University of San Francisco
Mary and Carter Thacher Gallery

Where creativity, scholarship, and community converge

Instructor Resource
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Introduction to Thacher Gallery

Mission & Vision

A public art gallery in the University of San Francisco’s main library, the Mary and Carter Thacher Gallery is a forum where creativity, scholarship, and community converge.

Each year the gallery presents a series of diverse, high-caliber art exhibitions that probe aesthetics, stimulate dialogue, and reflect the urban Jesuit University’s commitment to social justice. With a focus on art from California, the Thacher Gallery shows emerging artists, Bay Area icons, and major collections.

Student Engagement

Thacher Gallery is intended to be a resource across disciplines, and our ultimate goal is for every USF student to experience the gallery in an academic setting at least once during their time at the university. It is our hope that this resource will be useful across many fields of study. This is a working document; please help us to expand its reach and depth by sharing your gallery experience with us.

Thacher Gallery is a good place to experiment with new teaching methods inside and outside of the classroom, and to apply analytical methods or develop connections beyond a specific area of focus. Art connects with a variety of disciplines and teaching techniques by teaching visual literacy, sharpening critical observation, and being a source for discussion topics, free-writing exercises, and writing prompts. Many of these ideas are expanded upon in the Teaching Models and Sample Projects and Assignments sections of this document.

Thacher Gallery Offerings

Thacher Gallery offers multi-modal learning opportunities through exhibitions, programs, and supporting educational resources. Programs include docent tours, artist talks, scholarly lectures, panel presentations, and hands-on demonstrations. Some of the ways that faculty, students, and classes currently engage with the gallery include:

- attending an event;
- leading “Focus On” tours using a specific discipline or class theme as a lens through which to interpret an exhibition;
- creating “Pop-up” exhibitions (class projects) that tie in with current gallery exhibitions;
- performing music, dance, creative writing readings, or theater in the gallery;
- suggesting a linked event that the gallery can co-sponsor; and
- working with gallery staff to coordinate class visits with exhibiting artists.
Planning a Trip to Thacher Gallery

When planning a class trip to the gallery, please keep the following in mind:

To be sure that there are not multiple classes in the gallery at the same time, schedule your class visit with Glori Simmons (simmons@usfca.edu). Docent-guided tours are available and encouraged, but not required. We work with faculty members to tailor our tours according to your time restraints and the subject of the class.

Please remind students to bring their ID to gain access to the library. While most of your students have visited museums and art galleries in the past, there may be a few who have not. Provide a quick introduction to the gallery as well as guidelines for how to get the most out of their visit.

Entering an exhibition for the first time can be compared to opening a new book. It’s helpful to establish the authors (curators and artists), the genre (medium), and the themes that may be apparent in the exhibition. Like essays, most art exhibitions utilize rhetorical tools to convey a narrative about an artist or a group of artworks.

Thacher Gallery Contact Information

https://www.usfca.edu/thacher-gallery

Glori Simmons, Director                  Nell Herbert, Gallery Manager
415.422.5178                             415.422.4692
simmons@usfca.edu                        ncherbert@usfca.edu

Ways to Use the Gallery

Thacher Gallery can be thought of as a “creative lab”—a space for observing, analyzing, developing practical skills, and meeting course learning objectives. While there are many ways to use and interact with the gallery, the following section includes six general teaching models, which have been adapted from an instruction manual developed by the Allen Memorial Art Museum at Oberlin College.

These teaching models can serve as a framework for developing class visits, assignments, and activities at Thacher Gallery. Interactions with the gallery can be based on a single model, or incorporate elements from multiple teaching perspectives.
1. Visual Literacy

Thacher Gallery is an excellent space for students to learn how to look at images actively and critically. Through the careful study of artworks, students learn how artists use the elements of composition and design to communicate a particular mood or message.

The critical observation skills that are necessary in the understanding and analysis of artwork are applicable to coursework in many fields of study. For example, through writing and public speaking assignments, students learn how to translate what they see into a persuasive argument, and how to use concrete visual details as supporting evidence.

Courses from the following disciplines work well with the Visual Literacy learning model:
Architecture, Art History, Biology, Chemistry, Comparative Literature and Culture, Cultural Anthropology, Dance, Design, English, Environmental Science, Film Studies, Fine Art, Mathematics, Media Studies, Rhetoric, Theater

2. Cultural Content

Since artists often respond to the world around them, their work offers us a lens through which to view and understand the place and time in which they create. Thacher Gallery exhibitions feature artworks from a particular period or location, and each show incorporates important social justice themes.

The works included in Thacher exhibitions can serve as visual aids, facilitating a deeper understanding of the cultural context of historical periods, particular locales, or significant political, cultural, or social movements covered in course materials.
The gallery’s exhibitions often engage the fields of philosophy, history, communication, and social justice, referencing writings that range from studies in astronomy to slave narratives, John Muir’s journals, to Octavio Paz’s poetry.

Courses from the following disciplines work well with the Cultural Content learning model:

3. Conceptual Framework

Similar to the role that artwork can play in providing a broader cultural context, art can also serve as a visual framework for aiding in the understanding of what can sometimes be abstract or complex academic concepts studied in class.

Exhibitions almost always explore themes such as race, culture, identity, environmentalism, and spirituality. The focus on a specific artist’s point of view and visual interpretations of these subjects allow students to explore challenging topics in a new context.

In addition to focusing on individual concepts, exploring the intersection of various fields can be a good way to engage students in interdisciplinary or comparative analysis. For example, the 2016 exhibition *Once Upon a Time* by Jamil Hellu explored the idea of intersectionality, presenting self-portraits that grapple with the artist’s multi-faceted identity as a queer, Arab man.

This learning model is applicable across a wide range of disciplines, and is particularly effective for those students with a visual learning style.

Courses from the following disciplines work well with the Conceptual Framework learning model: Art History, Comparative Literature and Culture, Critical Diversity Studies, Environmental Studies, Gender and Sexuality Studies, Philosophy, Politics, Social Justice, Sociology, Theology.
4. Artwork as Primary Text

In this teaching model, we consider artwork as a primary text document: a direct tool for analysis, research, and learning. The information included in a work of art at times can be more concrete, detailed, or nuanced than what we read in a book, and images can bring to life concepts and ideas that previously seemed inaccessible or abstract.

The use of artworks as primary text sources can be especially powerful when viewing art and objects created by cultures with an oral tradition of passing on information and knowledge. An example of this was the Native American baskets featured in the 2015 exhibition Interwoven: Native California Basketry Arts from the Missions Forward, which provided proof and examples of specific traditions and daily practices.

Courses from the following disciplines work well with the Artwork as Primary Text learning model: Art History, Comparative Literature and Culture, Critical Diversity Studies, Cultural Anthropology, History, Journalism, Philosophy, Sociology, Theology and Religious Studies.

5. Creative Focal Point

Art has a way of forcing us to see and think about familiar subjects and concepts in a new light. At its best, art can invoke in us a sense of surprise and wonder; emotions which can spark our own creativity and desire for self-expression.

In this teaching model, we focus on art as a source of inspiration for class assignments, which can take the form of research papers, creative writing, musical compositions, presentations for foreign language or rhetoric classes, and more. Assignments can be structured around one or more pieces of art, an entire exhibition, or a particular theme or idea.
In addition, the processes of how artworks are made—the materials used, planning and construction—are another way to approach exhibitions and to inspire and guide students in their own creative pursuits. Artists and conservators are excellent speakers on these topics.

Courses from the following disciplines work well with the Creative Focal Point learning model: Architecture, Art History, Comparative Literature and Culture, Dance, Design, English, Film Studies, Fine Art, Media Studies, Music, Rhetoric, Theater

6. STEAM

Thacher gallery staff are interested in finding ways to engage faculty and students in the STEAM areas, and encourage instructors in these disciplines to think of the gallery as an alternative lab space.

Aside from the dynamic intersection of science-based art, some ideas for using art in STEAM disciplines include discussing processes and how materials react to each other; examining art to explore questions around random occurrences and patterns; using artworks to visually illustrate mathematical concepts such as differences in scale or the curvature of shapes; and using three-dimensional art objects as models for calculating weight or volume. This area is new to us, and we are seeking faculty collaborators.
Sample Projects and Assignments

1. In-depth visual literacy assignment designed by Eleni Stecopoulos

Theme: Rhetorical Power of Art, Considering Political Art (Visual Literacy)
Class: Rhetoric 131
Exhibition: Taller Tupac Amaru: A Decade of Radical Printmaking, Spring 2013
A political poster exhibition by three Bay Area Xicana printmakers.

Readings assigned and discussed before the gallery visit:
- Excerpts and visual texts by Raúl Zurita
- Excerpts from the documentary film Nostalgia for the Light by Patricio Guzmán
- Documentary film Ai Weiwei: Never Say Sorry by Alison Klayman (Human Rights Festival at USF)
- Excerpt from Plato's Republic on the danger of poets

(Earlier in the semester the class discussed contemporary social movements like the “Indigenous Idle No More,” and in particular, claims about the relationship between social media and social change (for instance, Malcolm Gladwell's "Small Change: Why the Revolution Will Not Be Tweeted"). After the visit to the gallery, in a unit on maps and visions, one of the texts was by Carroll, Dominguez et al, “Transborder Immigrant Tool," which is both activism and art.)

Thacher Gallery Visit
1. Introduction of the exhibit by Gallery staff.
2. After the introduction to the exhibit, spend some time viewing the artworks and take notes on several pieces you find particularly interesting, complex, and effective.
3. Choose 2 works and return to them. Respond to each of them by doing the focused freewrite assignment below. Allow enough time to do this.
4. Reconvene to discuss findings.

Writing assignment:
For each work, give title and artist, and write as much as you can for 5 minutes, on the following:

Write about the visual as well as verbal rhetoric in the print. Describe as many concrete elements of the work as you can. Elements may include design, images, use of color,
perspective, scale, portraiture (figures, faces), use of expression and gesture, photographs, the use (or absence) of text.

Address at least 2 of the following questions:

- How do the artist’s choices express a political argument?
- What contemporary or historical issue(s) does the work reference?
- How does the work engage culture, identity, and/or history?
- In the works with text, what rhetorical figures are used, and to what effect?
- In works without text, what means does the work use to convey its message?
- Regarding this work, what do you now think about the rhetorical power of art?

2. In-depth themed assignment designed by Eleni Stecopoulos

**Theme:** The Environment

**Class:** RHET 130 – Eleni Stecopoulos


The writing of John Muir alongside the paintings of William Keith, and the photographs of Carleton Watkins and Eadweard Muybridge explore early California landscape art and the beginnings of the environmental movement.

**Readings Assigned and Discussed Before Visit:**

- Darwin, from *Natural Selection: or the Survival of the Fittest*
- Rachel Carson, "The Obligation to Endure" from *Silent Spring*
- William Cronon, "The Trouble with Wilderness; or, Getting Back to the Wrong Nature"
- Unit on Visual Literacy from *Reading the World*

**In the Gallery:**

1. Introduction to the exhibition by Gallery staff.
2. After the introduction to the exhibit by the Gallery staff, spend about 15-20 minutes viewing the works and note 2-3 pieces you find particularly interesting.
3. Choose 1 work and return to it. Respond to it by doing the focused freewrite assignment below.
4. Reconvene as a group for sharing excerpts and discussion.

**Writing assignment:**

For the work you choose, write down the title and artist, and do a focused freewrite on the work, writing as much as you can for 5-10 minutes.
First, describe as many concrete elements of the work as you can. Consider elements of the composition, including but not limited to: perspective, scale, use of color (or black and white for photography), point of view, use of figures or absence of figures, the use of light, etc.

Then, address the following: what vision of nature is presented by the work you chose?

Consider the pathos of the work: what emotions or values does the work evoke? This work is an expression of an artist’s vision. What do you see when you look at this expression of landscape?

3. ART 101-01: Survey of Western Art History I final project prompt, designed by Nathan Dennis

FINAL PROJECT: DESIGN & CURATE AN EXHIBITION AT THE THACHER GALLERY

For the final project in this class, you will assume the identity of a museum curator, tasked with designing an exhibition for your peers at USF and the broader public. The exhibition will be hosted in the Thacher Gallery inside the Gleeson Library. This is not a real exhibition. Nothing you design will actually be installed or placed on display for this class. Think of this assignment as an opportunity to exercise your imagination, hone your research, writing, and editing skills, and perhaps even get some concrete ideas for future art-related design projects.

Here’s the scenario: The director of the Thacher Gallery has asked you to design an exhibition on any topic related to antiquity or the Middle Ages as a way of promoting premodern works of art in the community. The exhibition can be cultural (e.g., works from a specific region or city at a certain period of time), chronological (e.g., works from a specific “moment” in the history of art), thematic (e.g., athletes across time, gods and goddesses, icons, manuscripts, etc.), or any other way you would like to organize a central theme for the exhibition. Since this is a “dream exhibition,” you get to select any objects you like, as long as you have a viable plan for displaying them in the Thacher Gallery. In other words, you can’t select the Parthenon because you can neither transport it from its permanent site nor fit it into the gallery space. Your decisions must be feasible and practical in terms of installation. After all, you’re the curator. You’re going to have to communicate to USF’s Facilities Management Department how you want objects displayed and where. Because of this, you must visit the Thacher Gallery and study the interior space for displaying your works of art. Starting on November 10, the Thacher Gallery is hosting a new exhibition by artist Sandow Birk, titled The Depravities of War: Sandow Birk and the Art of Social Critique, which runs through February 19. Use that exhibition as inspiration for how to display works of art on the walls of the Thacher Gallery, in glass cases (called vitrines) in the middle of the gallery or up against the walls, hanging from the ceiling, or any other way you think is best for displaying the art for gallery visitors.

**What you need to produce.** For this mock exhibition, you need to select 10 objects from the period of time and the cultures covered in this class. The objects you select, however, do not need to come from the textbook or the lectures. If there are other objects we have not studied
in this class but fit the relevant chronology and cultural context, then they are fair game. You will, however, need to provide images for every work of art you select. I recommend using Artstor, which is an online image database accessible through USF’s library website. Creating an account is free, and there are hundreds of thousands, if not millions, of high-resolution images available for you to download, along with viewing tools that allow you to zoom in on objects or curate them as you see fit. Once you’ve selected your 10 objects, you will need to research them to produce exhibition text. This includes:

1. A title for the exhibition. It can be clever or pragmatic, but remember that you’re marketing your ideas to the public, so choose an exhibition title that you think will draw crowds of people in to see your work.

2. Wall-text consisting of 500–600 words (typed up, double-spaced, with 1-inch margins, and 12-point Times New Roman font). Wall-text is what your gallery visitors see first when they enter an exhibition. It tells them what the exhibition is about, including the theme, the historical context, and the significance of the overall body of work on display. It’s both the enticement to get your viewers to walk around the room and see the individual works of art and the foundation for them to understand what they’re looking at. It’s a summary, but a focused, carefully written one that maximizes information in a tight and easily accessible way. Remember: your viewers are not the experts on the works of art you’re displaying. You’re the expert. Therefore, explain your project to your gallery visitors in a way that they’ll understand.

3. Object labels. Each object you place on display will need a label that identifies the name or subject, the culture that produced it, the date, and then a short, one-paragraph description of the historical significance of the object. This paragraph should consist of approximately 150–200 words, which is equivalent to 3/4 to 1 double-spaced page per object. Use other museum labels in professional settings as inspiration, such as those on display at the Legion of Honor for the objects you studied in Paper #2.

4. A summary of where and how your objects will be displayed. If you are the curator of this exhibition, then consider me one of the Facilities Management staff members responsible for installing your great vision. I need to know where or how you want your works of art displayed in the Thacher Gallery. How you accomplish that is up to you. If you’d like to provide a detailed textual description, describing where each object would be placed in relation to the other objects, which objects would be the highlights of the exhibition and therefore placed centrally or prominently for visitors to see, or which objects should be mounted on walls, placed in glass cases, hung from the ceiling, etc., then you can submit a multi-page textual description of your proposed layout. If you’d like to draw the interior space as a groundplan or 3D model to communicate this information, then that’s fine too. If you’re interested in drafting your vision in digital software, great. You can even construct an actual, physical architectural model if that helps you envision the project better and articulate your ideas to me, the exhibition installer. The decision on how to communicate your design is up to you.
Glossary of Common Art, Exhibition, Museum, and Gallery Terms

General Art Terms

Abstract: A non-representational form of art.

Asymmetrical balance: The placement of non-identical forms to either side of a balancing point in such a way that the two sides seem to be of the same visual weight.

Background: The part of a composition that appears to be farthest from the viewer.

Collage: A form of art in which a variety of materials (e.g., photographs, fabric, objects) are glued or otherwise adhered to a flat background.

Composition: An arrangement of the visual elements in an artwork. This term is often used to refer to a work of art itself.

Content: The message the work communicates. The content can relate to the subject matter or be an idea or emotion. Theme is another word for content.

Design: The organization or composition of a work; the skilled arrangement of its parts.

Digital art: Artwork created using digital technologies.

Drawing: A picture, likeness, diagram or representation, usually drawn on paper with a pencil, crayon, pen, chalk, pastels, etc.

Etching: A printmaking technique in which an image is scratched through an acid-resistant coating on a metal plate. The plate is then dipped in acid, which eats into the exposed surface.

Focal point: The element or object in a work of art on which the viewer’s attention is focused.

Folk art: Art made by people who have had little or no formal schooling in art.

Foreground: The part of a composition that appears to be nearest to the viewer.

Found objects: A material that has not been designed for an artistic purpose.

Geometric: Design based on shapes such as rectangles, triangles, circles, or straight lines.

Horizon line: A level line where land or water ends and the sky begins. Vanishing points, where two parallel lines appear to converge, are typically located on this line. A horizon line is used to attain the perspective of depth.
**Installation:** A genre of art that incorporates any media, including the physical features of a site, to create a conceptual experience in a particular environment.

**Landscape:** A painting, drawing or photograph that depicts outdoor scenery.

**Linear perspective:** A system for creating the illusion of depth on a two-dimensional surface. The system is based on a scientifically or mathematically derived series of actual or implied lines that intersect at a vanishing point on the horizon. Linear perspective determines the relative size of objects from the foreground of an image to the background.

**Lithography:** A printmaking technique based on the principle that oil and water do not mix. The artist uses plates whose image areas attract ink and whose non-image areas repel ink.

**Medium:** The material(s) or technique(s) that an artist works in.

**Mixed media:** A form of art where an artist combines different types of physical materials such as ink, pastel, painting, collage, etc. in a single work.

**Mosaic:** An art medium in which small pieces of colored glass, stone, or ceramic tile are embedded in a background material such as plaster or mortar.

**Mural:** A large wall painting, often executed in fresco.

**Negative space:** Negative space refers to the “empty” or unoccupied area surrounding a shape or form, and also helps to define the boundaries of the shape or form.

**Organic:** A mark with length and direction that forms an irregular line or shape that might be found in nature. It is usually contrasted to inorganic and geometric shapes.

**Original:** This term can imply exclusivity or the idea that the work is “one of a kind” rather than a copy by any method including offset-lithography, digital printing or by forgery. Not all paintings can be considered original since the term also refers to the image being newly created, so a painted copy of another work is not considered an original.

**Painting:** An illustration or artwork done with the use of paint(s).

**Pattern:** Repetition of elements or motifs.

**Perspective:** The art of picturing objects on a flat surface so as to give the appearance of distance or depth.

**Photography:** The art and technology of producing images on photosensitive surfaces, and its digital counterpart.

**Portrait:** A painting, photograph or other artistic representation of a person.
**Positive space:** Shapes or forms in two-dimensional and three-dimensional art.

**Printmaking:** The process by which a work of art can be recreated in great quantity from a single image usually prepared for a plate.

**Repetition:** A series of repeated elements having similarity.

**Reproduction:** A copy of an artwork that is not the original.

**Sculpture:** Any three-dimensional form created as an artistic expression. Sculpture is primarily concerned with space: occupying it, relating to it, and influencing the perception of it.

**Self-portrait:** A portrait an artist makes of their self as its subject, typically drawn or painted from a reflection in a mirror or photograph.

**Sketch:** Rough drawing used to capture the basic elements and structure of a situation. Often used as the basis for a more detailed work.

**Sound art:** A diverse group of art practices that considers wide notions of sound, listening and hearing as its predominant focus.

**Still life:** A painting or other two-dimensional work of art representing inanimate objects such as fruit and flowers.

**Style:** The identifying characteristics of the artwork of an individual, a group of artists, a period of time or an entire culture/society.

**Symbol:** A visual image that represents something other than itself.

**Technique:** Methods or approaches when working with materials in creating works of art.

**Three-dimensional:** Occupying or giving the illusion of three dimensions (height, width, depth).

**Two-dimensional:** Having 2 dimensions (height and width); referring to something that is flat.

**Vanishing point:** In perspective, the point on the horizon in the distance where two lines seem to converge and visibility ends.

**Woodcut:** Prints produced when the original printing plate is engraved on a block of wood.

**Concepts in Art**

**Elements of Art:** The elements of art are the building blocks of an artistic creation, a “visual language” used by the artist: line, shape, form, color, texture, space and value.
**Color:** Color describes that which is perceived when light hits and reflects off an object. The three properties of color are Hue (the name of a color), Intensity (the strength of a color), and Value (the lightness or darkness of a color). The primary colors are red, yellow and blue; every color except white can be created from various blending of these three colors.

**Form:** A form is set apart by definite contour and takes up space, used to refer to a shape that is depicted in three rather than two dimensions.

**Line:** The path of a point that moves through space. Line can be described in terms of width, direction, movement, length, curvature, and even color.

**Space:** A two-dimensional form that encloses space within a defined contour (ie. circle, square, rectangle, triangle).

**Texture:** The tactile surface characteristics of an artwork that are either felt or perceived visually.

**Value:** The relative lightness or darkness of tones or colors. For example, white and yellow have a light value; black and purple have a dark value.

**Principles of design:** The basic aesthetic considerations that guide the organization of a work of art. They include rhythm, movement, balance, contrast, proportion, economy, emphasis, space, harmony, unity, and variety.

**Balance:** A feeling of equality in weight, attention, or attraction of the various elements within a composition as a means of accomplishing unity. This can be achieved through symmetry, asymmetry, or radial (circular) design.

**Contrast:** The difference between elements or the opposition of various elements (lines, colors, shapes, values, forms, textures).

**Economy:** A principle of design referring to keeping only the essential elements required to achieve the desired effect or reveal the essence of a form.

**Emphasis:** The accent, stress, or importance of a part of an artwork. Opposing sizes, shapes, and lines, contrasting colors, closer detail, and intense, bright color are all used to emphasize, or draw attention to, certain areas or objects in a work of art.

**Harmony:** The unity of all the visual elements of a composition achieved by the repetition of the same characteristics or those that are similar in nature.

**Movement:** The path that our eyes follow when we look at a work of art.

**Proportion:** The relationship between objects with respect to size, number, etc.
**Rhythm**: The visual flow through a work of art, or a feeling of movement achieved by the repetition or regulated visual units such as lines, shapes, colors, or patterns in a work of art.

**Unity**: The way all the aspects work together: the organization of parts so that all elements and principles of design contribute to a coherent whole.

**Variety**: The use of different contrasting elements to add interest.

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**Museum & Gallery Terms**

**Accessibility (as it relates to galleries and museums)**: Making a site’s exhibits and programs available to all visitors.

**Accessioning**: The formal act of accepting an object into the category of materials that a museum holds in the public trust.

**Archive**: A place where documents, letters, diaries, photos, recordings, and other information are stored and can be used by researchers with special permission.

**Collections**: Objects, living or nonliving, which museums hold in trust for the public. Items usually are considered part of the museum’s collections once they are accessioned.

**Community**: Any group of people sharing a common identity based on family, occupation, region, religion, culture, gender, age, interest, etc. Each museum or gallery self-identifies the community or communities it serves. This may be a geographically defined community (such as the USF campus), a community of interest (i.e. the scientific community), a group viewed as forming a distinct segment of society, or a combination of these types.

**Conservation**: Maximizing the endurance or minimizing the deterioration of an artwork or object through time, with as little change to the object as possible.

**Conservator**: Someone who utilizes scholarship in material science and history to repair or restore objects in a collection, usually focusing on specific types of objects such as paintings, textiles, furniture, or even taxidermied animals.

**Culture**: A people’s ways of being, knowing, and doing.

**Cultural heritage**: any thing or concept considered of aesthetic, cultural, historical, scientific or spiritual significance.

**Curator**: A person who studies the history, context, and unique qualities of a museum’s subject specialty in order to improve and increase the museum’s collection, to organize exhibitions, and to publish research. Curators also often engage the community by fostering civic, social, and cultural dialogue of ideas and creativity through public examination, interaction, research, and interpretation and exhibition of arts, sciences, and humanities collections.
**Docent:** A person who conducts guided tours and discusses and comments on the exhibits.

**Deaccessioning:** The formal process of removing an accessioned object or group of objects from the museum’s collections.

**Exhibit:** An object or display that is part of an exhibition.

**Exhibition:** An organized presentation and display of a collection of objects to the public.

**Heritage:** Something of value or importance passed down by or acquired from a predecessor; recognized cultural identity and roots.

**Labels:** Identifying text for an artwork. Label information may include the name of the artist who created the artwork, the title and dimensions of the object, its media, date of creation, owner, accession number and in some cases a block of didactic (interpretive) text related to the artwork.

**Loans:** Temporary physical transfer of artworks or objects to an outside location for references, consultation, reproduction, or exhibition.

**Museum Educator:** A person who designs and/or facilitates interaction with exhibition content.

**Objects:** Materials used to communicate and motivate learning and instruments for carrying out the museum’s stated purpose.

**Preparator (or Fabricator):** A person who is responsible for installing and de-installing exhibitions (e.g. painting walls, hanging artworks), as well as moving objects within storage or preparing them for shipment.

**Registration:** The process of developing and maintaining a means of identifying an object/artwork for which the institution has assumed responsibility.

**Restoration:** Returning an artifact, specimen, or artwork as far as possible (or as far as desired) to an earlier condition or appearance, often (but not always) to its original state, through repair, renovation, reconditioning, or other intervention.

**Traditions:** Knowledge, beliefs, customs, and practices that have been handed down from person to person by word of mouth or by example.

**Universal Design:** The design of products and environments to be usable by all people, to the greatest extent possible, without need for adaptation or specialization.

*The definitions included in this list have been adapted from the following sources:
- The American Association of Museums
- The Art Gallery of Alberta
- The International Council of Museums
- The Minnesota Association of Museums
- The Smithsonian Institute*