
23.	How Many Objects are in the Museum Collection?	
	Anthropology, Cultural	27.1% (19)
	Anthropology, Physical	10% (7)
	Fine Arts	68.6% (48)
	Historic Objects	25.7% (18)
	Decorative Arts	20% (14)
	Archival Materials	18.6% (13)
	Natural History	20% (14)
	Living Collections, Botanical	5.7% (4)
	Living Collections, Zoological	2.9% (2)
	Scientific/Technological	8.6% (6)
	Other	38.7% (27)

	Total Respondents	(71)
	Skipped this Question	(26)
24.	How are the Collections Used?	
	Exhibitions	93% (66)
	Education Programs	77.5% (55)
	Teaching Tools for Museum Studies/Arts	
	Administration/Historic Preservation Students	49.3% (35)
	Teaching Tools for Other Academic Disciplines	77.5% (55)
	Museum Research	66.2% (47)
	Other Academic Research	60.6% (43)
	Other	18.3% (13)
	Total Respondents	(71)
	Skipped this Question	(26)
25.	Please add any additional information that you feel distinguishes your museum.	
	Total Respondents	(24)
	Skipped this Question	(73)
III.	Educational Role of Museum Personnel	
26.	What are the Museum's Educational Goals?	
	Total Respondents	(51)
	Skipped this Question	(46)
27.	Which Museum Staff Members have Faculty Status?	
	Director	47.9% (34)
	Curator(s)	28.2% (20)
	Educator(s)	7% (5)
	None	39.4% (28)
	Other	9.9% (7)
	Total Respondents	(71)
	Skipped this Question	(26)
28.	If Staff have Faculty Status, are they Tenured or Tenure-Track?	
	Yes	43.2% (19)
	No	56.8% (25)
	Total Respondents	(44)
	Skipped this Question	(53)
29.	Which Staff have University or College-wide Teaching Responsibilities, Outside of the Museum?	
	Director	73.5% (36)
	Curator(s)	38.8% (19)
	Educator(s)	12.2% (6)
	Other	20.4% (10)
	Total Respondents	(49)
	Skipped this Question	(48)

30. What do they teach?
- | | |
|------------------------|-------------------|
| Anthropology, Cultural | 12.2% (6) |
| Anthropology, Physical | 4.1% (2) |
| Archaeology | 10.2% (5) |
| Arts Administration | 14.3% (7) |
| Art History | 26.5% (13) |
| History | 4.1% (2) |
| Historic Preservation | 2% (1) |
| Museum Studies | 53.1% (26) |
| Biology | 12.2% (6) |
| Science, General | 4.1% (2) |
| Other | 34.7% (17) |
| Total Respondents | (49) |
| Skipped this Question | (48) |
31. At what level do they teach?
- | | |
|-----------------------|-------------------|
| Graduate | 13.3% (6) |
| Undergraduate | 33.3% (15) |
| Both | 53.3% (24) |
| Total Respondents | (45) |
| Skipped this Question | (52) |
32. Museum Education Programs
- | | |
|---|-------------------|
| University/College Internships, Discipline Specific | 77.3% (51) |
| Teacher Workshops | 51.5% (34) |
| Workshops for University/College Students | 40.9% (27) |
| Workshops for Secondary School Students | 34.8% (23) |
| Adult Classes | 27.3% (18) |
| Docent Training Classes | 34.8% (23) |
| Tours for University/College Classes | 93.9% (62) |
| Tours for Public or Private Secondary Schools | 80.3% (53) |
| Tours for Public or Private Elementary Schools | 81.8% (54) |
| Children's Classes | 37.9% (25) |
| Other | 30.3% (20) |
| Total Respondents | (66) |
| Skipped this Question | (31) |
33. Do Faculty from Disciplines Relevant to the Museum Collection Serve on an Educational Advisory Committee?
- | | |
|---|-------------------|
| Yes | 27.9% (19) |
| No | 8.8% (6) |
| We do not have an Education Advisory Committee | 48.5% (33) |
| Other | 14.7% (10) |
| Total Respondents | (68) |
| Skipped this Question | (29) |
34. Do Faculty from Disciplines Outside the Scope of the Museum Collections Serve on an Educational Advisory Committee?
- | | |
|-----|------------|
| Yes | 16.4% (11) |
|-----|------------|

	No	28.4% (19)
	Not Applicable	55.2% (37)
	Total Respondents	(67)
	Skipped this Question	(30)
35.	If so, what disciplines do they represent?	
	Total Respondents	(13)
	Skipped this Question	(84)
IV.	Exhibitions	
36.	What are the Museum's Exhibition Goals?	
	Total Respondents	(49)
	Skipped this Question	(48)
37.	Number of Permanent Exhibits	
	More than 5	24.3% (17)
	1 – 5	31.4% (22)
	None	31.4% (22)
	Other	12.9% (9)
	Total Respondents	(70)
	Skipped this Question	(27)
38.	Number of Temporary Exhibitions per Academic Year	
	More than 10	22.1% (15)
	5 – 10	32.4% (22)
	1 – 5	42.6% (29)
	None	2.9% (2)
	Total Respondents	(68)
	Skipped this Question	(29)
39.	Does the Museum have an Exhibitions Advisory Committee?	
	Yes	31.9% (22)
	No	68.1% (47)
	Total Respondents	(69)
	Skipped this Question	(28)
40.	If so, do Faculty serve on the Exhibitions Advisory Committee?	
	Yes, Faculty from Academic Disciplines	
	Specific to Museum Collections	58.1% (18)
	Yes, Faculty from Academic Disciplines	
	Not Specific to Museum Collections	19.4% (6)
	No, Faculty do not serve on the Committee	22.6% (7)
	Other	12.9% (4)
	Total Respondents	(31)
	Skipped this Question	(66)

41. Who Curates Exhibitions?
- | | |
|---|-------------------|
| Director | 73.9% (51) |
| Curators | 66.7% (46) |
| Educators | 18.8% (13) |
| Graduate Interns | 23.2% (16) |
| Undergraduate Interns | 17.4% (12) |
| Consultants | 11.6% (8) |
| Faculty from Disciplines Specific to Collection | 40.6% (28) |
| Faculty from Disciplines Not Specific to Collection | 24.6% (17) |
| Experts from Outside the University/College | 44.9% (31) |
| Other | 20.3% (14) |
| Total Respondents | (69) |
| Skipped this Question | (28) |
42. Who Visits the Museum Exhibition as Part of a University/College Academic Course?
- | | |
|--|-------------------|
| Faculty and Students from Academic Disciplines Specific to the Collection | 89.4% (59) |
| Faculty and Students form Academic Disciplines Other than those Specific to the Collection | 83.3% (55) |
| Other | 13.6% (9) |
| Total Respondents | (66) |
| Skipped this Question | (31) |
43. What Academic Disciplines Most Frequently Use the Museum Exhibitions as Part of Course Work?
- | | |
|------------------------|-------------------|
| Anthropology, Cultural | 41.8% (28) |
| Anthropology, Physical | 10.4% (7) |
| Archaeology | 22.4% (15) |
| Fine Arts, Studio | 71.6% (48) |
| Art History | 73.1% (49) |
| History, World | 32.8% (22) |
| History, American | 34.3% (23) |
| Biology | 19.4% (13) |
| Environmental Science | 22.4% (15) |
| Natural History | 16.4% (11) |
| Other | 64.2% (43) |
| Total Respondents | (67) |
| Skipped this Question | (30) |

V. Interdisciplinary Initiatives

44. Does the Museum's Education Policy Specifically Address Interdisciplinary Initiatives?
- | | |
|-----------------------|-----------------|
| Yes | 53% (35) |
| No | 47% (31) |
| Total Respondents | (66) |
| Skipped this Question | (32) |

45. Does the Museum's Exhibition Policy Specifically Address Interdisciplinary Initiatives?
- | | | |
|-----------------------|------------|-------------|
| Yes | 50% | (32) |
| No | 50% | (32) |
| Total Respondents | | (64) |
| Skipped this Question | | (34) |
46. Does the Museum have a Written Policy and Correspondent Procedures for the Implementation of Interdisciplinary Initiatives?
- | | | |
|-----------------------|--------------|-------------|
| Yes | 14.9% | (10) |
| No | 85.1% | (57) |
| Total Respondents | | (67) |
| Skipped this Question | | (31) |
47. What Priority Does the Museum Give to Pedagogy Specific to Interdisciplinary Initiatives?
- | | | |
|-----------------------|--------------|-------------|
| High Priority | 22.4% | (15) |
| Priority | 28.4% | (19) |
| Some Consideration | 19.4% | (13) |
| Little Consideration | 3% | (2) |
| No Consideration | 6% | (4) |
| Not Applicable | 19.4% | (13) |
| Other | 1.5% | (1) |
| Total Respondents | | (67) |
| Skipped this Question | | (31) |
48. What Relationship ACTIVELY Exists Between the Museum and the University/College Academic Programs?
- | | | |
|-----------------------------|--------------|-------------|
| Collaboration | 37.1% | (26) |
| Formal Cooperation | 17.1% | (12) |
| Informal Cooperation | 41.4% | (29) |
| No Specific Relationship | 2.9% | (2) |
| Other | 1.4% | (1) |
| Total Respondents | | (70) |
| Skipped this Question | | (28) |
49. Does the Museum Actively Seek to Enhance University/College Students' Understanding of Ideas from an INTERDISCIPLINARY Perspective?
- | | | |
|--|------------|-------------|
| Yes, through Exhibitions | 15.5% | (11) |
| Yes, through Educational Programs | 1.4% | (1) |
| Yes, through both Exhibitions and Educational Programs | 69% | (49) |
| No, the Museum Retains a Focus on the Disciplines Specific to the Collection | 9.9% | (7) |
| Other | 4.2% | (3) |
| Total Respondents | | (71) |
| Skipped this Question | | (27) |

50. Does the Museum Actively COLLABORATE with Faculty and Scholars from Multiple Disciplines?
- | | | |
|--|--------------|-------------|
| Yes, Exhibitions Only | 9% | (6) |
| Yes, Education Only | 6% | (4) |
| Yes, Exhibitions and Education | 73.1% | (49) |
| No, the Museum Collaborates Only with Faculty and Scholars from Disciplines Specific to the Collection | 4.5% | (3) |
| Other | 7.5% | (5) |
| Total Respondents | | (67) |
| Skipped this Question | | (31) |
51. Please Describe the Museum's Interdisciplinary Exhibition Initiatives
- | | | |
|-----------------------|--|------|
| Total Respondents | | (37) |
| Skipped this Question | | (60) |
52. Please Describe the Museum's Interdisciplinary Education Initiatives
- | | | |
|-----------------------|--|------|
| Total Respondents | | (35) |
| Skipped this Question | | (62) |
53. What Influence Do You Believe the Museum Exhibitions or Programs of a Specific Discipline Focus Have on University/College Students' Understanding of Ideas and Issues?
- | | | |
|---|------------|-------------|
| Unveils New Levels of Meanings | 21.4% | (15) |
| Enhances Understanding of Meaning | 24.3% | (17) |
| Inspires Interest in Understanding | 12.9% | (9) |
| Elicits Understanding of Connections Between Ideas and Objects | 30% | (21) |
| Has Little or No Impact | 1.4% | (1) |
| Other | 10% | (7) |
| Total Respondents | | (70) |
| Skipped this Question | | (28) |
54. What Influence Do You Believe Museum Exhibitions and Programs of an Interdisciplinary Focus Have on University/College Students' Understanding of Ideas and Issues?
- | | | |
|--|--------------|-------------|
| Unveils New Levels of Meaning | 36.2% | (25) |
| Enhances Understanding of Meaning | 13% | (9) |
| Inspires Interest in Understanding | 23.2% | (16) |
| Elicits Understanding of Connections Between Ideas and Objects | 15.9% | (11) |
| Has Little or No Impact | 0% | (0) |
| Other | 8.7% | (6) |
| Total Respondents | | (69) |
| Skipped this Question | | (29) |
55. Do You Believe University/College Museums of a Specific Discipline Can Provide Meaningful EDUCATIONAL Experiences to Students from Diverse Academic Disciplines?
- | | | |
|------------|--------------|-------------|
| Yes | 98.6% | (68) |
|------------|--------------|-------------|

	No	1.4%	(1)
	Total Respondents		(69)
	Skipped this Question		(29)
56.	Why or Why Not?		
	Total Respondents		(43)
	Skipped this Question		(54)
57.	Do You Believe INTERDISCIPLINARY Collaboration Between University/College Museums and Faculty Can Enrich Teaching Pedagogy?		
	Yes	100%	(69)
	No	0%	(0)
	Total Respondents		(69)
	Skipped this Question		(29)
58.	Why or Why Not?		
	Total Respondents		(34)
	Skipped this Question		(63)
59.	Do You Believe INTERDISCIPLINARY Collaboration Between University/College Museums and Faculty Can Enrich Student Learning Outcomes?		
	Yes	100%	(71)
	No	0%	(0)
	Total Respondents		(71)
	Skipped this Question		(27)
60.	Why or Why Not?		
	Total Respondents		(31)
	Skipped this Question		(66)
61.	Are You Interested in Becoming Part of an On-Going Discussion of Interdisciplinary Initiatives, Including a Second Survey and Focus Group Interview?		
	Yes	60%	(42)
	No	40%	(28)
	Total Respondents		(70)
	Skipped this Question		(28)
62.	If Yes, Please Include Your Name, Title, Museum, University/College, Mailing Address, Telephone Number, and E-Mail		
	Total Respondents		(43)
	Skipped this Question		(54)

APPENDIX IV: COMPREHENSIVE SURVEY RESULTS, CASE STUDY PARTICIPANT MUSEUMS

THE UNIVERSITY OF VIRGINIA ART MUSEUM

I. University / College Demographics

1. Which best characterizes the University or College parent organization?
Public comprehensive
2. Levels of Degrees Offered
PhD
MA or MS
BA or BS
3. Student Population
10,000-20,000
4. University or College Location
Small Urban Area (less than 200,000)
5. Academic Programs
Graduate and Undergraduate
6. Number of Majors and Minors
Graduate Majors (Don't Know)
Undergraduate Majors (Don't Know)
Undergraduate Minors (Don't Know)
7. Does the University/College have a museum-specific graduate program?
Not Applicable
8. Does the University/College have a museum-specific undergraduate major or minor?
Other (may start arts administration minor/major soon)
9. Does the University or College Strategic Plan include the Museum and its role in the Academic Community?
Yes
10. Does the University or College Mission Statement specifically address Inter- or Multi-Disciplinary Initiatives?
Yes
11. Does the University or College Mission Statement include Collaboration between Academic Disciplines?
Yes
12. Please add any additional information that you feel distinguishes your university or college.

[Skipped this Question]

II. University / College Museum

13. Museum's Mission Statement

The University of Virginia Art Museum strives to be one of our nation's leading university art museums. The Museum is dedicated to fulfilling the University of Virginia's academic mission and to serving our diverse local, regional and national audiences through innovative models of learning based on the visual arts.

14. Type of Museum

Art

15. If you answered "General," which type best characterizes the museum?

[Skipped this Question]

16. Annual Operating Budget (Not Including Personnel)

More than \$1 million

17. To Whom Does the Museum Director Report?

Provost of the University/College

18. If the Museum Director Reports to a School Dean or Department Head, What is the School or Department?

[Skipped this Question]

19. Does the Museum have a Board of Trustees or Advisory Committee?

Yes

20. If so, who serves on the Board or Committee?

University/College Administration

University/College Alumni

Museum Staff

Faculty from Academic Disciplines Specific to the Museum Collection

Faculty from Academic Disciplines Not Specific to the Museum Collection

Community Members

Patrons

21. Number of Full Time Staff

Director

Curator

Collections Manager

Exhibitions Preparator

Education Curator

Development Officer

Membership Officer

Administrative Assistant/Secretary

22. Number of Part Time Staff
 - Education Staff, Other (2)
 - Security Personnel (4)
 - Maintenance Personnel (1)
23. How Many Objects are in the Museum Collection?
 - Fine Arts: 10,930
24. How are the Collections Used?
 - Exhibitions
 - Education Programs
 - Teaching Tools for Museum Studies/Arts Administration/Historic Preservation Students
 - Teaching Tools for Other Academic Disciplines
 - Museum Research
 - Other Academic Research
25. Please add any additional information that you feel distinguishes your museum.
 - [Skipped this Question]

III. Educational Role of Museum Personnel

26. What are the Museum's Educational Goals?
 - The Museum is dedicated to fulfilling the University of Virginia's academic mission and to serving our diverse local, regional and national audiences through innovative models of learning based in the visual arts.
27. Which Museum Staff Members have Faculty Status?
 - Director
 - Curator
 - Other
 - General Faculty: Director, Curator, Collections Manager, Director of Development
28. If Staff have Faculty Status, are they Tenured or Tenure-Track?
 - No
29. Which Staff have University or College-wide Teaching Responsibilities, Outside of the Museum?
 - Director
 - Curator
30. What do they teach?
 - Arts Administration
 - Art History
 - Museum Studies
31. At what level do they teach?
 - Undergraduate

32. Museum Education Programs
 - University/College Internships, Discipline Specific
 - Teacher Workshops
 - Adult Classes
 - Docent Training Classes
 - Tours for University/College Classes
 - Tours for Public or Private Secondary Schools
 - Tours for Public or Private Elementary Schools
 - Children's Classes
33. Do Faculty from Disciplines Relevant to the Museum Collection Serve on an Educational Advisory Committee?
 - Yes
34. Do Faculty from Disciplines Outside the Scope of the Museum Collections Serve on an Educational Advisory Committee?
 - Yes
35. If so, what disciplines do they represent?
 - School teachers and administrators in a range of disciplines

IV. Exhibitions

36. What are the Museum's Exhibition Goals?
 - Extended Exhibition Policy Attached
37. Number of Permanent Exhibits
 - 1 – 5
38. Number of Temporary Exhibitions per Academic Year
 - More than 10
39. Does the Museum have an Exhibitions Advisory Committee
 - No
40. If so, do Faculty serve on the Exhibitions Advisory Committee?
 - [Skipped this Question]
41. Who Curates Exhibitions?
 - Director
 - Curators
 - Graduate Interns
 - Undergraduate Interns
 - Faculty from Disciplines Specific to Collection
 - Faculty from Disciplines Not Specific to Collection
 - Experts from Outside the University/College
42. Who Visits the Museum Exhibition as Part of a University/College Academic Course?
 - Faculty and Students from Academic Disciplines Specific to the Collection

Faculty and Students form Academic Disciplines Other than those Specific to the Collection

43. What Academic Disciplines Most Frequently Use the Museum Exhibitions as Part of Course Work?
Anthropology, Cultural
Archaeology
Fine Arts, Studio
Art History
Other: English, Media Studies, Religious Studies

V. Interdisciplinary Initiatives

44. Does the Museum's Education Policy Specifically Address Interdisciplinary Initiatives?
Yes
45. Does the Museum's Exhibition Policy Specifically Address Interdisciplinary Initiatives?
Yes
46. Does the Museum have a Written Policy and Correspondent Procedures for the Implementation of Interdisciplinary Initiatives?
Yes
47. What Priority Does the Museum Give to Pedagogy Specific to Interdisciplinary Initiatives?
High Priority
48. What Relationship ACTIVELY Exists Between the Museum and the University/College Academic Programs?
Collaboration
49. Does the Museum Actively Seek to Enhance University/College Students' Understanding of Ideas from an INTERDISCIPLINARY Perspective?
Yes, through both Exhibitions and Educational Programs
50. Does the Museum Actively COLLABORATE with Faculty and Scholars from Multiple Disciplines?
Yes, Exhibitions and Education
51. Please Describe the Museum's Interdisciplinary Exhibition Initiatives Incorporate faculty/students/programs/departments in the organization and presentation of exhibitions
52. Please Describe the Museum's Interdisciplinary Education Initiatives Faculty from Arts & Sciences, Curry School of Education, Darden School and others are involved in developing public programs, including new courses and in the inclusion of collections and exhibitions in regular courses. Also have University student docent training program.

53. What Influence Do You Believe the Museum Exhibitions or Programs of a Specific Discipline Focus Have on University/College Students' Understanding of Ideas and Issues?
Enhances Understanding of Meaning
54. What Influence Do You Believe Museum Exhibitions and Programs of an Interdisciplinary Focus Have on University/College Students' Understanding of Connections Between Ideas and Objects
55. Do You Believe University/College Museums of a Specific Discipline Can Provide Meaningful EDUCATIONAL Experiences to Students from Diverse Academic Disciplines?
Yes
56. Why or Why Not?
The object can be used in multiple ways for teaching purposes.
57. Do You Believe INTERDISCIPLINARY Collaboration Between University/College Museums and Faculty Can Enrich Teaching Pedagogy?
Yes
58. Why or Why Not?
Makes it more immediate, practical, and current. Expands thinking of faculty.
59. Do You Believe INTERDISCIPLINARY Collaboration Between University/College Museums and Faculty Can Enrich Student Learning Outcomes?
Yes
60. Why or Why Not?
Makes learning more active and students can be engaged in various ways.
61. Are You Interested in Becoming Part of an On-Going Discussion of Interdisciplinary Initiatives, Including a Second Survey and Focus Group Interview?
Yes
62. If Yes, Please Include Your Name, Title, Museum, University/College, Mailing Address, Telephone Number, and E-Mail
Jill Hartz, Director, University of Virginia Art Museum
Charlottesville, Virginia

THE JOEL AND LILA HARNET MUSEUM OF ART,
UNIVERSITY OF RICHMOND

I. University / College Demographics

1. Which best characterizes the University or College parent organization?
Private liberal arts university of college
2. Levels of Degrees Offered
MA or MS
3. Student Population
2,500 – 5,000
4. University or College Location
Large Urban Area (more than 200,000)
5. Academic Programs
Graduate and Undergraduate
6. Number of Majors and Minors
Graduate Majors: 6
Undergraduate Majors: 56
Undergraduate Minors: 40
7. Does the University/College have a museum-specific graduate program?
Not Applicable
8. Does the University/College have a museum-specific undergraduate major or minor?
Arts Administration Concentration
9. Does the University or College Strategic Plan include the Museum and its role in the Academic Community?
Other: not specifically. References the Arts.
10. Does the University or College Mission Statement specifically address Inter- or Multi-Disciplinary Initiatives?
Yes
11. Does the University or College Mission Statement include Collaboration between Academic Disciplines?
Yes
12. Please add any additional information that you feel distinguishes your university or college.
[Skipped this Question]

II. University / College Museum

13. Museum's Mission Statement

The University of Richmond Museums serve the university's students and community, the greater Richmond area, and statewide, national, and international audiences. The University Museums provides the opportunity for the appreciation, knowledge, and scholarship of art, cultural history, and science through the collections, exhibitions (on-campus and traveling), and scholarly publications. Academic and public programs include special courses, lectures, gallery talks, artists' residencies, workshops, concerts, symposia, and other events. The collections of the three museums include approximately 100,000 objects, ranging from gemstones and shells, to decorative arts and artifacts from many cultures, to prints from the Renaissance to the present, to contemporary paintings and sculpture. The University Museums' activities complement and support the educational mission of the University of Richmond by being integrated with the University's academic and curricular programs and utilizing student, faculty, and staff involvement. Internships, fellowships, and work/study positions for students enhance the museums' offerings.

14. Type of Museum

General (more than one)

15. If you answered "General," which type best characterizes the museum?

Art and natural history

16. Annual Operating Budget (Not Including Personnel)

\$250,000 - \$1 million

17. To Whom Does the Museum Director Report?

Dean of a School of the University/College

18. If the Museum Director Reports to a School Dean or Department Head,

What is the School or Department?

Dean of Arts & Sciences

19. Does the Museum have a Board of Trustees or Advisory Committee?

No

20. If so, who serves on the Board or Committee?

[Skipped this Question]

21. Number of Full Time Staff

Director

Collections Manager (2)

Exhibitions Preparator (2)

Education Curator

Administrative Assistant/Secretary

Other: Deputy Director

22. Number of Part Time Staff

Administrative Assistant/Secretary (2)

23. How Many Objects are in the Museum Collection?

Fine Arts: 7,000

Natural History: 100,000

24. How are the Collections Used?

Exhibitions

Education Programs

Teaching Tools for Other Academic Disciplines

Museum Research

25. Please add any additional information that you feel distinguishes your museum.

[Skipped this Question]

III. Educational Role of Museum Personnel

26. What are the Museum's Educational Goals?

[Skipped this Question]

27. Which Museum Staff Members have Faculty Status?

Director

28. If Staff have Faculty Status, are they Tenured or Tenure-Track?

No

29. Which Staff have University or College-wide Teaching Responsibilities, Outside of the Museum?

Director

30. What do they teach?

Museum Studies

31. At what level do they teach?

Undergraduate

32. Museum Education Programs

University/College Internships, Discipline Specific

Teacher Workshops

Workshops for University/College Students

Tours for University/College Classes

Tours for Public or Private Elementary Schools

33. Do Faculty from Disciplines Relevant to the Museum Collection Serve on an Educational Advisory Committee?

We do not have an Educational Advisory Committee

34. Do Faculty from Disciplines Outside the Scope of the Museum Collections Serve on an Educational Advisory Committee?

Not Applicable

35. If so, what disciplines do they represent?
[Skipped this Question]

IV. Exhibitions

36. What are the Museum's Exhibition Goals?
[Skipped this Question]
37. Number of Permanent Exhibits
More than 5
38. Number of Temporary Exhibitions per Academic Year
More than 10
39. Does the Museum have an Exhibitions Advisory Committee?
No
40. If so, do Faculty serve on the Exhibitions Advisory Committee?
[Skipped this Question]
41. Who Curates Exhibitions?
Director
Curators
Graduate Interns
Undergraduate Interns
Faculty from Disciplines Specific to Collection
Faculty from Disciplines Not Specific to Collection
Experts from Outside the University/College
42. Who Visits the Museum Exhibition as Part of a University/College Academic Course?
Faculty and Students from Academic Disciplines Specific to the Collection
Faculty and Students from Academic Disciplines Other than those Specific to the Collection
43. What Academic Disciplines Most Frequently Use the Museum Exhibitions as Part of Course Work?
Fine Arts, Studio
Art History
Environmental Science
Other: Freshman liberal arts course called "CORE"

V. Interdisciplinary Initiatives

44. Does the Museum's Education Policy Specifically Address Interdisciplinary Initiatives?
No

45. Does the Museum's Exhibition Policy Specifically Address Interdisciplinary Initiatives?
No
46. Does the Museum have a Written Policy and Correspondent Procedures for the Implementation of Interdisciplinary Initiatives?
No
47. What Priority Does the Museum Give to Pedagogy Specific to Interdisciplinary Initiatives?
Not Applicable
48. What Relationship ACTIVELY Exists Between the Museum and the University/College Academic Programs?
Informal Cooperation
49. Does the Museum Actively Seek to Enhance University/College Students' Understanding of Ideas from an INTERDISCIPLINARY Perspective?
Yes, through both Exhibitions and Educational Programs
50. Does the Museum Actively COLLABORATE with Faculty and Scholars from Multiple Disciplines?
Yes, Exhibitions and Education
51. Please Describe the Museum's Interdisciplinary Exhibition Initiatives
[Skipped this Question]
52. Please Describe the Museum's Interdisciplinary Education Initiatives
[Skipped this Question]
53. What Influence Do You Believe the Museum Exhibitions or Programs of a Specific Discipline Focus Have on University/College Students' Understanding of Ideas and Issues?
Elicits Understanding of Connections Between Ideas and Objects
54. What Influence Do You Believe Museum Exhibitions and Programs of an Interdisciplinary Focus Have on University/College Students' Understanding of Connections Between Ideas and Objects?
55. Do You Believe University/College Museums of a Specific Discipline Can Provide Meaningful EDUCATIONAL Experiences to Students from Diverse Academic Disciplines?
Yes
56. Why or Why Not?
[Skipped this Question]
57. Do You Believe INTERDISCIPLINARY Collaboration Between University/College Museums and Faculty Can Enrich Teaching Pedagogy?
Yes

58. Why or Why Not?
[Skipped this Question]
59. Do You Believe INTERDISCIPLINARY Collaboration Between
University/College Museums and Faculty Can Enrich Student Learning
Outcomes?
Yes
60. Why or Why Not?
[Skipped this Question]
61. Are You Interested in Becoming Part of an On-Going Discussion of
Interdisciplinary Initiatives, Including a Second Survey and Focus Group
Interview?
Yes
62. If Yes, Please Include Your Name, Title, Museum, University/College,
Mailing Address, Telephone Number, and E-Mail
Elizabeth Schlatter, Deputy Director, University of Richmond Museums
Richmond, Virginia

THE PHILIP AND MURIEL BERMAN MUSEUM OF ART, URSINUS COLLEGE

- I. University / College Demographics
1. Which best characterizes the University or College parent organization?
Private liberal arts university of college
 2. Levels of Degrees Offered
BA or BS
 3. Student Population
2,500 – 5,000
 4. University or College Location
Suburban Area
 5. Academic Programs
Undergraduate Programs Only
 6. Number of Majors and Minors
Graduate Majors: [Skipped this Question]
Undergraduate Majors: 350
Undergraduate Minors: [Skipped this Question]
 7. Does the University/College have a museum-specific graduate program?
Not Applicable

8. Does the University/College have a museum-specific undergraduate major or minor?
Not Applicable
9. Does the University or College Strategic Plan include the Museum and its role in the Academic Community?
Yes
10. Does the University or College Mission Statement specifically address Inter- or Multi-Disciplinary Initiatives?
Yes
11. Does the University or College Mission Statement include Collaboration between Academic Disciplines?
Yes
12. Please add any additional information that you feel distinguishes your university or college.
[Skipped this Question]

II. University / College Museum

13. Museum's Mission Statement
The mission of the museum is to foster an understanding of the place of the visual arts in liberal education and to offer an accessible cultural resource to the campus and regional communities. The museum supports the educational program of the college in all disciplines by presenting exhibitions and programs relevant to the curriculum and providing study and research opportunities for faculty and students. The museum to these ends maintains the necessary environment for the preservation and use of the permanent collection of paintings, prints, sculpture, and historical objects and borrows materials from other sources for a broader visual experience. The museum contributes to the general cultural life of the college and the tri-state area. It also enriches the educational and research programs and the cultural life of other institutions with which it establishes mutually supportive relationships. The museum follows accepted professional standards of museum practice as established by the American Association of Museums.
14. Type of Museum
Art
15. If you answered "General," which type best characterizes the museum?
[Skipped this Question]
16. Annual Operating Budget (Not Including Personnel)
\$50,000 - \$250,000
17. To Whom Does the Museum Director Report?
President of the University/College

18. If the Museum Director Reports to a School Dean or Department Head,
What is the School or Department?
[Skipped this Question]
19. Does the Museum have a Board of Trustees or Advisory Committee?
Yes
20. If so, who serves on the Board or Committee?
University/College Administration
University/College Board Member
University/College Alumni
Museum Staff
Community Members
Other: Business, Corporate, Foundation Leaders
21. Number of Full Time Staff
Director
Collections Manager
Education Staff, Other
Administrative Assistant/Secretary
22. Number of Part Time Staff
Exhibitions Preparator
Security Personnel (4)
23. How Many Objects are in the Museum Collection?
Anthropological, Cultural: 125
Fine Arts: 2,767
Historic Objects: 900
Decorative Arts: 92
24. How are the Collections Used?
Exhibitions
Education Programs
Teaching Tools for Museum Studies/Arts Administration/Historic
Preservation Students
Teaching Tools for Other Academic Disciplines
Museum Research
25. Please add any additional information that you feel distinguishes your
museum.
We have an extensive campus loan program (with appropriate
guidelines/stewardship/parameters) and an outdoor sculpture collection
that is sited throughout the living and learning environment of the campus.

III. Educational Role of Museum Personnel

26. What are the Museum's Educational Goals?
To model, teach, and provide a forum for the development of visual
literacy. To partner with faculty on campus and with community members,

educational institutions, and faculty off campus in utilizing museum's collections as texts for teaching visual literacy and increasing familiarity of students of all ages with visual arts. Full, rich, and complex integration of cultural artifacts into the College curriculum. Integration of museum's exhibitions and programs into cultural life of community beyond College walls.

27. Which Museum Staff Members have Faculty Status?

Director
Educator

28. If Staff have Faculty Status, are they Tenured or Tenure-Track?

Yes

29. Which Staff have University or College-wide Teaching Responsibilities, Outside of the Museum?

Director
Educator

30. What do they teach?

Art History
Museum Studies

31. At what level do they teach?

Undergraduate

32. Museum Education Programs

University/College Internships, Discipline Specific
Teacher Workshops
Workshops for University/College Students
Workshops for Secondary School Students
Docent Training Classes
Tours for University/College Classes
Tours for Public or Private Secondary Schools
Tours for Public or Private Elementary Schools
Other: Symposia, performances (music, dance, theater), film series

33. Do Faculty from Disciplines Relevant to the Museum Collection Serve on an Educational Advisory Committee?

Yes

34. Do Faculty from Disciplines Outside the Scope of the Museum Collections Serve on an Educational Advisory Committee?

Yes

35. If so, what disciplines do they represent?

English, history, East Asian studies, chemistry, sociology, biology, library

IV. Exhibitions

36. What are the Museum's Exhibition Goals?

The Berman Museum of Art hosts between 8 and 10 temporary exhibitions annually in the Main and Upper Gallery spaces. Our mission is to provide a forum for the display of a variety of art historical and contemporary mediums and to incorporate a multilayered approach to the interpretation of the material to provide historical and aesthetic context. We seek to introduce our viewing public to a range of visual and conceptual styles and complexities, as well as to implement student- and faculty-driven thematic interests that draw on the permanent collection and external sources. The museum also showcases student work in painting, printmaking, sculpture, drawing, photography, and the video arts in an annual exhibition each spring. This gives a voice to the creative talents fostered by the studio art academic program. The outdoor sculpture collection, number 40 large-scale contemporary objects, is integrated throughout the living and learning environment of the campus. Our goal is to site pieces in relation to their environment of buildings, green space, and walking paths and to provide a visual stimulus that encourages thoughtful analysis of juxtapositions and relationships.

37. Number of Permanent Exhibits

None

38. Number of Temporary Exhibitions per Academic Year

5 - 10

39. Does the Museum have an Exhibitions Advisory Committee?

No

40. If so, do Faculty serve on the Exhibitions Advisory Committee?

[Skipped this Question]

41. Who Curates Exhibitions?

Director

Undergraduate Interns

Faculty from Disciplines Specific to Collection

Faculty from Disciplines Not Specific to Collection

42. Who Visits the Museum Exhibition as Part of a University/College Academic Course?

Faculty and Students from Academic Disciplines Specific to the Collection

Faculty and Students from Academic Disciplines Other than those Specific to the Collection

43. What Academic Disciplines Most Frequently Use the Museum Exhibitions as Part of Course Work?

Anthropology, Cultural

Fine Arts, Studio

Art History
 History, World
 History, American
 Environmental Science
 Other: English, Modern Languages, Chemistry, Common Intellectual
 Experience classes (freshman required course)

V. Interdisciplinary Initiatives

44. Does the Museum's Education Policy Specifically Address Interdisciplinary Initiatives?
 Yes
45. Does the Museum's Exhibition Policy Specifically Address Interdisciplinary Initiatives?
 Yes
46. Does the Museum have a Written Policy and Correspondent Procedures for the Implementation of Interdisciplinary Initiatives?
 No
47. What Priority Does the Museum Give to Pedagogy Specific to Interdisciplinary Initiatives?
 Priority
48. What Relationship ACTIVELY Exists Between the Museum and the University/College Academic Programs?
 Collaborative
49. Does the Museum Actively Seek to Enhance University/College Students' Understanding of Ideas from an INTERDISCIPLINARY Perspective?
 Yes, through both Exhibitions and Educational Programs
50. Does the Museum Actively COLLABORATE with Faculty and Scholars from Multiple Disciplines?
 Yes, Exhibitions and Education
51. Please Describe the Museum's Interdisciplinary Exhibition Initiatives
 Student-curated shows highlight certain areas of the permanent collection for their topical, technical, or conceptual relevance to the curators' interests or coursework. Two recent projects include Pure Like Water: Chinese & Japanese Scrolls from the Permanent Collection, developed in conjunction with a course on East Asian history, and Celebrating the Tenth: The Permanent Collection in Context, curated by two Summer Fellows students in conjunction with the 10th anniversary of the opening of the Berman Museum of Art. Event-driven exhibitions, co-curated by Museum staff and faculty or students, such as a recent small exhibition of student and faculty works-in-progress juxtaposed with permanent collection pieces that spoke to the remembrance of the events of September 11th, 2001, integrate academic pursuits with a visual context. Exhibitions are also

curated in-house or guest-curated that bring to the Museum works by contemporary artists or works on loan from other institutions that serve the dual purpose of fulfilling pedagogical functions on campus and presenting conceptually or topically challenging artistic material to the greater community beyond the College walls.

52. Please Describe the Museum's Interdisciplinary Education Initiatives
The use of objects from the Museum's permanent collection as focal elements in students' writing and performance exercises for Modern Languages, English, Theatre Studies, and other classes; involving interdisciplinary faculty and their students in Museum-sponsored campus-wide projects, including a month-long series of programs marking the September 11th anniversary, titled "Ima[gin]ing September 11th," Music in the Museum series – musical responses to images; thematic faculty/student curated exhibitions addressing anthropology, East Asian studies, poetry, etc., interests
53. What Influence Do You Believe the Museum Exhibitions or Programs of a Specific Discipline Focus Have on University/College Students' Understanding of Ideas and Issues?
Elicits Understanding of Connections Between Ideas and Objects
54. What Influence Do You Believe Museum Exhibitions and Programs of an Interdisciplinary Focus Have on University/College Students' Understanding of Connections Between Ideas and Objects?
55. Do You Believe University/College Museums of a Specific Discipline Can Provide Meaningful EDUCATIONAL Experiences to Students from Diverse Academic Disciplines?
Yes
56. Why or Why Not?
Visual compositions and objects are not created in a vacuum; connecting content, aesthetics, materials with a variety of contexts provides a dimension to several areas of study.
57. Do You Believe INTERDISCIPLINARY Collaboration Between University/College Museums and Faculty Can Enrich Teaching Pedagogy?
Yes
58. Why or Why Not?
Students are energized by tangible incarnations of ideas, historical periods and events, and the mechanics of art making, applied to a variety of disciplines again broadens context.
59. Do You Believe INTERDISCIPLINARY Collaboration Between University/College Museums and Faculty Can Enrich Student Learning Outcomes?
Yes

60. Why or Why Not?

Students respond to both the Socratic method and the challenge of making connections beyond focused disciplines. Visual objects facilitate that and student engagement = higher, positive grades, papers, discussion

61. Are You Interested in Becoming Part of an On-Going Discussion of Interdisciplinary Initiatives, Including a Second Survey and Focus Group Interview?

Yes

62. If Yes, Please Include Your Name, Title, Museum, University/College, Mailing Address, Telephone Number, and E-Mail

Lisa Tremper Hanover, Director, Philip and Muriel Berman Museum of Art, Ursinus College
Collegeville, Pennsylvania

APPENDIX V: COMPARISON OF INTERDISCIPLINARY COLLABORATION AT CASE STUDY MUSEUMS

	The University of Virginia Art Museum	The Joel and Lila Harnett Museum of Art, University of Richmond	The Philip and Mural Berman Museum of Art, Ursinus College	All Comprehensive Survey Respondents
Does Education Policy Include Interdisciplinary Initiatives?	Yes	No	Yes	Yes = 53% No = 47%
Does Exhibition Policy Include Interdisciplinary Initiatives?	Yes	No	Yes	Yes = 50% No = 50%
Does the Museum Have a Policy on Interdisciplinary Initiatives?	Yes	No	No	Yes = 14.9% No = 85.1%
Museum's Priority for Pedagogy Specific to Interdisciplinary Initiatives?	High Priority	Not Applicable	Priority	High Priority = 22.4% Priority = 28.4% Not Applicable = 19.4%
What is the Active Relationship Between Museum and Academic Programs?	Collaboration	Informal Cooperation	Collaborative	Collaboration = 37.1% Informal Cooperation = 41.4%
Does the Museum Actively Collaborate with Faculty from Multiple Disciplines?	Yes, both Exhibitions and Educational Programs	Yes, both Exhibitions and Educational Programs	Yes, both Exhibitions and Educational Programs	Yes, Exhibitions and Education Programs = 73.1%
What is the Influence of Interdisciplinary Initiatives?	Understanding Connections Between Ideas and Objects	Understanding of Connections Between Ideas and Objects	Understanding of Connections Between Ideas and Objects	Understanding of Connections Between Ideas and Objects = 30%
Can Interdisciplinary Collaboration Enrich Teaching Pedagogy?	Yes	Yes	Yes	Yes = 100%
Can Interdisciplinary Collaboration Enrich Student Learning Outcomes?	Yes	Yes	Yes	Yes = 100%

APPENDIX VI: SUPPLEMENTAL SURVEY AND RESULTS

Interdisciplinary Exhibitions & Programs

- 1.) Did your museum develop any interdisciplinary exhibitions within the current academic year (2006-2007) or the prior academic year (2005-2006)?

Yes	91.7% (11)
No	8.3% (1)
Total Respondents	(1)
Skipped this Question	(0)

- 2.) Please provide the title and dates of one interdisciplinary exhibition developed within the current academic year (2006-2007) or the prior academic year (2005-2006).
 - “Richard Cleaver: Family Fictions” (2007)
 - “Liberal Arts through the AGES” (January – March 2007)
 - “Ellen Priest: Jazz Paintings on Paper” (January – April 2007)
 - “Object Lessons: Authenticity in African Art” (October 2006 – June 2007)
 - “One Way or Another: Asian American Art Now” (April – June 2005)
 - “The Space of Freedom: Apartment Exhibitions in Leningrad” (2006)
 - “Hung Liu and Rene Yung: The Vanishing: Re-presenting the Chinese in the American West” (May – September 2006)
 - “Complicit: Contemporary Art and Mass Culture” (September – October 2006)
 - “Encounter” (February – April 2007)
 - “Isamu Noguchi’s World: Part I: The Bollingen Journey Photographs, 1949-1956.” (2005) “Part II: Noguchi and Dance” ((2005)
 - “Here and Now: Multicultural Perspectives on the Present Moment” (March – April 2007)

Total Respondents	(11)
Skipped this Question	(1)

- 3.) Did this exhibition involve an active collaboration initiative with an academic discipline relevant to the scope of the museum collections?

Yes	60% (6)
No	40% (4)
Total Respondents	(10)
Skipped this Question	(2)

- 4.) If yes, which best describes the academic discipline with which you collaborated? Please answer all that apply.

Anthropology	14.3% (1)
Archaeology	0% (0)
Architecture	14.3% (1)
Art, Studio	57.1% (4)
Art History	42.9% (3)
Graphic Design	14.3% (1)
Total Respondents	(7)
Skipped this Question	(5)

- 5.) Did this exhibition involve an active collaboration initiative with an academic discipline outside of the scope of the museum collections?
- | | |
|-----------------------|------------------|
| Yes | 72.7% (8) |
| No | 27.3% (3) |
| Total Respondents | (11) |
| Skipped this Question | (1) |
- 6.) If yes, which best describes the academic discipline with which you collaborated? Please answer all that apply.
- | | |
|--------------------------|----------------|
| Business | 0% (0) |
| Education | 12.5% (1) |
| History | 25% (2) |
| Humanities, Other | 50% (4) |
| Physical Sciences | 0% (0) |
| Social Sciences | 37.5% (3) |
| Other (Unspecified) | 37.5% (3) |
| Total Respondents | (8) |
| Skipped this Question | (4) |
- 7.) If no, did the exhibition involve informal collaboration?
- | | |
|-----------------------|----------------|
| Yes | 60% (3) |
| No | 40% (2) |
| Total Respondents | (5) |
| Skipped this Question | (7) |
- 8.) Did you develop interdisciplinary programming in conjunction with the specified exhibition?
- | | |
|-----------------------|-------------------|
| Yes | 90.9% (10) |
| No | 9.1% (1) |
| Total Respondents | (11) |
| Skipped this Question | (1) |
- 9.) If yes, what types of programming did you develop?
- | | |
|-------------------------|----------------|
| Symposia | 20% (2) |
| Lectures | 80% (8) |
| Workshops | 40% (4) |
| Elementary or Secondary | |
| Teacher Training | 20% (2) |
| Musical Performances | 20% (2) |
| Theatrical Performances | 10% (1) |
| Dance Performances | 0% (0) |
| Other (Unspecified) | 30% (3) |
| Total Respondents | (10) |
| Skipped this Question | (2) |
- 10.) Did faculty from academic disciplines outside the scope of the museum collections actively participate in the development and implementation of interdisciplinary programming?
- | | |
|------------|------------------|
| Yes | 72.7% (8) |
| No | 27.3% (3) |

- | | | |
|--|-----------------------|------|
| | Total Respondents | (11) |
| | Skipped this Question | (1) |
- 11.) What disciplines comprised the exhibition and program audiences?
- | | |
|-----------------------|-------------------|
| Fine Arts | 90.9% (10) |
| Performing Arts | 54.5% (6) |
| Humanities | 63.6% (7) |
| Sciences | 27.3% (3) |
| Education | 27.3% (3) |
| Business | 9.1% (1) |
| Other (Unspecified) | 27.3% (3) |
| Total Respondents | (11) |
| Skipped this Question | (1) |
- 12.) How would you best describe university or college student response to the exhibition and programming?
- | | |
|-----------------------|------------------|
| Outstanding | 27.3% (3) |
| Excellent | 45.5% (5) |
| Very Good | 9.1% (1) |
| Good | 9.1% (1) |
| Fair | 9.1% (1) |
| Poor | 0% (0) |
| Total Respondents | (11) |
| Skipped this Question | (1) |
- 13.) Did the university or college administration support the interdisciplinary collaboration through additional funding?
- | | |
|-----------------------|------------------|
| Yes | 63.6% (7) |
| No | 36.4% (4) |
| Total Respondents | (11) |
| Skipped this Question | (1) |
- 14.) What best characterizes the museum's attendance during the duration of the exhibition?
- | | |
|-----------------------------|------------------|
| Increased Attendance | 54.5% (6) |
| Average Attendance | 45.5% (5) |
| Lower Attendance | 0% (0) |
| Total Respondents | (11) |
| Skipped this Question | (1) |
- 15.) How would you best describe overall student and faculty attendance at interdisciplinary programs held in conjunction with the exhibition?
- | | |
|-----------------------|----------------|
| Outstanding | 20% (2) |
| Excellent | 30% (3) |
| Very Good | 20% (2) |
| Good | 20% (2) |
| Fair | 10% (1) |
| Poor | 0% (0) |
| Total Respondents | (10) |
| Skipped this Question | (2) |

- 16.) Are you planning an interdisciplinary exhibition as part of a formal collaborative initiative for the 2007-2008 academic year?
- | | |
|-----------------------|-------------------|
| Yes | 83.3% (10) |
| No | 16.7% (2) |
| Total Respondents | (12) |
| Skipped this Question | (0) |
- 17.) If so, with which academic disciplines outside of the scope of the museum's collections do you plan to collaborate? Please answer all that apply.
- | | |
|--------------------------|------------------|
| Business | 0% (0) |
| Education | 22.2% (2) |
| History | 33.3% (3) |
| Humanities, Other | 66.7% (6) |
| Physical Sciences | 22.2% (2) |
| Social Sciences | 44.4% (4) |
| Other (Unspecified) | 44.4% (4) |
| Total Respondents | (9) |
| Skipped this Question | (3) |
- 18.) Would you be willing to be a case study participant for the next phase of this research project?
- | | |
|-----------------------|-------------------|
| Yes | 83.3% (10) |
| No | 16.7% (2) |
| Total Respondents | (12) |
| Skipped this Question | (0) |
- 19.) If yes, are you willing to allow me to visit your campus? Will you assist me by arranging for interviews, as necessary, with museum staff, faculty, administrators, or students?
- | | |
|-----------------------|------------------|
| Yes | 100% (10) |
| No | 0% (0) |
| Total Respondents | (10) |
| Skipped this Question | (2) |
- 20.) Are you willing to have your name, the name of your museum, and the name of the university or college included in any published materials?
- | | |
|-----------------------|------------------|
| Yes | 100% (12) |
| No | 0% (0) |
| Total Respondents | (12) |
| Skipped this Question | (0) |
- 21.) Are you able to provide materials such as catalogues, brochures, exhibition or program analyses, audience figures, etc.?
- | | |
|-----------------------|-------------------|
| Yes | 91.7% (11) |
| No | 8.3% (1) |
| Total Respondents | (12) |
| Skipped this Question | (0) |

- 22.) Your name, university, address, telephone, and e-mail.
- Augustana College Art Museum, Illinois
 - Berman Museum of Art, Ursinus College, Pennsylvania**
 - Kent State University Museum, Ohio
 - Blaffer Gallery, University of Houston, Texas
 - University of Richmond Museums, Virginia**
 - University of Wyoming Art Museum
 - University of Virginia Art Museum**
 - University of New Mexico Art Museum
 - Nerman Museum of Contemporary Art, Johnson County Community College, Kansas
 - Western Gallery, Western Washington University, Washington
 - LaSalle University Art Museum, Pennsylvania
- | | |
|-----------------------|------|
| Total Respondents | (11) |
| Skipped this Question | (1) |

APPENDIX VII: GUIDING QUESTIONS FOR INITIAL SEMI-STRUCTURED OPEN-ENDED INTERVIEWS

The site visit questionnaire was used as a tool to facilitate semi-structured open-ended interviews with museum staff, university administrators, and/or faculty from diverse academic programs at the case study institutions.

Interdisciplinary: Combines aspects of two or more disciplines. Integration of disciplines is the defining characteristic. A process of answering a question, solving a problem, or addressing a topic that is too broad or complex to be dealt with adequately by a single discipline.

- 1.) Does the University's mission statement include interdisciplinarity?
- 2.) If so, within what context?
- 3.) Does the University's strategic plan include interdisciplinarity?
- 4.) If so, within what context?
- 5.) If not, in what ways does the University support or promote interdisciplinarity?
- 6.) Does the University incentives for interdisciplinary projects?
- 7.) Funding?
- 8.) Release Time?
- 9.) Staff Positions (specify)?
- 10.) Other?
- 11.) Is this support for active collaborative initiatives with other faculty/programs?
- 12.) For informal collaborations with other faculty/programs?
- 13.) For interdisciplinary projects that are solely the domain of the museum?

In 2006, you held an exhibition, _____, which involved active collaboration with the _____ departments.

- 14.) Please describe the collaboration.
- 15.) As the collaboration was with disciplines that are consistent with the museum's collection, do you consider the project interdisciplinary?
- 16.) What was involved on the part of the museum?
- 17.) What was involved on the part of the other programs?
- 18.) What, specifically, did faculty from these programs contribute to the collaboration?
- 19.) Did the original discussion of collaboration result from mutual academic interests?
- 20.) Mutual personal interests?
- 21.) Faculty collegiality?
- 22.) Personal friendship?
- 23.) What role did the museum and its staff play in the development and implementation of ancillary programming?
- 24.) What role did faculty from the other programs play in the development and implementation of ancillary programming?
- 25.) Was there a publication for this exhibition?
- 26.) If so, who contributed to the publication(s)? What were their roles?

- 27.) Please describe the successes of the collaboration.
- 28.) Please describe the challenges of the collaboration.
- 29.) Please describe any failures of the collaboration.
- 30.) Were different vocabularies a help or hindrance?
- 31.) Presuppositions and priorities?
- 32.) Criteria for interpretation?
- 33.) References?
- 34.) Research methodologies?
- 35.) How were any of these resolved? Or were they?
- 36.) How did this project differ from exhibitions that are solely the domain of the museum?
- 37.) How was it similar?
- 38.) Had you ever collaborated with faculty from these programs in the past?
- 39.) If so, how often?
- 40.) Were previous collaborations more or less successful?
- 41.) Based on the challenges of the collaboration, would you collaborate with these programs again?
- 42.) Will faculty from those programs consider collaborating with the museum again?
- 43.) Do you think the university administration will expand its support because of the success of this collaboration?
- 44.) If so, how?
- 45.) As a result of interdisciplinary collaboration, do you feel the specific identity of the museum has been comprised? How so?
- 46.) Enhanced and/or expanded? How so?
- 47.) Become more relevant to the university community? How so?
- 48.) Better reflects the multidisciplinary nature of the university? How so?
- 49.) Has created debate, critique, conversation? How so?
- 50.) Overcome exclusive disciplinary dialogue?
- 51.) Are you planning an interdisciplinary collaborative project this year (2007-2008)?
- 52.) If so, what is the scope of the collaboration?
 - Exhibition?
 - Programs?
 - Research?
 - Catalogue?
 - Teaching?
 - Other?
- 53.) With which academic programs is the museum collaborating?
- 54.) What is the role of the museum?
- 55.) What is the role of the faculty in the collaboration?
- 56.) Do you consider this project more or less interdisciplinary than the 2006 exhibition?
- 57.) Why? Why not?

By necessity, the arts are cross-disciplinary (humanities: art history, music, literature) (social sciences: sociology, political science, economics, geography, anthropology, religious studies) (physical sciences: physics, chemistry, biology).

- 58.) Do you believe the university art museum is cross-disciplinary, multi-disciplinary, or interdisciplinary?

59.) Why? Or why not?

Academic disciplines, fields of study defined by content, strive to maintain pre-established institutional structures of inquiry. Departmental and institutional barriers are often difficult obstacles, but are non-insurmountable.

- 60.) Do interdisciplinary research, exhibitions, programs, etc., require assistance? Or is this something the museum can pursue on its own?
- 61.) How can the university art museum be part of this dialogue?
- 62.) Does collaboration between disciplines break down disciplinary boundaries?
- 63.) Does the idea of interdisciplinary collaboration make the faculty of specific academic disciplines want to reassert disciplinary boundaries? How so?
- 64.) Have you found that there is resistance to interdisciplinary collaboration on your campus?
- 65.) Have you found that interdisciplinary collaboration has resulted in mutual respect?
- 66.) Does collaboration between disciplines need to be interdisciplinary?
- 67.) As a result of interdisciplinary collaboration, do you feel the museum has a broader perspective?

Academe, in the 21st century, stresses critical thinking; that is, “the intellectually disciplined process of actively and skillfully conceptualizing, applying, analyzing, synthesizing, and/or evaluating information gathered from, or generated by, observation, experience, reflection, reasoning, or communication, as a guide to belief and action. In its exemplary form, it is based on universal intellectual values that transcend subject matter divisions: clarity, accuracy, precision, consistency, relevance, sound evidence, good reasons, depth, breadth, and fairness” (Scriven and Paul 2004).

- 68.) Is collaboration is an integral component of critical thinking?
- 69.) Should interdisciplinarity be central to the operation of the university museum?
- 70.) Should the university museum, while not ignoring the museum sector, address the university environment as its greatest priority?
- 71.) Do colleges and universities need or should they aspire to collaboration across and between disciplines.
- 72.) Exploration: what relationships, if any, exist between academic programs and the university art museum?
- 73.) Pedagogy: what does the university art museum do, using exhibitions and programs, to enrich teaching pedagogy of university faculty from diverse academic disciplines?
- 74.) Interdisciplinary Interconnectedness: what collaborative programming can the university art museum do to promote the interconnectedness of ideas and issues from an interdisciplinary perspective?

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