

Cultural Heritage Information Professionals (CHIPs)

Workshop Report

Ringling Museum of Art, Sarasota, FL • April 3-4, 2008

Definition. The cultural heritage information professional uses or manages information technology to organize and provide access to information resources for all users of cultural heritage organizations, including libraries, museums, and archives.

Introduction

Libraries, archives, and museums are increasingly engaged with online audiences and information-seekers. While continuing to take full part in the physical world, they are mounting online exhibitions, providing information and services online, and developing interactive online programs. Cultural heritage organizations also increasingly use technology to manage their collections, and they need staff members who understand both information technology and the nature of information itself. The increased use of, and reliance on, digital resources has blurred traditional distinctions between organizations, prompting an increased focus on the shared information needs and challenges facing libraries, archives, and museums in the information age. Preparing professionals with the ability to meet the diverse information needs of library patrons, museum visitors, the general public, and other professionals within and beyond their own institutions poses serious challenges for the nation's libraries, archives and museums, as well as for educators who prepare individuals for professional positions in these institutions.

To explore the current and potential future relationships among cultural heritage information professionals (CHIPs) in libraries, archives, and museums, as well as the role of educational institutions in preparing the professionals that will be needed in these organizations, the Institute of Museum and Library Services (IMLS) awarded a cooperative agreement to Florida State University for a workshop on "Exploring the Intersection of LIS, Museum Studies, and Archives Studies Education for Encouraging the Development of 21st Century Cultural Heritage Information Professionals" (<http://chips.ci.fsu.edu/>). This workshop built upon the "Digital Readiness and Cultural Heritage Institutions" meeting organized by IMLS in cooperation with the Department of Canadian Heritage in May 2006 at the New York Public Library.

The CHIPs workshop was held at the Ringling Museum of Art, in Sarasota, Florida, April 3-4, 2008. A total of 40 library, archives, and museum educators and professionals, representing 35 institutions from the US and one from Canada, attended the workshop (see Appendix A for the complete list of workshop participants). The program coordinator was Paul Marty (Florida State University), and the steering committee members were Michèle Cloonan (Simmons College), Phyllis Hecht (Johns Hopkins University), Raymond Santiago (Miami-Dade Public Library System), Marjorie Schwarzer (John F. Kennedy University), Helen Tibbo (University of North Carolina at Chapel Hill), and John Wetenhall (Ringling Museum of Art). Corinne Jørgensen (Florida State University) served as moderator for the workshop discussions.

The workshop's goals were to explore the ability of educational institutions to support the information needs of cultural heritage organizations and to encourage a closer relationship between education, continuing professional development, and practice in LIS, museum studies, and archival studies programs. The workshop provided a valuable opportunity for educators and practitioners in these fields to collaboratively identify the educational goals that LIS, museum studies, and archival studies programs have in common; identify the information needs and challenges facing cultural heritage organizations in the 21st century; identify other areas of convergence for educators and professionals working to meet the needs of the nation's cultural heritage organizations and the publics they serve; and develop concrete recommendations for innovative approaches designed to improve our ability to meet these needs and challenges.

Background and Historical Context

Education of Librarians, Archivists, and Museum Professionals: Past and Present

In the late nineteenth and early twentieth centuries, the numbers of public museums, libraries, and archives grew rapidly, and those working in them began to advocate for increased education and training to meet the needs of these relatively new institutions. The paths of these educational programs diverged rather quickly, resulting in very different approaches to education for professionals in these fields. Education for librarians quickly developed into a cohesive training program, with a clear system for program accreditation and a fairly standardized curriculum (Houser & Schrader, 1978). Education for archivists has been more varied, although historically it has been based on a unified recommendation of educational subject training (Martin, 1994). Education for museum professionals is perhaps the least cohesive, with museum staff taking multiple possible paths to a museum career (Cushman, 1984; Danilov, 1994).

The history of LIS education includes a number of influential milestones, including the establishment of a librarianship program by Melvil Dewey in 1887—originally at Columbia University, but moved within two years to the New York State Library in Albany. Instead of relying on an apprenticeship system, library training now had a foothold in the academy, and other formal programs were quickly inaugurated to follow Dewey's lead. A mix of academic and apprenticeship programs continued to coexist, but these lacked any formal standards, even after the establishment of the American Library Association's (ALA) Committee on Library Training in 1909 and the Association of American Library Schools (AALS) in 1915. Library education took an important step forward in 1923, with the creation of the ALA's Temporary Library Training Board, which was inaugurated to study the educational environment and develop concrete recommendations. In the late 1920s, the Carnegie Foundation started the era of graduate-level library education with a \$1.44 million grant for the foundation of the Graduate Library School (GLS) at the University of Chicago. Finally, in 1951, the ALA adopted its first accreditation standards, and a truly professional library education program arrived (Houser & Schrader, 1978; Martin, 1994). The latest trend in LIS education has been the development of the iSchools movement, in which a number of top information science programs have begun to brand themselves as information schools (Oder, 2007).

The Society of American Archivists (SAA), established in 1936, has always considered education one of its primary concerns; it pursued a different approach, however, from the leaders of the library movement in terms of the professionalization of archival education. Instead of creating a professional program specifically devoted to archival studies, the SAA's Committee on the Training of Archivists determined that archival leaders should be trained in graduate history departments (and, secondarily, in languages). Primarily this was because the most important part of archival work is the acknowledgement and understanding of the materials' provenance (known as "respect des fonds"). Despite several voices arguing against this approach, education in the mechanics of organizing collections would be relegated to on-the-job training (Martin, 1994). Throughout the 1970s and 1980s, the SAA encouraged the creation of several new formal archival studies programs, including the University of British Columbia's School of Library, Archival, and Information Studies in 1981 (Ericson, 1993). A number of additional programs followed, and in 1994 the SAA established their Guidelines for the Development of a Curriculum for a Master of Archival Studies (Yakel, 2000).

Museum studies as an educational program has a lengthy history, and museum professionals continue to pursue careers through a number of different paths. These include the museum studies master's degree and graduate certificate programs, but also include domain-specific graduate level programs such as art history, history, or anthropology, as well as mid-career short training courses (Danilov, 1994). George Brown Goode of the Smithsonian was an early voice for professional education for museums; in 1895 he published an article advocating a strong liberal arts background combined with museum-based training. Formal training programs in museum studies were inaugurated after a large number of museum openings in the early twentieth century left the country with a decided lack of professional managers. Early educational programs sprung up at the Pennsylvania Museum in Philadelphia, the State University of Iowa, and Wellesley College. In a pattern that would continue throughout the early history of museum training, each of these specialized in a completely different aspect of museum work, such as art museum curatorship at Philadelphia, natural history at Iowa, and museum and library methods at Wellesley. In 1906, the American Association of Museums (AAM) was founded and began to play a role in the growth of museum training; during the mid to late teens, a debate raged in the museum community about the efficacy of training versus natural talent for museum work; this debate continues today. During the early 1920s, two seminal museum training programs were started: the connoisseurship-based program initiated by Paul Sachs in 1921 at Harvard University's Fogg Art Museum, which "became the normative framework for museums in America" (Tassel, 2002, p. 5); and the Newark Museum program, founded by John Cotton Dana in 1925, which focused on education and community service. With Harvard students being trained as scholars and Newark students as educators, the ground was laid for the diverse museum training programs that would succeed them (Cushman, 1984; Tassel, 2002).

The Changing Nature of Information Work in Libraries, Archives, and Museums

Over the past couple of decades, the needs and expectations of the users of libraries, museums, and archives have become increasingly sophisticated, and information professionals working in libraries, museums, and archives are increasingly concerned with ensuring that the right information resources are available to all users, inside and outside the organization. In particular,

information resources are becoming more technically complex, and the users of those resources are becoming more information savvy (Rayward, 1998).

To meet the changing needs and expectations of their visitors and to be able to manage their own information resources, information professionals need to be conversant with the mission and programs of their institutions in addition to having expertise in such diverse areas as information policy, intellectual property, authenticity, and the relationships between physical and digital resources. On the technical side, they need to know how to manage information resources, administer content management systems, implement metadata standards, and evaluate information interfaces. Information and communication technologies in cultural heritage organizations are changing rapidly, and libraries, archives, and museums need staff members who can plan and oversee digitization projects, purchase collections information systems, and evaluate the potential benefits of joining online data sharing consortia. While some roles can be outsourced, libraries, museums, and archives that do not have at least some information management skills in-house will likely find themselves paying increasingly expensive consultants and lacking the ability and confidence to make crucial technology decisions.

The success of 21st century cultural heritage organizations, therefore, depends largely on the work of information professionals specifically trained to meet the unique information needs of cultural heritage organizations (cf. Giannini, 2006; Hedstrom & King, 2003). While many of today's cultural heritage professionals do not have formal training in information organization and management, their ability to develop these skills on the job demonstrates the importance of meeting the constantly changing information needs and expectations of the users of cultural heritage resources (cf. Marty, 2005; Marty, 2006). In the future, cultural heritage information professionals will need to be able to adapt to changing situations, learn new skills and develop new solutions to respond to new opportunities and evolving challenges.

The Case for the Cultural Heritage Information Professional

Given broad knowledge, varied experiences, and diverse responsibilities, a new type of cultural heritage information professional may be prepared to implement the necessary changes that arise from the changing nature of information work in libraries, archives, and museums (Marty, 2007). They have the potential to mediate between the cultural heritage organization and its users, and to interact with their counterparts in other organizations to ensure the widespread adoption of standards for interoperability, preservation, and access to information resources. They should be prepared to help cultural heritage organizations reach their users in new ways while continuing to fulfill their basic missions.

Accomplishing this vision poses a challenge. It will require new information professionals to look beyond specific technical abilities and see how their skills can help their institutions' users access cultural heritage information resources. Myburgh (2005) delineates the personal competencies necessary for this new type of information professional: being able to solve problems, to work in teams, to embrace continuous change, to engage in lifelong learning, and to have interdisciplinary knowledge. The true value of cultural heritage information professionals lies in their ability to comprehend the future of information work in relation to the resources for which they are responsible and the users of those resources whom they serve.

The development of cultural heritage information professionals with these new skills and abilities will likely involve changes to the educational system. Gilliland-Swetland (2000) suggests such possibilities as adding the archives and museum perspective to the core LIS curriculum, developing a more interdisciplinary archival science and museum administration education under an information studies umbrella, developing interdisciplinary programs across the professional training boundaries, and creating continuing education programs for the digital environment. She also argues that convergences in the digital information provision environment have created a “metacommunity” consisting of information professionals from libraries, archives, and museums (Gilliland-Swetland, 2000, p. 1). While professionals in each group must continue to concern themselves with the unique needs of their community, they also bring their unique perspectives to the table as they cooperate to solve common problems (Bernbom, Lippincott, & Eaton, 1999). There is a clear need, therefore, for library, archives, and museum studies educators and professionals to work together to explore the future of the information profession in cultural heritage organizations.

CHIPs Workshop: Overview and Summary of Events

The CHIPs workshop took place at the John and Mable Ringling Museum of Art in Sarasota, Florida, April 3-4, 2008. The following section of this report provides an overview and summary of the workshop; for more details, please see the complete program in Appendix B.

During the first day of the workshop, a series of presentations and discussion sessions helped set the stage by reviewing the historical context of professional education in each field and exploring the current state of information needs and technologies in cultural heritage organizations, as well as the roles and responsibilities of information professionals in cultural heritage organizations, and how LIS, museum studies, and archival studies programs are currently preparing their students for careers in cultural heritage organizations.

During the second day of the workshop, participants engaged in a series of small group discussions to examine how LIS, museum studies, and archival studies programs can collaborate with professionals from the nation’s libraries, museums, and archives to a) produce information professionals that meet the information needs of 21st century cultural heritage organizations; and b) prepare the next generation of educators who will help prepare the next generation of leaders in cultural heritage organizations.

Presentations

Eight presentations provided crucial background material about education and practice in libraries, archives, and museums. After a series of official welcomes to the Ringling Museum and to the CHIPs workshop, two presentations provided workshop participants with an overview of the historical perspective of education for libraries, archives, and museums.

Robert Martin (Texas Woman’s University) presented an overview of the contrasting histories of educational programs for archives and libraries. His timeline of educational initiatives focused on the impact of the driving forces behind these programs. Library education was revolutionized

by dissatisfaction on the parts of the American Library Association (ALA), which was concerned with overall standards, and the Carnegie Foundation, which was concerned with service in its libraries. Carnegie Foundation seed funding and activism on the part of the ALA led to the establishment of formal standardized graduate-level training programs accredited by the ALA. The focus for archival education has been very different. The traditional recommendation has been that archival leaders should be historians, because provenance is the core principle of archival practice. For many years, the needs of the National Archives drove archival education, which led to a focus on government records. The Society of American Archivists (SAA) has encouraged the establishment of archival studies programs, but does not accredit them. In recent years the needs of libraries and archives have begun to converge, as both types of institutions have had to address the preservation of digital files. The concept of librarians and archivists as cultural heritage information professionals serving communities is key to forging a common ground in professional education.

Marjorie Schwarzer (John F. Kennedy University) discussed the driving forces behind the establishment of museum studies programs, which were influenced by the needs of museums and by trends in museum growth. After World War I, programs in collection management and interpretation, museum management, conservation and connoisseurship, and taxidermy and natural history displays were established. After World War II, the need was for programs in art restoration and conservation. An influx of federal funding in the 1970s inspired a new type of program that included training in legal and ethical issues; non-university based programs (such those provided by the Getty Research Institute) were also founded. The establishment of recent museum studies programs has been driven by universities seeking to broaden employment options and establish museum training for students in departments such as art history and anthropology. In comparison to ALA-accredited master's programs, which represent the official track for future librarians, a degree in museum studies is only one of many possible paths taken by future museum professionals.

Building upon the groundwork laid by these two historical overview presentations, the remaining six presentations revolved around three key topics. Each topic was introduced by two presentations, and followed by a brief general discussion:

1. What are the information needs of cultural heritage organizations in the 21st century, both internally (staff and other professionals) and externally (public services)? How can new information technologies help meet these needs?
2. What are the current and potential roles and responsibilities of information professionals employed by cultural heritage organizations? What are the knowledge, skills, and abilities they need to succeed at their jobs (including issues such as intellectual property, information management, digital preservation, etc.)? What value can they add that is not currently being realized?
3. What kinds of educational programs can help prepare information professionals to meet the needs of cultural heritage organizations, including degree (master's, certificates of advanced study, etc.) and non-degree (continuing education) programs? How are LIS, museum studies, and archival studies programs currently preparing information

professionals for careers in cultural heritage organizations, and what potential is there for sharing expertise across programs?

The first two presentations explored the information needs of libraries, museums, and archives, including internal and external information needs. Larry Dennis (Florida State University) filled in for Raymond Santiago (Miami-Dade Public Library), who was unable to attend.

Larry Dennis (Florida State University) discussed how LIS programs are working to meet the information needs of libraries, bearing in mind that these needs are changing as the role of libraries in the community evolves. While libraries remain concerned with traditional activities such as collection development and reference services, the type of information and services that they need to provide has broadened. Responding to new community needs and aligning their goals with those of the communities they serve, public libraries, for example, have expanded their services to such areas as providing access to technology and literacy training. In addition, they have instituted programs to measure the value of these programs for various segments of the community. These changes have prompted LIS programs to expand their course offerings beyond those targeting traditional library skills, and universities are struggling to address all these issues within their programs, especially in the limited amount of time typically required for a master's degree.

John Wetenhall (Ringling Museum of Art) explored the role of information professionals in museums, explaining how they may feel marginalized in art museums where the primary mission might be seen as preserving and exhibiting museum objects. Information work in support of the museum's mission, however, is more vital than ever, as finances suffer, expectations rise, legal challenges (such as intellectual property issues) are raised, the need for teamwork increases, and the "assembly line tradition" of exhibition development becomes increasingly bloated. A holistic approach to information management can lead to synergies among different departments and produce efficiencies throughout the museum. Museum directors have high expectations of new information technologies, and the challenge lies with matching the right technologies with the museum's capabilities in terms of personnel, time, and financial resources.

A general discussion followed that explored whether museum directors should be developing a set of questions to use as a basis for evaluating technology projects. This led to a conversation about costs, specifically hidden costs and the difficult spending decisions that must be made in light of financial constraints and rising personnel expenses. The group also discussed the museum's primary mission of preserving and presenting objects, arguing that if the museum business model is based on holding rather than sharing data, then information work, including cataloging activities to enable data sharing, may be cut when budgets are tight.

The next two presentations explored the roles and responsibilities of information professionals in cultural heritage organizations, including needed knowledge, skills, and abilities.

Paul Marty (Florida State University) stressed that information needs in cultural heritage organizations are rapidly changing, and argued that the most important skills for cultural heritage information professionals are the ability to assess and evaluate user needs, advocate for change when necessary to meet new demands, and learn new skills as the needs of their organizations

evolve. Information professionals not only need to be able to define their own jobs in the present, but also need the ability to keep current with changing skills in order to understand what they will need to be doing in five years time. This process of constant change and evolution places a tremendous amount of pressure on cultural heritage information professionals. Adding to this pressure is the fact that many of the critical issues across different types of organizations are converging as the information needs of their constituencies converge.

Phyllis Hecht (Johns Hopkins University) reported on research conducted for curriculum development for the new Johns Hopkins museum studies program. Her findings illustrate that specific technical skills are not the key to becoming a successful information professional; more important is a broad set of capabilities that allows employees to work at a very high level and respond to changing needs. The responsibilities of information professionals in museums cover areas such as long-range planning, research (e.g., understanding audience needs or researching new tools), analysis, communication (including the ability to explain technical points to people without a technical background and the ability sell projects), management (including strategic planning and project management), development (such as policies and procedures, workflow, and technology specifications), implementation, and evaluation. To meet these responsibilities, museum information professionals must have skills in critical thinking, creativity, decision-making, diplomacy, and problem solving, as well as the ability to understand the relationships between information and its uses, and the ability to see beyond traditional boundaries.

The discussion following these presentations focused on the needs of small versus large institutions, and explored the question of how tools can be built that will be useful for organizations with limited technical resources. In that situation, perfection might be the enemy of the good, and the convergences being discussed might come to the aid of small institutions in the form of consortia or loose collaborative networks. One example can be found in the way state libraries aid small libraries; this kind of cooperation could be brought to a larger community—for example, a small library and a small museum in the same area could band together for support. The group also discussed needs for training and continuing education, especially concerning the type of skills delineated in the presentations and how crossing the paradigms of LIS, archival studies, and museum studies education could begin to break down boundaries between cultural heritage organizations.

The final two presentations explored how LIS, museum studies, and archival studies programs are preparing information professionals to work in cultural heritage organizations.

Helen Tibbo (University of North Carolina at Chapel Hill) presented an overview of the Digital Curation Curriculum Project (DigCCurr), a multi-year initiative to develop a curricular framework for digital preservation. The program addresses the full range of digital preservation needs across a wide variety of institutions and multiple types of information professionals. Digital curation may be defined as the active management over the lifecycle of materials for current and future users. The guiding principles of the program are to develop a cohort of educators in a variety of programs with a shared knowledge base, to build modules (rather than full courses), and to emphasize core, generalizable modules which could also be adapted for scientific disciplines, including computer science. These programs would fill a gap in the education of cultural heritage information professionals by addressing knowledge and skills

across the digital asset lifecycle, creating curators (including librarians and archivists) who are knowledgeable about information technology.

Marjorie Schwarzer (John F. Kennedy University) discussed the two-year museum studies MA at John F. Kennedy. The program is wide-ranging, covering history and theory; administration, finance, and marketing (an “MBA in ten weeks”); visitor studies and learning theory; collections management; interactive technologies and web 2.0; and exhibition development. It includes first year and thesis capstone projects and internships; throughout the program students are exposed to practical experience. Students range in age from 23 to 63, and most have post-undergraduate experience. The admissions process is personal and individualized; all applicants are interviewed (a sense of humor is highly valued), and an essay and three letters of recommendation (at least one from a museum) are required.

In the group discussion that followed, the workshop participants focused on the way that an emerging three-way conversation (e.g. LIS, archival studies, and museum studies) changes the nature of the more traditional two-way conversation (e.g., LIS and archival studies). The group also discussed the positives and negatives of LIS, archival studies and museum studies programs collaborating with other university programs, such as art history or business schools.

Discussions

After these presentations, workshop participants engaged in a series of small group discussions, each followed by a general session. Participants divided up into three small groups three times; each group consisted of approximately fifteen people, and groups were randomly assigned and re-mixed with new participants each time the groups met. Each group contained a balanced mix of educators and practitioners from libraries, museums, and archives.

During the first small group discussion session, workshop participants discussed the workshop topics and attempted to identify areas of overlap among the information needs of cultural heritage organizations, the skills of cultural heritage information professionals, and related educational programs. Discussion points included:

- moving beyond the context of an individual institution to a broader socio-cultural context; negotiating past everyday activities to get to longer-term strategies; supporting smaller institutions; the need for standards that are open and don't constrain progress; building a cohort of academics who will lead the conversation forward; and establishing larger principles that will carry through multiple generations of technology.
- the importance of practice-based research for libraries/archives/museums; the use of participatory technology that encourages creativity over authority; using new technologies to engage audiences (engagement with information is better than connection); moving beyond fear when granting access to information—finding a way to support the repurposing of content; and the need to “change or die”—change is essential.
- the need to understand the bigger picture in light of how business is done; the overlapping skills needed across all three groups—such as critical thinking and

flexibility; the need for future professionals to be able to see disparate data sets as integrated, rather than considering themselves operators of independent systems; and the importance of information needing to be free—encouraging a system of giving away rather than holding on to information.

Following short presentations of each group's key points, a general discussion took place, which covered a number of areas. First, the group explored how continuous learning can be enabled—especially outside the institutional setting. A number of initiatives already exist (many sponsored by the IMLS), such as statewide digitization consortia (e.g., the Collaborative Digitization Program, formerly the Colorado Digitization Project) and the Northeast Document Conservation Center's Persistence of Memory and Stewardship of Digital Assets seminars (formerly the School for Scanning). There is a need to raise awareness and provide basic information to smaller institutions, particularly museums, about local and low-cost expertise and resources that may be available to them. The group also discussed the idea of leadership, and the fact that cultural heritage organizations are considered trusted repositories of authoritative information. There is a need for cultural heritage information professionals to assume moral leadership roles, especially in terms of information privacy. In addition, the implications of the erosion of authority must be studied, with a particular focus on how it affects the gatekeeper role. Students must be taught information and technological literacy (which is ever more important in a fluctuating environment). Finally, there was a conversation about the importance of creating shared repositories of curricula, syllabi, best practices, case studies, etc.

During the second small group discussion session, workshop participants continued their discussion of the workshop topics and their attempts to identify areas of overlap. Discussion points included:

- the shared needs of libraries, archives, and museums; how objects might be used for case studies across institutional barriers; how a cadre of people at every level—graduate students, emerging professionals, and leaders—work together to explore shared needs; the need to understand the various biases, mindsets, and vocabularies in order to better identify areas of convergence and divergence; and the importance of promoting shared efforts of the ALA, AAM, and SAA to work on common problems. These three organizations have formed a Joint Committee on Archives, Libraries, and Museums (CALM), which should be supported and utilized to the greatest extent possible.
- the potential for a core idea, such as digital curation, to cut across all three disciplines; the importance of not falling back into the old way of doing things; the need to keep projects going through sustainability; the importance of creating a sandbox where people can play with ideas; and thoughts about admissions criteria, including the need to identify tinkerers and people who can think across boundaries.
- thoughts about potential projects that are small but important, such as the collections care bookshelf project of core texts on preservation and conservation created by IMLS; accreditation issues, such as what it means when one type of program is accredited and others aren't; the need to create layers that cut across disciplines, which may help doctoral students and future faculty see shared needs and parallels; the importance of

bringing together cohorts of students across curricula; and the possibility of building a common curriculum that could lead to a certificate in digital cultural heritage studies.

Following short presentations of each group's key points, the general discussion focused on education, especially the challenge of making it possible for current professionals to pursue continuing education. While several different types of initiatives can be employed, such as a digital curation road show or summer institutes, it can be hard for smaller institutions to give their staff time off for training—ironically it is sometimes easier for people to take a couple of weeks off than to do an hour-long training program. Continuing education is also an issue for universities, because there is little institutional payback (aside from service). However, it may be possible for the IMLS to partner with universities to create options such as summer institutes, although more discussion is needed about the kinds of programs that will be most useful, how credit will be awarded, etc. There was also a discussion about becoming proactive in terms of titles and compensation (e.g., salary surveys).

During the third and final small group discussion sessions, workshop participants continued their discussion of the workshop topics and considered specific topics or projects that might be addressed or undertaken as next steps. Discussion points included:

- the fact that people want access to information online, but that this does not conflict with the desire to engage in authentic experiences at museums or to visit libraries.
- the need to take the conversation home—to colleagues, to regional associations, to other organizations; the need to clarify what it would take to bring students beyond technical literacy, and to become users and developers; issues of accreditation, competencies, and core curricula; creating a collaborative model for cross-fertilization at educational institutions; the importance of practice-based research for helping current professionals keep current with changing technologies; the need to identify points of convergence and divergence; and the need to “get there” quickly, possibly by bringing together a smaller group of people to work on immediate next steps.
- the fact that all three fields are broadly inclusive in subject areas, all three encompass public good and civic engagement, and all three have primary source materials and educational objects that can be accessed; the importance of pursuing a case study of the interaction among the three groups (for example, studying the different perspectives on the same collections of objects); the need to share best practices; the need to engage broader knowledge communities; and the importance of not reinventing the wheel.

Following short presentations of each group's key points, Marsha Semmel (IMLS) wrapped up the meeting with a proposal that the various IMLS units collaborate along with library, archives, and museum studies educators and professionals. She reminded the group that collaboration is the strategy for the future, and encouraged them to keep the needs of learners as the North Star, as their partnerships and collaborative endeavors will help create a nation of learners.

Given the extremely large number of points raised and wide variety of issues discussed during the two-day workshop, it is both impossible and undesirable to cover each of them in great detail.

The next section, therefore, synthesizes the most significant topics raised by the workshop participants, presenting their collective vision for the future of CHIPs and ongoing collaboration between library, archives, and museum educators and professionals.

Vision for the Future: Challenges and Opportunities

The visioning process began during the workshop's final group sessions as participants sought to boil down the main topics covered during the past 48 hours into a few key points. Their goal was to create a short statement, which some proposed calling the "Sarasota Manifesto," that would help illustrate why and how library, archives, and museum educators and professionals should collaborate to produce information professionals capable of transcending the traditional barriers that exist between cultural heritage organizations.

After much discussion, workshop participants identified the following principles as underlying critical aspects of information access and provision in today's cultural heritage organizations:

1. *On the Internet, nobody knows you're a library, archive, or museum.* People want information, and access to information should be as transparent as possible. People who desire access to cultural heritage resources should not be required first to understand and acknowledge the differences that traditionally have divided and differentiated information providing organizations.
2. *Engage your audiences, or lose them.* Providing access to information is only a first step; 21st century cultural heritage organizations must transition from connecting people and information to engaging communities around information resources. Cultural heritage institutions should take advantage of new information technologies to open up information access for new users and new uses, and encourage the growth of new knowledge communities around cultural heritage. Cultural heritage information professionals should play a key role in facilitating this transition within these institutions.
3. *Information wants to be free.* The best way to breathe new life into information is to give it away, opening it up for new uses and encouraging the spark of human creativity. Done correctly, the ultimate outcome is not the erosion of authority, but the broadening of it, through the merging of traditional authority with participatory democracy. Cultural heritage information professionals should help their institutions understand and embrace the new philosophies that are transforming traditional notions of control and authority, recognizing that one can give away information while still providing added value and preserving data quality.
4. *Embrace our commonalities, and our diversities.* Finding and promoting areas of convergence between libraries, archives, and museums does not require library and information science, museum studies, and archival studies educators and professionals to discard areas they do not hold in common. Cultural heritage information professionals come from varied educational backgrounds and follow diverse career paths, and it is important that they retain those unique differences over time. In this way, new

information technologies can help 21st century cultural heritage organizations work more closely together, while enhancing the unique nature of libraries, archives, and museums.

These four principles of access, audience, affordability, and alliance encapsulate the workshop participants' vision for the future of cultural heritage organizations in the 21st century. Achieving this vision will open library, archives, and museum educators and professionals to numerous opportunities, but will also require them to overcome several challenges.

Challenges and Opportunities

While the education of cultural heritage information professionals can be challenging, library, archives, and museum educators and professionals who can move past these challenges will be rewarded with many opportunities. In particular, identifying the roles and responsibilities of information professionals in cultural heritage organizations is challenging because of the inherent difficulties of specifying who they are, where they come from, and what they need to be able to do. It can be difficult to prepare individuals for careers where the required technical skills, knowledge, and abilities are constantly changing, especially when there are many different paths to cultural heritage jobs, and when current cultural heritage information professionals have such diverse backgrounds and varied experiences.

One solution to overcoming these challenges is for cultural heritage organizations to focus on their commonalities while building on the strength of their differences. It is important for 21st century cultural heritage organizations to move past an inward-looking, institutional focus, and arrive at an outward-looking, sociocultural focus. Achieving this shift in perspective requires us to address challenging questions: How can we communicate the value of a cultural focus, versus an institutional focus, to funders, donors, or students? How can we move past the everyday activities (putting out fires, etc.) to encourage a focus on a long-term cultural heritage strategy? Twenty-first century cultural heritage information professionals need to galvanize their imagination and energy around common projects that raise awareness of cultural heritage.

LIS, archival studies, and museum studies educational programs can accomplish these goals by preparing students for careers as cultural heritage information professionals that transcend the traditional boundaries between libraries, archives, and museums. They can collaborate to identify core competencies and skills sets; to develop new programs; to encourage a broad interdisciplinary focus on cultural heritage in their programs; and to improve the overall understanding of the roles and responsibility of cultural heritage information professionals.

Workshop participants identified several educational opportunities that could help current LIS, archival studies, and museum studies programs develop their educational offerings in such a way as to produce students who can interact successfully with libraries, museums, and archives.

One solution would be to expand the WISE (Web-based Information Science Education) consortium, which offers distance education opportunities to students enrolled in any of the member institutions' library and information science programs (<http://www.wiseeducation.org/>). This model might also be used to promote team teaching and allow educators in LIS, archives and museum studies programs to give fresh perspectives on the commonalities and differences

among cultural heritage organizations. It could also help to encourage the development of core competencies and curricula that transcend existing programs, creating an experienced group of practitioners capable of working together to address common problems, and helping to build bridges between current students and working professionals.

Another possible solution would be to add a kind of “digital layer” on top of current library, archives, and museum educational programs and organizations. This would help to cut across existing disciplinary boundaries and allow educators and professionals to focus on broad common concepts such as leadership, management, collaboration, and communication. Such an approach would help the cross-fertilization of ideas across institutions and promote a broader vision among cultural heritage institutions. It would also encourage the development of a cadre of educators who will prepare the next generation of cultural heritage information professionals. Nurturing future faculty who can work within the bounds of this interdisciplinary framework is a long-term project that could assist in the process.

Yet another possible solution would be to provide training and information to the professional practitioner community. Given the potential difficulty in reaching the target audience, a serious examination of transmission methods is necessary. A combination of opportunities such as online classes, summer institutes, road shows, and traditional continuing education programs should be considered. While cultural heritage information professionals need a certain level of technical literacy if they are to help users engage with online resources, they also need broader skills; technology changes, but theories, principles, and critical thinking skills do not.

Another area of opportunity lies in creating tools that enable and encourage the sharing of data about projects, guidelines, best practices, and general knowledge. The creation of a community portal of CHIPs knowledge is an opportunity that can be instituted in the short-term, and which would have an immediate and important impact. The Museum Computer Network project registry, which serves as a collaborative resource for gathering information about diverse projects into one centralized repository, could serve a model for this kind of mechanism.

In particular, an online resource portal could also be used to encourage the development and use of open source tools (such as OpenCollection, Pachyderm, or the Archivists' Toolkit) that cut across the disciplines. With a standard open source business model, where software is provided for free but services (e.g., tech support, installation, etc.) are sold, these tools could also lead to a more affordable digital environment. These ideas speak to the implications of living in a networked world and embracing the need for ongoing change.

Conclusions: Needs and Next Steps

The challenges and opportunities identified above present several possibilities that libraries, archives and museums could undertake to ensure the success of cultural heritage organizations in the 21st century. These possibilities include:

1. Developing a better understanding of the relationships that exist between libraries, archives, and museums as well as established and emerging institutions that combine

elements from one or more of these traditional venues, such as institutions where libraries, archives, and museums are already merged or in close collaboration;

2. Encouraging research across curricula, as well as practice-based research in academic environments to build a stronger relationship between research and practice, and improve understanding between students and faculty;
3. Promoting interaction among LIS, archival studies, and museum studies educational programs, as well as between educators and professionals, researchers and practitioners, administrators, faculty and students;
4. Recognizing that information is central to the work of all libraries, archives, and museums, from collection management to community engagement, and building this recognition into academic curricula as well as research and practice; and
5. Preparing future information professionals who can assist their organizations as they work to meet the evolving needs of internal and external users in the 21st century.

To achieve these goals, workshop participants unanimously recommended the following steps:

1. Keep the conversation going, by holding smaller meetings with key players, taking ideas back to colleagues, speaking at conferences, communicating with regional associations, etc. One approach would be to work with the ALA/SAA/AAM Joint Committee on Archives, Libraries and Museums (CALM) and other appropriate organizations to present talks or sponsor sessions at conferences.
2. Document and disseminate the emerging needs of cultural heritage organizations and new methods of meeting them in terms of the number and competencies of students pursuing careers as 21st century cultural heritage information professionals. This will require both research on the information needs of libraries, archives and museums, and practice in developing different types of education programs that transcend the traditional boundaries between LIS, archival studies, and museum studies.

Educators and practitioners from all information organizations have a unique opportunity to broaden cultural heritage beyond the purview of individual libraries, archives, and museums, and to reinforce the value of social and cultural heritage in the broader society. This can and should be done in a way that respects the underlying value of individual institutions and recognizes that expertise in cultural heritage comes in many forms, and from many different areas.

When we look at the future of cultural heritage in the digital age, we see that much is already happening outside of traditional, physical organizations, including the development of new communities dedicated to cultural heritage pursuits over which libraries, archives, and museums frequently have no control. Emerging online communities can provide new venues for information contributed by cultural heritage organizations, new content that might be acquired by cultural heritage organizations to be preserved for future use, and new models for engaging with online audiences. Focusing on new and emerging communities may help cultural heritage

information professionals take advantage of the tremendous interest in cultural heritage that already exists, and use it to their advantage to position libraries, archives, and museums in ways that encourage the empowerment of social and cultural heritage, and offer a unique opportunity for libraries, museums, and archives to work and lead together in the 21st century.

References

- Bernbom, G., Lippincott, J., & Eaton, F. (1999). Working together: New collaborations among information professionals. *Cause/Effect*, 22(2), 6.
<http://connect.educause.edu/apps/eq/index.asp>
- Cushman, K. (1984). Museum studies: The beginnings, 1900-1926. *Museum Studies Journal*, 1(3), 8-16.
- Danilov, V. J. (1994). *Museum careers and training: A professional guide*. Westport, CT: Greenwood Press.
- Ericson, T. L. (1993). "Abolish the recent": The progress of archival education. *Journal of Education for Library and Information Science*, 34(1), 25-37.
- Giannini, T. (2006). Competencies for art museum librarianship: Teaching on location at the Watson Library, Metropolitan Museum of Art. In Ball, H. (Ed.), *Core competencies & core curricula for the art library and visual resources professions* (pp. 78-85). Ontario, CA: Art Libraries Society of North America.
- Gilliland-Swetland, A. J. (2000). *Enduring paradigm, new opportunities: The value of the archival perspective in the digital environment*. Washington, DC: Council on Library and Information Resources.
- Hedstrom, M. & King, J. L. (2003). *On the LAM: Library, archive, and museum collections in the creation and maintenance of knowledge communities*. Paris, France: Organisation for Economic Co-operation and Development.
<http://www.oecd.org/dataoecd/59/63/32126054.pdf>
- Houser, L., & Schrader, A. M. (1978). *The search for a scientific profession: Library science education in the U.S. and Canada*. Mutuchen, NJ: Scarecrow Press.
- Martin, R. S. (1994). The development of professional education for librarians and archivists in the United States: A comparative essay. *American Archivist*, 57, 544-558.
- Marty, P. F. (2007). The changing nature of information work in museums. *Journal of the American Society for Information Science and Technology*, 58(1), 97-107.
- Marty, P. F. (2006). Meeting user needs in the modern museum: Profiles of the new museum information professional. *Library & Information Science Research*, 28(1), 128-144.

- Marty, P. F. (2005). So you want to work in a museum? Guiding the careers of future information professionals in museums. *Journal of Education for Library and Information Science*, 46 (2), 115-133.
- Myburgh, S. (2005). *The new information professional: How to thrive in the information age doing what you love*. Oxford: Chandos Publishing.
- Oder, N. (2007). I-schools form new caucus. *Library Journal*.
<http://www.libraryjournal.com/article/CA6476411.html>
- Rayward, W. B. (1998). Electronic information and the functional integration of libraries, museums and archives. In E. Higgs (Ed.), *History and electronic artefacts* (pp. 207-224). Oxford: Oxford University Press.
- Tassel, J. (2002). Reverence for the object. *Harvard Magazine*.
<http://harvardmagazine.com/2002/09/reverence-for-the-object.html>
- Yakel, E. (2000). The future of the past: A survey of graduates of master's-level archival education programs in the United States. *American Archivist*, 63, 301-321.

Appendices

- A) Workshop Participants
- B) Detailed Schedule

CHIPs Workshop Participants List

Nicole Alemanne

Graduate Research Assistant
College of Information
Florida State University
101 Louis Shores Building
Tallahassee FL 32360-2100
nda06c@fsu.edu

Alex Barker

Director
Museum of Art & Archaeology
University of Missouri-Columbia
1 Pickard Hall
Columbia, MO 65211-1421
573-882-5075
barkeraw@missouri.edu

Howard Besser

Professor and Director, Moving Image Archiving & Preservation
Tisch School of the Arts
New York University
721 Broadway Rm. 648
New York, NY 10003
212-992-9399
howard@nyu.edu

Peter Botticelli

Assistant Professor of Practice
School of Information Resources & Library Science
The University of Arizona
1515 East First Street
Tucson, AZ 85719
520-621-3565
pkb@email.arizona.edu

Christie Brandau

State Librarian
State Library of Kansas
Capitol Building, Room 343-N
300 SW 10th Avenue
Topeka KS, 66612-1593
785-296-5466
christieb@kslib.info

Kevin Cherry

Senior Program Officer, Office of Library Services
Institute of Museum and Library Services
1800 M Street NW, 9th Floor
Washington, DC 20036-5802
202-653-4662
kcherry@imls.gov

Mary Chute

Deputy Director for Libraries
Institute of Museum and Library Services
1800 M Street NW, 9th Floor
Washington, DC 20036-5802
202-653-4774
mchute@imls.gov

Michèle Cloonan

Dean and Professor
Graduate School of Library & Information Science
Simmons College
300 The Fenway
Boston, MA 02115-5898
617-521-2806
michele.cloonan@simmons.edu

Ildiko DeAngelis

Director
Museum Studies Program
George Washington University
2147 F Street NW
Washington D.C. 20052
202-994-9936
ildiko.deangelis@gmail.com

Larry Dennis

Dean and Professor
College of Information
Florida State University
101 Louis Shores Building
Tallahassee FL 32360-2100
850-644-5775
ldennis@ci.fsu.edu

Pat Galloway

Associate Professor
School of Information
University of Texas at Austin
1 University Station D7000
Austin, TX 78712-1276
512-232-9220
galloway@ischool.utexas.edu

Marianne Gaunt

University Librarian
Rutgers University
Alexander Library
169 College Avenue
New Brunswick, NJ 08901-1163
732-932-7505
gaunt@rutgers.edu

Tula Giannini

Dean and Associate Professor
School of Information and Library Science
Pratt Institute
144 West 14th Street 6th floor
New York, New York 10011
212-647-7682
giannini@pratt.edu

Anne Gilliland

Chair and Professor
Department of Information Studies
Graduate School of Education & Information Studies
UCLA
212 GSEIS Building, Box 951520
Los Angeles, CA, 90095-1520
310-206-4687
gilliland@ucla.edu

Martín Gómez

President/CEO
Urban Libraries Council
125 S. Wacker Drive, Suite 1050
Chicago, IL 60606
312-676-0988
mgomez@urbanlibraries.org

Cathryn Goodwin

Collections Data Specialist
Princeton University Art Museum
Princeton, NJ 08540
609-258-937
cathyrng@princeton.edu

Ken Hamma

Executive Director for Digital Policy and Initiatives
J. Paul Getty Trust
1200 Getty Center Drive
Los Angeles, CA 90049, Äi1679
310-440-7340
khamma@getty.edu

Sam Hastings

Director and Professor
School of Library & Information Science
University of South Carolina
1501 Greene Street
Columbia, SC 29208
803-777-3858
hastings@sc.edu

Phyllis Hecht

Associate Program Chair
Museum Studies
Johns Hopkins University
1717 Massachusetts Ave, NW, Suite 104
Washington, DC 20036
202-452-1968
phecht@jhu.edu

Katherine Burton Jones

Assistant Dean
Harvard Divinity School
45 Francis Avenue, Andover Hall G9
Cambridge, MA 02138
617-495-1969
kjones@hds.harvard.edu

Corinne Jörgensen

Associate Dean and Professor
College of Information
Florida State University
101 Louis Shores Building
Tallahassee FL 32360-2100
850-644-5775
cjorgensen@fsu.edu

Mary Estelle Kennelly

Associate Deputy Director for Museum Services
Institute of Museum and Library Services
1800 M Street NW, 9th Floor
Washington, DC 20036-5802
202-653-4636
mekennelly@imls.gov

Tess Koncick

Associate Director
The John & Mable Ringling Museum of Art
5401 Bay Shore Road
Sarasota, Florida 34243
941-359-5700
Teresa.Koncick@ringling.org

Francis Xavier Luca

Chief Librarian, Adjunct Professor of History
The Wolfsonian-Florida International University
1001 Washington Avenue
Miami Beach, Florida 33139
305-535-2641
lucaf@fiu.edu

David Lynx

Curator of Education & Technology
Yakima Valley Museum
2105 Tieton Drive
Yakima, Washington 98902
509-248-0747
david@yakimavalleymuseum.org

Martha Mahard

Associate for Information Practice
Graduate School of Library & Information Science
Simmons College
300 The Fenway
Boston, MA 02115
617-521-2881
martha.mahard@simmons.edu

Kate Markert

Associate Director for External Affairs & Operations
Walters Art Museum
600 N. Charles St.
Baltimore, MD 21201
410-547-9000
kmarkert@thewalters.org

Robert Martin

Professor & Lillian Bradshaw Endowed Chair
School of Library and Information Studies
Texas Woman's University
P.O. Box 425438
Denton, TX 76204-5438
940-898-2720
rmartin2@mail.twu.edu

Paul Marty

Associate Professor
College of Information
Florida State University
240 Louis Shores Building
Tallahassee FL 32360-2100
850-644-5133
marty@fsu.edu

Linda McKee

Head Librarian
The John & Mable Ringling Museum of Art
5401 Bay Shore Road
Sarasota, Florida 34243
941-359-5700
linda.mckee@ringling.org

William Pretzer

Director
Museum of Cultural and Natural History and Museum Studies
Central Michigan University
103 Rowe Hall
Mt. Pleasant, MI 48859
989-774-7165
bill.pretzer@cmich.edu

Joyce Ray

Associate Deputy Director for Library Services
Institute of Museum and Library Services
1800 M Street NW, 9th Floor
Washington, DC 20036-5802
202-653-4660
jray@imls.gov

Dean Rehberger

Associate Professor and Associate Director of Matrix
Michigan State University
310 Auditorium
East Lansing MI 48824-1120
517-355-9300
dean.rehberger@matrix.msu.edu

Chris Reich

Senior Museum Program Officer
Institute of Museum and Library Services
1800 M Street NW, 9th Floor
Washington, DC 20036-5802
202-653-4685
creich@imls.gov

Lynn Robertson

Executive Director
McKissick Museum
College of Arts and Sciences
University of South Carolina
816 Bull Street
Columbia, SC 29208
803-777-7251
Robertso@gwm.sc.edu

Susan Roman

Dean and Professor
Graduate School of Library & Information Science
Dominican University
7900 West Division St.
River Forest, IL 60305
708-524-6986
sroman@dom.edu

Raymond Santiago

Director
Miami-Dade Public Library System
101 West Flagler Street
Miami, FL 33130
305-375-5026
santiagor@mdpls.org

Marjorie Schwarzer

Professor and Chair
Department of Museum Studies
John F. Kennedy University
100 Ellinwood Way
Pleasant Hill, CA 94523
510-649-3036
schwarzer@jfk.edu

Tom Scheinfeldt

Managing Director
Center for History and New Media
George Mason University
4400 University Drive, MSN 1E7
Fairfax, VA 22030-4444
703-993-4213
jscheinf@gmu.edu

Marsha Semmel

Deputy Director for Museums and Director for Strategic Partnerships
Institute of Museum and Library Services
1800 M Street NW, 9th Floor
Washington, DC 20036-5802
202-653-4690
msemmel@imls.gov

Brian Cantwell Smith

Dean and Professor
Faculty of Information Studies
University of Toronto
140 St. George Street
Toronto, Ontario M5S 3G6
416-978-3202
brian.cantwell.smith@utoronto.ca

Stephanie Stebich

Director
Tacoma Art Museum
1701 Pacific Avenue
Tacoma, Washington 98402
253-272-4258
SStebich@TacomaArtMuseum.org

Helen Tibbo

Professor
School of Information and Library Science
University of North Carolina at Chapel Hill
201 Manning Hall CB# 3360
Chapel Hill, NC 27599-3360
919-962-8063
tibbo@email.unc.edu

Mike Twidale

Associate Professor
Graduate School of Library and Information Science
University of Illinois at Urbana-Champaign
501 E. Daniel Street
Champaign, IL 61820-6211
217-265-0510
twidale@uiuc.edu

Beth Wallace

Director of the Office of Technology Integration
The John & Mable Ringling Museum of Art
5401 Bay Shore Road
Sarasota, Florida 34243
941-359-5700
Beth.Wallace@ringling.org

John Wetenhall

Executive Director
The John & Mable Ringling Museum of Art
5401 Bay Shore Road
Sarasota, Florida 34243
941-359-5700
John.Wetenhall@ringling.org

Holly Witchey

Director of New Media
Cleveland Museum of Art
11150 East Boulevard
Cleveland, Ohio 44106
216-421-7340
hwitchey@clevelandart.org

Elizabeth Yakel

Associate Professor
School of Information
University of Michigan
1085 South University
Ann Arbor, MI 48109-1107
734-763-3569
yakel@umich.edu

CHIPs Workshop Detailed Schedule

Cultural Heritage Information Professionals Workshop

April 3-4, 2008

<http://chips.ci.fsu.edu/>

Wednesday, April 2, 2008

7:00 PM Dinner (Opening Reception)
Helmsley Sandcastle

Opening address by Larry Dennis, FSU

Larry will welcome participants and give a brief opening address, including some background about the workshop (Paul to introduce).

Current count, assuming people make their flights, is 37 people.

Thursday, April 3, 2008

7:30 AM Breakfast and Workshop Registration
Helmsley Sandcastle

Workshop participants will gather to receive their packets of information about the workshop, including name tags, breakout group assignments, etc.

General announcements about scheduling, travel (trolley service), reimbursements, etc. will also be made at breakfast.

Breakfast buffet provided.

Current count for Day 1 activities = 47 people.

8:30 AM Trolley Service from Hotel to Museum

We've arranged transportation with SRQ Trolley to shuttle participants between the hotel and the museum, and back again in the evening, both days. We'll have two trolleys, each carrying up to 27 passengers. See: <http://www.srqrolley.com/>

Trolley will drop off at the main entrance, #1 on this map:
<http://www.ringling.org/uploadedFiles/Visitorinfomap.pdf>

- 9:00 AM Welcome and Orientation
Historic Asolo Theater
- 9:00 AM Film: “The Life and Times of John and Mable Ringling”
- 9:30 AM Welcome to the Ringling Museum
John Wetenhall, Ringling Museum
- John will formally welcome the participants to the Ringling Museum (Paul to introduce John).
- 9:35 AM Welcome to the Workshop
Joyce Ray, IMLS
- Joyce will formally welcome participants to the workshop, providing background and an overview of the workshop’s goals.
- 9:45 AM Historical Perspective on Education for Libraries/Archives
Robert Martin, TWU
- 10:00 AM Historical Perspective on Education for Museums
Marjorie Schwarzer, JFK University
- 10:15 AM Walk across Ringling Campus from Asolo Theater to Education Building
- 10:30 AM Morning Session
Education Building
- Coffee will be available in the room.
- 10:30 AM Framework of Workshop and Presentation of Key Questions
Paul Marty and Corinne Jorgensen, FSU
- Sessions this day will revolve around three key topics/questions:
4. What are the information needs of cultural heritage organizations in the 21st century, both internally (staff and other professionals) and externally (public services)? How can new information technologies help meet these needs?
 5. What are the current and potential roles and responsibilities of information professionals employed by cultural heritage organizations? What are the knowledge, skills, and abilities they need to succeed at their jobs (including issues such as intellectual property, information management, digital

preservation, etc.)? What value can they add that is not currently being realized?

6. What kinds of educational programs can help prepare information professionals to meet the needs of cultural heritage organizations, including degree (master's, certificates of advanced study, etc.) and non-degree (continuing education) programs? How are LIS, museum studies, and archival studies programs currently preparing information professionals for careers in cultural heritage organizations, and what potential is there for sharing expertise across programs?

Each topic will be introduced by two brief (15 min) presentations, followed by general discussion. In the afternoon, after all three questions are discussed, participants will explore areas of overlap in breakout groups.

11:00 AM Presentations on Question Topic One (2 @ 15 mins each)
Raymond Santiago, Miami-Dade Public Library
John Wetenhall, Ringling Museum

These presentations will explore the information needs of libraries, museums, and archives, including internal and external information needs.

11:30 AM General Discussion of Issues Raised

11:45 AM Presentations on Question Topic Two (2 @ 15 mins each)
Paul Marty, FSU
Phyllis Hecht, Johns Hopkins

These presentations will explore the roles and responsibilities of information professionals in cultural heritage organizations, including needed knowledge, skills, and abilities.

12:15 PM General Discussion of Issues Raised

12:30 PM Lunch
Education Building

Workshop participants will informally continue the discussion in small groups during lunch. Lunch buffet will be provided.

1:30 PM Afternoon Session
Education Building

1:30 PM Presentations on Question Topic Three (2 @ 15 mins each)
Helen Tibbo, UNC
Marjorie Schwarzer, JFK University

These presentations will explore how LIS, museum studies, and archival studies programs are preparing information professionals to work in cultural heritage organizations.

2:00 PM General Discussion of Issues Raised

2:15 PM Group Discussions

Participants will consider responses to the key topics and questions in three pre-assigned groups of approximately 15 people.

Facilitators: Paul Marty, Corinne Jorgensen, Holly Witchey
Recorders: Chris Reich, Kevin Cherry, Nicole Alemanne

3:00 PM Coffee and Light Snacks (Break)

3:30 PM Group Reporting / General Discussion

The results of the breakout group discussions will be reported, and general discussion will take place with the goal of identifying areas of overlap among the information needs of cultural heritage organizations, the skills of cultural heritage information professionals, and related educational programs.

4:30 PM Guided Tour of Ringling Museums

Workshop participants will be divided into two groups, Group A and Group B.

At 4:30, Group A will tour the Museum of Art (Dr. Stephen Borys & Tess Koncick), while Group B tours the Circus Museums (Debbie Walk).

At 5:00, Groups A and B will switch locations and tour the other museum.

At 5:30, both Groups will converge on the Ca d'Zan Mansion (Ron McCarty).

The tour will end at the Terrace of the Ca d'Zan Mansion. The original plan was to watch the sunset over the Gulf of Mexico, but this plan was derailed by DST. Nevertheless, it will still be very pretty.

NB: Assuming we can work this out with museum security, workshop participants should be able to leave their bags locked up in the room during the tour and dinner, returning to pick them up before the 9:00 PM Trolley pickup.

- 6:00 PM Cocktails at Sunset
Ca d'Zan Terrace
- Cocktails (cash bar) and appetizers will be served while participants enjoy the view of the gulf, then participants will go into the restaurant for dinner.
- 7:00 PM Dinner
Treviso Restaurant
- Dinner Address: Brian Cantwell Smith (Toronto)
- Note: Participants will need to select their dinner choice (meat vs. veggie) sometime during morning session.
- 8:00 PM Courtyard Concert (Big Band Music)
Museum of Art, Courtyard
- Workshop participants are invited to be the museum's guests at this concert.
- 9:00 PM Trolley Service from Museum to Hotel
- Trolley will pickup at the Education Building, #6 on this map:
<http://www.ringling.org/uploadedFiles/Visitorinfomap.pdf>

Friday, April 4, 2008

- 8:30 AM Trolley Service from Hotel to Museum
- Trolley will drop off at the Education Building, #6 on this map:
<http://www.ringling.org/uploadedFiles/Visitorinfomap.pdf>
- 9:00 AM Breakfast and Summary of Previous Day's Efforts
Education Building
- The Trolley will drop participants off directly at the Education building, where there will be a breakfast buffet provided.
- Corinne Jörgensen and Paul Marty will summarize and recap the previous day's events and findings in preparation for the second day's sessions.
- Current count for Day 2 activities = 48 people.

10:00 AM Morning Session
Education Building

10:00 AM Group Discussions

Participants will discuss the results of the previous day's discussions, considering areas of convergence and shared needs (pre-assigned breakout groups).

11:00 AM Group Reporting / General Discussion

The results of the breakout group discussions will be briefly reported, and general discussion will take place with the goal of deciding on next steps and identifying areas of overlap.

12:00 PM Break

During this break, participants will have the opportunity to visit the Library & Conservation Lab, located in the Education Building, on the first floor.

12:30 PM Lunch
Education Building

Workshop participants will informally continue the discussion in small groups during lunch. Lunch buffet will be provided.

1:30 PM Afternoon Session
Education Building

1:30 PM Group Discussions

Participants will discuss the results of the previous day's discussions, considering specific topics or projects that might be addressed or undertaken as next steps (pre-assigned breakout groups).

2:15 PM Group Reporting / General Discussion

The results of the breakout group discussions will be briefly reported, and general discussion will take place with the goal of deciding on next steps and recommendations for future work.

3:00 PM Closing Remarks
Paul Marty and Corinne Jorgensen, FSU
Marsha Semmel, IMLS

3:30 PM Meeting Adjourns

4:00 PM Trolley Service from Museum to Hotel

Trolley will pickup at the Education Building, #6 on this map:
<http://www.ringling.org/uploadedFiles/Visitorinfomap.pdf>

6:00 PM Dinner (Closing Reception)
Helmsley Sandcastle

Dinner Address: Howard Besser (NYU)

Current count for the Closing Reception is 39.

Saturday, April 5, 2008

7:30 AM Breakfast Buffet
Helmsley Sandcastle

This breakfast will be sponsored by the FSU College of Information, and will serve as a final chance for any remaining workshop participants to chat before returning home.

Current count for the Farewell Breakfast is 37.