

Introduction

America's College Museums was first published in 1996 by Greenwood Publishing Group as *University and College Museums, Galleries, and Related Facilities: A Descriptive Directory*. This second edition is completely revised with more educational information, more museum listings, and five indices. It is arranged in two major sections.

College Museums: Remarkable & Important Cultural Resources

The first section of *America's College Museums* is a comprehensive overview, in eight distinct chapters, of the workings of college museums — governance, funding, programming, admissions, and collection development. The author explores how these institutions continue to thrive, and how they develop and house remarkable, valuable, and diverse collections. Many college museums are on the forefront of scientific research, and most serve not only as an important educational center for the student population, but also as a bridge to outside communities. Collections vary from a few display cases to significant buildings that house major collections and valuable works of art.

This new edition begins with a comprehensive history of America's college and university museums. You will read about how the first academic art collection was started in 1732 at the College of William and Mary when the third Earl of Burlington gave the college a portrait of physicist Robert Boyle. Other starting dates include the first military collection at the U.S. Military Academy in 1777 and, in 1784, the first geological collection at Harvard University.

This section discusses more than 25 different types of institutions, including Art Museums, Archaeology Museums, Science Centers, Health Museums, Music Museums, Sports Museums, and Archival Galleries. It includes governance patterns and management structures, details on missions and objectives, and dwindling collections at many facilities.

The different kinds of exhibits, almost always with a focus on education — as well as which attract the most attendance — are also included in this edition. From talks and lectures to camps and field trips, exhibits vary greatly. Some are collection-based, some focus on contemporary research, and some depend on changing student work.

Finally, this section ends with commentary about the future. Despite economic challenges, the total number of academic galleries, museums and related facilities continues to increase every year — emphasizing “the importance of such art, history and science facilities in teaching, research and the cultural life on campus.”

Following Chapter 8 is a list of the 26 photographs in this edition of various museums and galleries, with detailed captions.

Chapter 1

An Overview and History

“Museums” once had a narrow definition. They had to have collections of artworks, specimens, historical materials, or other objects; a professional staff; exhibits; and open to the public on a regular schedule. Today, museums take many different forms—and often with other names. This is especially true on the campuses of American colleges and universities where some have such unusual museum names as Idea Place, Discovery Zone, and Insect Zoo.

The word “museums” now is used as an umbrella term that includes such museum-like facilities as art galleries, science centers, planetariums, observatories, aquariums, zoos, botanical gardens, arboretums, herbariums, nature centers, and library collections, archives, and exhibits with museum characteristics. Some lack collections, do not have exhibits, are not open to the public, lack professional staffs, and/or do not call themselves museums.

Virtually every type of museum can be found on the collegiate campus—and sometimes at other locations operated by universities and colleges. This study includes descriptions of 1,739 museums and related facilities at 825 universities, colleges, and related organizations in the United States—nearly 10 percent of the approximately 17,500

museums are in science— entomology; geology and mineralogy; marine sciences; medicine, dentistry, and health; paleontology; science and technology; and zoology.

Academic museums were among the first museums, galleries, and related fields in the United States. Their collections and exhibits began in the 1700s and early 1800s, and now represent almost 10 percent of the museums and similar facilities in the nation. The various types are described in this chapter.

MUSEUMS OF ART AND SCULPTURE

Art Museums

University and college art museums basically are institutions that collect, preserve, exhibit, and interpret permanent collections of art. The artworks most often consist of paintings, prints, drawings, and sculpture, but also frequently include decorative arts, photographs, ceramics, furniture, costumes, textiles, design, silver, glass, jade, metalwork, engravings, jewelry, antiquities, and/or other works. Art museums—which number 242 in this study—also usually present temporary exhibitions and public programs and often are used for teaching and research.

Art museums are among the oldest, largest, and best known, attended, and supported campus museum? Many have extensive collections and exhibits, beautiful sculpture gardens or courts, and/or new buildings underwritten by private individuals, while others are relatively small, are more narrowly focused, and/or occupy some of the most historic buildings at colleges and universities. Not all have “museum” in their names; some are called galleries, collections, art centers, or other names.

Art collections and museums were among the first cultural collections and facilities at American universities and colleges. The first academic collection began in 1732 at the College of William and Mary when the third Earl of Burlington gave the college a portrait of physicist Robert Boyle. It was followed in 1772 by gifts of artworks to Dartmouth College. Many began as institutional, teaching, or research collections that later evolved into museums—frequently many years after the collections began. At Dartmouth College, for example, it was not until 1974 that several collections were consolidated to form a museum that became the Hood Museum of Art in 1985. The first collections of the Bowdoin College Museum of Art originated in 1811. However, the museum was not formalized until 1894.

The nation's first art school and art museum were founded in 1805 in Philadelphia. The Museum of American Art is still at the Pennsylvania Academy of the Fine Arts, but its name now is the Pennsylvania Academy of the Fine Arts Museum. Among the other early efforts were the Trumbull Gallery (which later developed into the Yale University Art Gallery), established in 1832 at Yale University; a collection of engravings used to illustrate classical antiquity lectures in 1855 that eventually led to the establishment of the

an informal group that meets to discuss issues of common interest, particularly marketing, at the University of California, Berkeley; periodic meetings of museum conservators at Indiana University, where campus museums also belong to the Alliance of Bloomington Museums; an ad hoc consortium of university and city museums and related facilities at the University of Michigan; and a five-college consortium that includes representatives of museums and galleries at Amherst College, Hampshire College, Mount Holyoke College, Smith College, and the University of Massachusetts.

ORGANIZATION AND STAFFING

Most museums, galleries, and related facilities at universities and colleges have relatively simple organizational structures and rather small staffs. Since few museum-like facilities have their own governing boards, nearly all the directors are appointed by and report to an academic department chairperson; the dean of the college to which the facility is attached; a campuswide senior administrator, such as the provost, vice president, vice chancellor, or president; or the director of the library, arts center, student union, or other building where the museum or gallery is located.

The director frequently is the only full-time museum or gallery staff member, with other staff members often being part-time people—such as curators from the academic department or college faculty, office help, volunteers, and work/study students, interns, and other students. It is only in the larger institutions that there are more extensive organizational structures and staffs resembling those of their nonacademic counterparts.

The smallest staffs—usually one to four full-time and/or part-time people—are found at art galleries, historical facilities, planetariums, and small specialized museums and related facilities. They generally include a director/curator, a secretarial/clerical assistant, and collections, exhibits, and/or other personnel. Faculty members also may be involved from a curatorial standpoint, and students may be used to assist with the research, mounting, maintenance, security, and/or other such functions. Some facilities do not have any full-time staff members.

Most art galleries do not have a need for large staffs. Since many galleries do not have collections, it is not necessary to assemble or care for collections, and the exhibition spaces usually are under several thousand square feet and can be manned by a single person, generally a student, intern, or volunteer. The full-time staff often consists only of the gallery director, and sometimes there is no full-time director, with gallery being directed by the head of the art department, as occurs at the Western Kentucky University Gallery. At Goucher College's Silber Gallery, the gallery is directed by the college's exhibitions and collections coordinator.

The only staff member at Ray Drew Gallery at New Mexico Highlights University is the director. Some galleries have interns to assist with gallery operations, as at the Macalester

Chapter 4

The Mission

Academic museums, galleries, and related facilities have written or unwritten objectives known as “missions.” They usually are different from those of public, private, and government sites in the community at large, and even from other campus museums and related facilities. The objectives often are given in mission statements. The purpose sometimes is described in a single sentence, while the statements contain more objectives at other times. Regardless of the length, the intent is the same—to explain the purpose of the institution.

Academic museums and related facilities generally differ from similar non-academic operations in that they basically are internally focused on the teaching, research, and enjoyment of the academic community, rather than serving the general public. However, most also invite the public to their offerings. Campus museums and related facilities also usually differ in funding, control, function, staffing, and educational role. They normally are not funded to make a profit, but rather to be subsidized by the university or college, hopefully with some support from donors. Most places are part of academic departments, usually overseen by faculty members, and containing collections and exhibits used in instruction and/or research. Some of the larger facilities have a professional staff, while others rely on student assistance. The objectives vary from collecting, preserving,



The Birch Aquarium at Scripps, a part of the Scripps Institution of Oceanography at the University of California, San Diego, has extensive exhibit, education, and research programs. The aquarium, founded in 1903, contains more than 5,000 animals representing 380 species and has about 60 tanks of Pacific fishes and invertebrates. This photo shows the aquarium's seaside site in La Jolla. *Courtesy of Birch Aquarium at Scripps, University of California, San Diego.*

Other science centers with interactive exhibits include the Lawrence Hall of Science, which presents an overview of the major sciences with hands-on exhibits and activities, University of California, Berkeley; UA Science: Flandrau, which began as a planetarium and now features interactive science exhibits at the University of Arizona; Da Vinci Science Center, located at Cedar Crest College, which seeks to develop young people's curiosity, imagination, and creativity in the sciences; and Idea Place, dedicated to awakening the excitement of learning through interactive exploration of scientific phenomena, Louisiana Tech University. The MIT Museum at Massachusetts Institute of Technology combines historical objects with interactive exhibitry in inviting the public to explore invention, ideas, and innovation. Some planetariums also have astronomical science centers that combine artifacts and hands-on exhibits, such as the Cernan Earth and Space Center at Triton College, Coca-Cola Space Science Center at Columbus State University, and Fiske Planetarium and Science Center at the University of Colorado at Boulder.

EDUCATIONAL PROGRAMMING

Some form of educational programming is offered by almost every academic museum and related facility. Among the most common programs are school programs, guided tours, and gallery talks. Other programs include art or science classes, teacher workshops, films and videos, lectures, science demonstrations, summer camps, field trips, symposia, publications, concerts, travel tours, special events, outreach programs, and online offerings.

The Yale Center for British Art has one of the most comprehensive educational programs. It includes school group tours, teacher workshops, children and family programs, adult classes and workshops, lectures by scholars and artists, classic and contemporary films and concerts, and online exhibitions and programs. The museum describes the role of its school and teacher programs as providing “opportunities to engage actively with works of art, stimulate inquiry and discussion, and foster critical looking and thinking skills.” Boston College's McMullen Museum of Art often seeks to reach beyond traditional art history, providing political, historical, and cultural context. It offers such exhibit-related programming as musical and theatrical performances, films, gallery talks, symposia, lectures, readings, and receptions to stimulate dialogue.

At the Lawrence Hall of Science at the University of California in Berkeley, more than 22,000 teachers participate in the museum's professional development programs each year. The science center also offers classes, workshops, and science shows for students at the museum and schools. Among the other educational programs are science day camps, home school classes, and science and math classes for preschool children and parents at local libraries and the museum. In addition, Lawrence Hall of Science has science demonstrations, opportunities to interact with animals, and planetarium educational

HANDS-OFF AND HANDS-ON EXHIBITS

Science museums range from collection-based research museums closed to the public to contemporary science centers without collections. The collections of “hands-off” specimens and objects in laboratories and storage areas are the exhibits at some museums, while others offer “hands-on” interactive experiences. Among those museums that are open only to researchers are the Essig Museum of Entomology at the University of California, Berkeley, which has a collection of 4.5 million insects and terrestrial arthropods; Museum of Vertebrate Zoology at the University of California, Berkeley, with a collection of over 640,000 amphibians, birds, mammals, reptiles, and other specimens (has one open house a year); University of Michigan Museum of Anthropology, which has more than 3 million anthropological, archaeological, and ethnographic objects in its collection (but offers online exhibits); and Harvard University Herbaria, with over 5 million dried plant specimens—the most in the world. The University of California Museum of Paleontology at Berkeley, which does not have exhibits, is located in a building with lobby and hallway dinosaur exhibits, tours, and an annual open house. The Museum of Paleontology at the University of Michigan also is closed to the public, but it curates fossil exhibits at the university’s Exhibit Museum of Natural History.

Most collection-oriented science museums are open to the public. The Entomology Research Museum, with about 3 million specimens, has a dozen display cases with exotic insects at the University of California, Riverside; the College of Eastern Utah Prehistoric Museum has a Hall of Dinosaurs with fossil skeletons and an archaeological hall with mammoth figurines and artifacts; and the Museum of Comparative Zoology at Harvard University displays specimens from its collection of approximately 21 million extant and fossil invertebrate and vertebrate specimens in the Harvard Museum of Natural History complex. The University of Nebraska State Museum is best known for its Elephant Hall that contains mounted skeletons of 12 elephants, mammoths, mastodons, and ancestral proboscideans, two life-size mounts of African elephants, and other exhibits. Two institutions have specific public-oriented facilities called “zoos”—Kansas State University Insect Zoo, a former dairy barn featuring giant cockroaches, beetles, praying mantises, scorpions, and other insects; and the Santa Fe Community College Teaching Zoo, a diverse outdoor collection of mammals, birds, reptiles, and amphibians. The University of Wyoming has an Insect Museum, which has a collection of over 250,000 insects and two specialized galleries—on live native and exotic insects and another on tropical plants and insects. Another popular attraction is the 6,400-square-foot walk-through Butterfly Rainforest at the Florida Museum of Natural History.

Yale Peabody of Natural History, one of the oldest and largest natural history museums in the world, has over 20 million specimens and objects. It is best known for its Great Hall that contains skeletons from its renowned paleontology collection. The Peabody Museum of Archaeology and Ethnology at Harvard University, which has one of

Cultural Center, University of Arkansas at Pine Bluff, 2005; Crisp Museum, Southeast Missouri State University, 2007; and Avenir Museum of Design and Merchandising, Colorado State University, 2008.

New science facilities since the turn of the century include the Sam Noble Oklahoma Museum of Natural History, University of Oklahoma, and Oesper Museum of Chemical Apparatus, University of Cincinnati, 2000; Weis Earth Science Museum, University of Wisconsin-Fox Valley, and Emory University Planetarium and Observatory, 2002; Oscar E. Monnig Meteorite Gallery, Texas Christian University, and Da Vinci Science Center, Cedar Crest College, 2003; University of Washington Botanic Gardens, 2005; Museum of Biodiversity, University of Notre Dame, and 'Imiloa Astronomy Center of Hawaii, University of Hawaii at Hilo, 2006; University of Arkansas Discovery Zone, 2007; and Michael E. DeBakey Library and Museum, Baylor University, 2010.

GREATER COST CONTROL

Museums, galleries, and related facilities continue to be closed and opened at colleges and universities, with the total number increasing each year, despite lagging economic conditions. This testifies to the importance of such art, history, and science facilities in teaching, research, and the cultural life on the campus, and their ability to find the necessary institutional resources and support funds from government, foundation, and private sources.

What does the future hold? That is the question facing all academic museums, galleries, and related facilities. As funding becomes more difficult, greater cost control will become necessary. The administrators and department heads of colleges and universities—as well as state legislatures, local officials, and donors—already are seeking to get more out of less. Some closings and cutbacks already have occurred because of budget problems—and more are likely until the economy rebounds.

For the larger and more popular museums, galleries, libraries, planetariums, observatories, botanic gardens, arboretums, and other facilities, this could mean such cost-cutting measures as personnel reductions, less staff travel, fewer additions to collections, more limited research, fewer or less expensive exhibitions and programs, reduced open hours, and/or the imposition or increases in admission fees. The smaller—and usually less attended museums and other facilities—it could mean many of the same cutbacks—as well as closure. All will be called upon to do a better job of justifying their existence and controlling costs.

It will be more difficult to maintain or improve the quality of a museum, gallery, or related facility during economic hard times, as well as finding the funds to launch new institutions. But most universities and colleges have made such adjustments in the past, and are likely to do so again.

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