

## **Cultural Heritage in the Nation's Capital**

**Instructor:** Dr. Miriam Doutriaux

**Email:** [Doutriaux@cal.berkeley.edu](mailto:Doutriaux@cal.berkeley.edu)

### **Course Description:**

Physical artifacts, buildings and historic places are important markers of cultural heritage. Their meanings and associations inform viewers' perceptions of the world, while their materiality provides a tangible connection to past people and events. When displayed publicly, these markers provide a concrete basis for historical narratives, and can serve to validate ideas about contemporary society and to shape ideas about the future. Museums and monuments take on particular significance in the nation's capital, seat of political power and figurative heart of the nation. On the National Mall, grand monuments to historic figures and events and the stately buildings of the Smithsonian Institution bespeak power and grandeur. A more detailed examination of the city's collections and cultural landmarks reveals diverse, and sometimes conflicting or contradictory narratives about the nation. This course will examine how cultural heritage is deployed in Washington, DC, how various constituencies are represented, and how the cultural landscape of the nation's capital is informed by discourses of power, knowledge, memory, and identity.

Students in this course will visit museums and monuments, and complete assigned readings weekly. Seminar meetings will be dedicated to lecture (including occasional guest lectures) and discussion.

### **Learning Objectives:**

- (1) Students will become knowledgeable about the museums, collections, monuments, and memorials that form the cultural core of the nation's capital, through weekly in-person visits and in-class discussions.
- (2) Students will learn to think critically about the politics of display, collecting, preservation, and repatriation; to evaluate competing historical and cultural arguments; and to connect facts seen in exhibits with broader theoretical concepts introduced in readings and discussed in class.
- (3) Students will communicate persuasively orally and in writing: They will be responsible for weekly readings of scholarly material, participating in and leading in-class discussions, writing two opinion papers, and doing a formal in-class presentation.
- (4) Students will use social media to engage with one another and with the course material. They will be expected to create thought-provoking Instagram posts tagged with #ucdcmuseum to reflect on site visits.

### **Course Materials and Accessibility:**

The syllabus, assignment guidelines, and any announcements, will be posted in Dropbox. Readings for the course will be available as pdf files or as url links to websites and other resources. Note that I reserve the right to make changes to the course materials as the term progresses. This includes, but is not limited to, adding or removing articles or other readings.

**Course Requirements:**

Attendance: Students are expected to attend *all* class meetings, which will include lectures, guest lectures, films, and class discussions. Only absences for extraordinary events such as personal illness, the death of a family member, or a major religious holiday recognized by the UCDC calendar will be excused. You will be required to provide written documentation, if possible at least one week ahead of the absence. On one occasion, and with at least 48 hours notice, you may request to be excused from class in order to attend a special internship-related or other DC event. If your request is granted, you may be asked to report on your experience in class. For information about missed or late assignments see below. For each unexcused absence, your final course grade will be reduced to the next lower grade (e.g. from A- to B+).

Participation: Participation is very important, and everyone will be expected to contribute in a substantively meaningful way to the class discussion. All students will share their experience of site visits to museums and monuments. You may be asked to help lead discussion of the weekly readings, review the previous week’s lecture, present relevant current events, provide an update on your research project, among other things. Without warning, you may be asked for your input on any and all things we discuss in class, or to take a pop quiz.

Readings: Students will complete all assigned readings *before* class. You should be ready to discuss readings in class, and to use the readings for your assignments (if relevant) *even if* we do not discuss them in class. Moreover: Individual students will be assigned to present a reading and lead in-class discussion, on a rotating basis. This will include providing a written synopsis of the reading to be distributed to all students in the class. I reserve the right to change the readings and the schedule if necessary as the term progresses. See the weekly schedule for dates and assignments.

Site visits and Social Media: Students will visit a Washington, D.C. museum and/or monument every week. They will be able to choose one from a selection of museums assigned each week, and will be asked to consider a particular question or theme during their visit. Students will post photos and observations made during their site visits on Instagram (#ucdcmuseum), and be prepared to discuss their ideas and impressions during class discussions, with possible reference to readings and to their social media posts.

Opinion Papers & Presentation: Students will write 2 short 4-5 page opinion papers due in class during Weeks 5 and 10 of the course. Paper topics, a 4-5

sentence synopsis, and a bibliography are due 2 weeks ahead of time, in Weeks 3 and 7. Students will also prepare 2 brief illustrated presentations to share their paper with the class. These papers will comment on a topic related to the course, and be based on class readings, site visits, and any relevant additional material. You are encouraged to use the Purdue University OWL site for very accessible and useful information about writing styles and rules.

**Evaluation:**

The final course grade will include:

Site visits & social media posts 30%

In-class quizzes & participation in discussion 30%

Opinion papers & presentation based on readings & visits (2 papers) 40%

Assignments in this course will be worth various points and converted to a 100-point scale such that an A=93-100%, A-=90-92%, B+=87-89%, B=83-86%, B-=80-82%, etc. You should understand that only excellent work will earn an A. If the work is good, it will earn a B, and satisfactory work will earn a C. Work that is less than satisfactory or of poor quality will earn D or F. A grade of Incomplete will only be allowed under the most exceptional circumstances.

**Course Communication Tools**

I will use Dropbox and email for communicating with you this term. Unless you tell me otherwise, I will use the address you included as your primary address when you enrolled for classes. You are responsible for checking email and Dropbox regularly for messages and feedback. You should also let me know if you change your email address.

I will email announcements, and post assignments and readings in Dropbox. It is your responsibility to check the class Dropbox frequently.

**Policy on Missed and Late Assignments**

All assignments are due at the beginning of class on the appointed day, even if I don’t formally ask for them until later in the class. Assignment deadlines are firm, as the content of the assignments relates to in-class discussion. You may submit assignments early, but I cannot guarantee early feedback.

Late Assignments: Assignments submitted after the time and date when they are due, and that are not accompanied by an acceptable excuse, will be addressed as follows. For every 24 hour period after the due date/time (including weekends), the grade will be lowered by two parts of a grade. For example, if you turn in an A quality assignment by 11 am on Friday, after it was due at 11 am on Wednesday, you will earn a B- on that assignment.

Missed assignments: Assignments can be made up only for excused absences (see ‘Course Requirements,’ above). Note that you may be asked to turn in a

written assignment *before* the deadline. If there is some other reason for you to miss an assignment, it is your responsibility to inform me within the first week of classes to be considered eligible to make up the assignment. If you do not meet these conditions, you will receive a zero for the assignment. Important: You should discuss make-up assignments with me as soon as you are aware of them, by email or appointment. I will not discuss these arrangements in class.

**Statement on Weather Emergencies**

In the event of a weather emergency, UCDC follows the federal government’s decisions about delays and closures.

**Policy on Academic Misconduct**

UCDC has a zero-tolerance policy for cheating, plagiarism, and any other form of dishonesty. Students should refer to their home campus Student Code of Conduct for the regulations that apply to them. The burden is on each student to know what behaviors constitute cheating and plagiarism. Ignorance of these behaviors is not an adequate defense.

**Policy on Classroom Conduct**

It goes without saying that we all must treat others in class with respect. We do not have to agree, but being polite and thoughtful in our interactions with each other is absolutely required. Also, please observe the following rules: (1) DO set your cell phones to silent and answer them only in an emergency. (2) DO NOT arrive late to class unless you have advance approval; you may arrive during the break for the second part of class. (3) DO NOT use a laptop computer, other electronic device, or audio taping equipment unless you have approval from me.

**Statement on Sexual Harassment and Sexual Violence**

The University of California is committed to creating and maintaining a community where all individuals who participate in University programs and activities can work and learn together in an atmosphere free of harassment, exploitation, or intimidation. Every member of the community should be aware that the University prohibits sexual harassment and sexual violence, and that such behavior violates both law and University policy. The University will respond promptly and effectively to reports of sexual harassment and sexual violence, and will take appropriate action to prevent, to correct, and when necessary to discipline behavior that violates this Policy on Sexual Harassment and Sexual Violence.

Students who wish to speak confidentially about an incident of sexual misconduct should contact UCDC’s Counseling Services at [UCDCCounseling@gmail.com](mailto:UCDCCounseling@gmail.com). To report sexual misconduct, to ask questions about UCDC policies and procedures regarding sexual misconduct, please contact the UCDC Title IX administrator, Josh Brimmeier (202-974-6214 or [josh.brimmeier@ucdc.edu](mailto:josh.brimmeier@ucdc.edu)). Because the University of California is legally obligated to investigate reports of

sexual misconduct, the confidentiality of reported misconduct cannot be guaranteed.

**Statement of Accommodations for Students with Disabilities:**

In compliance with the Federal Rehabilitation Act of 1973, as amended (Public Law 93-112) and the Americans with Disabilities Act of 1990 (Public Law 101-336), University of California policy prohibits unlawful discrimination on the basis of disability in its programs, services, and activities.

If you require accommodation for class, please let me know at our first meeting (if not earlier) so the necessary arrangements can be made.

**Course Instructor:**

I am an anthropologist and archaeologist with two decades experience working in museums in the United States and Latin America. I work as the collections manager at the Smithsonian Institution’s Anacostia Community Museum, with a focus on documenting urban communities including the greater Washington, D.C. metropolitan area. I previously worked as a museum curator at Harvard University’s Dumbarton Oaks Museum, and a research associate at the Hearst Museum of Anthropology in Berkeley, CA. I have researched and organized a variety of exhibitions including the permanent installation of the Pre-Columbian collection at Dumbarton Oaks (2008) and *Lasting Impressions: Body Art in the Ancient Americas* (2011). I have published articles on topics in archaeology and museum studies, and co-edited the award-winning book *Ancient Maya Art at Dumbarton Oaks* (2012, by Joanne Pillsbury, Miriam Doutriaux, Reiko Ishihara-Brito, and Alexandre Tokovinine). I received my Ph.D. in anthropology from the University of California, Berkeley.

**Weekly Schedule:**

		<b>Readings</b>	<b>Assignments</b>
1/8	<b>Week 1: Introduction to Cultural Heritage</b>	<ul style="list-style-type: none"> <li>• Rodney Harrison, 2012. <i>Heritage: Critical Approaches</i>, Routledge, London.</li> <li>• Richard Kurin, 2013. <i>The Smithsonian’s History of America in 101 Objects</i>, Smithsonian Institution Press, Washington DC.</li> <li>• UNESCO <a href="http://whc.unesco.org/en/conventiontext/">http://whc.unesco.org/en/conventiontext/</a></li> </ul>	
1/15	<b>Week 2. Museum Experiences</b>	<ul style="list-style-type: none"> <li>• Svetlana Alpers, 1991. “The Museum as a Way of Seeing,” in <i>Exhibiting Cultures: The Poetics and Politics of Museum Display</i>, ed. Ivan Karp and Steven D. Lavine, Washington DC: Smithsonian Institution Press: 25-32.</li> <li>• Steven Greenblatt, 1991. “Resonance and Wonder,” in <i>Exhibiting Cultures: The Poetics and Politics of Museum Display</i>, ed. Ivan Karp and Steven D. Lavine, Washington DC: Smithsonian Institution Press, 42-56.</li> <li>• Sandra Dudley, 2010. Museum materialities: objects, sense and feeling. In S. Dudley (Ed.), <i>Museum Materialities: Objects, Engagements, Interpretations</i> (pp. 1-18). New York, NY: Routledge</li> <li>• Samuel Alberti, 2005. Objects and the Museum, in <i>Isis</i> 96: 559-571.</li> <li>• Philip Kennicott, 2018. Is it a Museum or Not? This is Worth Asking. <i>Washington Post</i>, Oct. 14.</li> </ul>	1-2 thoughtful post(s) by Sunday + 2 responses by Tuesday #ucdcmuseum
1/22	<b>Week 3. Monuments &amp; Memory</b>	<ul style="list-style-type: none"> <li>• Kirk Savage, 2009. <i>Monument Wars: Washington, D.C., the National Mall, and the Transformation of the Memorial Landscape</i>, University of California Press, Berkeley. (section)</li> <li>• Karal Ann Marling and Robert Silberman, 1987. “The Statue Near the Wall: The Vietnam Veterans Memorial</li> </ul>	1 <sup>st</sup> Opinion Paper topic, 4-5 sentences, & bibliography due + 1-2 thoughtful post(s) by

		<p>and the Art of Remembering,” <i>Smithsonian Studies in American Art</i>, 1 (1): 4-29.</p> <ul style="list-style-type: none"> <li>• Jill Dubish, 2006. Run for the Wall: An American Pilgrimage, in James Spradley and David McCurdy eds., <i>Conformity and Conflict: Readings in Cultural Anthropology</i>, Fourteenth Edition, Pearson Ed., Upper Saddle River, NJ, 275-286.</li> <li>• David Montgomery, 2018. A Wave of War Memorials is Coming to D.C. Are we all at peace with that? <i>Washington Post</i>, July 31, 2018. <a href="https://www.washingtonpost.com/lifestyle/magazine/a-wave-of-war-memorials-is-coming-to-dc-are-we-all-at-peace-with-that/2018/07/30/87980d18-794d-11e8-93cc-6d3beccdd7a3_story.html?utm_term=.7d7fae1ce686&amp;wpisrc=nl_buzz&amp;wpmm=1">https://www.washingtonpost.com/lifestyle/magazine/a-wave-of-war-memorials-is-coming-to-dc-are-we-all-at-peace-with-that/2018/07/30/87980d18-794d-11e8-93cc-6d3beccdd7a3_story.html?utm_term=.7d7fae1ce686&amp;wpisrc=nl_buzz&amp;wpmm=1</a></li> <li>• Judy Scott Feldman, 2014. It’s a national Mall, not a national park. <i>Washington Post</i>, January 17, 2014.</li> <li>• Diana Budds, 2018. The Fraught Future of Monuments. Jan. 2, 2018. <a href="https://www.fastcodesign.com/90155197/the-fraught-future-of-historical-monuments">https://www.fastcodesign.com/90155197/the-fraught-future-of-historical-monuments</a></li> </ul>	<p>Sunday + 2 responses by Tuesday #ucdcmuseum</p>
<p>1/29</p>	<p><b>Week 4: National Histories and Collections</b></p>	<ul style="list-style-type: none"> <li>• Carol Duncan, 1991. “Art Museums and the Ritual of Citizenship,” in <i>Exhibiting Cultures: The Poetics and Politics of Museum Display</i>, Eds. Ivan Karp &amp; Stephen D. Lavine. Washington: Smithsonian Institution Press, 88-103.</li> <li>• Dawn Casey, 2007. “Museums as Agents for Social and Political Change,” in <i>Museums and their Communities</i>, ed. Sheila Watson, London, Routledge, 292-299.</li> <li>• Lorena Rivera-Orraca, 2009. “Are Museums Sites of Memory?” in <i>The New School Psychology Bulletin</i>, Vol 6(2): 32-37.</li> <li>• M. Elizabeth Weiser 2014, National Identity within the National Museum: Subjectification within Socialization, <i>Studies in Philosophy and Education</i>,</li> </ul>	<p>1-2 thoughtful post(s) by Sunday + 2 responses by Tuesday #ucdcmuseum</p>

		<p>34 (4): 385-402.</p> <ul style="list-style-type: none"> <li>• (Optional) Lincoln Artifacts to be sold... <a href="https://www.nytimes.com/2018/08/19/us/abraham-lincoln-museum-auction.html">https://www.nytimes.com/2018/08/19/us/abraham-lincoln-museum-auction.html</a></li> <li>• (Optional) Richard H. Kohn, 1995. History and the Culture Wars: The Case of the Smithsonian Institution's <i>Enola Gay</i> Exhibition. <i>The Journal of American History</i> Vol. 82, No. 3, pp. 1036-1063.</li> <li>• (Optional) Peter Aronsson, 2011. "Explaining National Museums: Exploring Comparative Approaches to the Study of National Museums," in Simon Knell editor, <i>National Museums: New Studies from around the World</i>, London: Routledge, 29-54.</li> </ul>	
2/5	<b>Week 5: Identity and the politics of display</b>	<ul style="list-style-type: none"> <li>• Stephen Velasquez, 2001. The Teodoro Vidal Collection: Creating Space for Latinos at the National Museum of American History, <i>The Public Historian</i>, 3(4): 113-124.</li> <li>• Andrea Witcomb, 2007. 'A Place for all of Us'? Museums and Communities, <i>Museums and their Communities</i>, ed. Sheila Watson, Routledge, London and New York: 133-156.</li> <li>• James Cuno, 1997. Money, Power, and the History of Art. Whose Money? Whose Power? Whose Art History? <i>Art Bulletin</i>, 79: 6-19.</li> <li>• Sharon Macdonald, 2003. Museums, national, postnational and transcultural identities. <i>Museums and Society</i>, 1(1): 1-16.</li> <li>• (Optional) Elizabeth Broun, 1999. Telling the Story of America, <i>American Art</i> 13 (3): 84-92.</li> </ul>	<p><b>1<sup>st</sup> Opinion Paper &amp; Presentation due</b>          +          1-2 thoughtful post(s) by Sunday + 2 responses by Tuesday          #ucdcmuseum</p>
2/12	<b>Week 6: Collecting the World</b>	<ul style="list-style-type: none"> <li>• "Declaration on the Importance and Value of Universal Museums: "Museums Serve Every Nation", reprinted in <i>ICOM News</i>, 1: 4-5.</li> <li>• Louise Krasniewics, 2015. "All the World in One Place," <i>Expedition</i>, 57</li> </ul>	<ul style="list-style-type: none"> <li>•</li> </ul>



		<p>(1): 7-13.</p> <ul style="list-style-type: none"> <li>• James Cuno, 2008. “Identity Matters,” in his <i>Who Owns Antiquity?</i>, Princeton University Press, 122-45.</li> <li>• Neil G. W. Curtis, 2012. “Universal Museums, Museum Objects, and Repatriation: The Tangled Stories of Things,” in <i>Museum Studies: An Anthology of Contexts</i>, ed. Bettina M. Carbonell, Blackwell, Oxford, 73-81.</li> <li>• Geoffrey Lewis, 2004. “A Debated Museum Concept: Partnership in Universality. <i>Museum International</i>, 56 (4): 40-45.</li> <li>• Sumaya Kassim, 2017. The Museum Will not Be Decolonized. <i>Media Diversified</i>. <a href="https://mediadiversified.org/2017/11/15/the-museum-will-not-be-decolonised/amp/">https://mediadiversified.org/2017/11/15/the-museum-will-not-be-decolonised/amp/</a></li> <li>• (Optional) William Walker 2013. <i>A Living Exhibition: The Smithsonian and the Transformation of the Universal Museum</i>. University of Massachusetts Press, Amherst.</li> <li>•</li> </ul>	
<p>2/19</p>	<p><b>Week 7: Indigenous Perspectives: Whose Collections?</b></p>	<ul style="list-style-type: none"> <li>• Arieff, A. 1995. ‘A different sort of (p)reservation: some thoughts on the NMAI’, <i>Museum Anthropology</i>, 19 (2): 78-90.</li> <li>• Kristin Ronon, 2014. “Native Empowerment, the New Museology, and the National Museum of the American Indian,” <i>Museum &amp; Society</i> 12/1: 132-147.</li> <li>• Laura Peers and Alison K. Brown, 2007. Museums and Source Communities, <i>Museums and their Communities</i>, ed. Sheila Watson, Routledge, London, 519-537.</li> <li>• Nelson H. Graburn, 2004. Authentic Inuit Art: Creation and Exclusion in the Canadian North, <i>Journal of Material Culture</i> 9 (2): 141-159. (= who decides what is a “real” Inuit artwork?)</li> <li>• (Optional) Katelyn Bolhofner, 2013. Defining and Redefining American</li> </ul>	<p>1-2 thoughtful post(s) by Sunday + 2 responses by Tuesday #ucdcmuseum</p>

		<p>Indian Identity: an Examination of the Role of the Museum in Contemporary Ethnogenesis in the United States. <i>Museums and Society</i>, 11(3): 229-241</p> <ul style="list-style-type: none"> <li>• (Optional) Ira Jacknis, 2006. A New Thing? The NMAI in Historical and Institutional Perspective. <i>American Indian Quarterly</i> 30 (3&amp;4): 511-542.</li> </ul>	
2/26	<b>Week 8: Local Heritage</b>	<ul style="list-style-type: none"> <li>• Barbara Franco, 2000. History in Service to Community: The City As Museum, <i>History News</i>, 55(3): 18-22. American Association for State and Local History</li> <li>• Amber Wiley, 2013. The Dunbar High School Dilemma: Architecture, Power, and African American Cultural Heritage. <i>Buildings &amp; Landscapes</i>, 20(1): 95-128.</li> <li>• Rainey Tisdale, 2013. City Museums and Urban Learning, <i>Journal of Museum Education</i>, 38(1): 3-8.</li> <li>• <i>District of Columbia Historic Preservation Plan- 2020. Preserving for Progress.</i> Sections 1 and 5. <a href="https://planning.dc.gov/sites/default/files/dc/site/op/publication/attachments/2020%20DC%20Historic%20Preservation%20Plan.pdf">https://planning.dc.gov/sites/default/files/dc/site/op/publication/attachments/2020%20DC%20Historic%20Preservation%20Plan.pdf</a></li> <li>• Choose one Ward Heritage Guide- and be prepared to tell the class about it. <a href="https://planning.dc.gov/page/ward-heritage-guides">https://planning.dc.gov/page/ward-heritage-guides</a></li> </ul>	<p><b>2<sup>nd</sup> Opinion Paper topic, 4-5 sentences, &amp; bibliography due</b></p> <p>+ 1-2 thoughtful post(s) by Sunday + 2 responses by Tuesday #ucdcmuseum</p>
3/5	<b>Week 9: Museum Responsibilities and Ethics</b>	<ul style="list-style-type: none"> <li>• Andromache Gazi, 2014. Exhibition Ethics- An Overview of Major Issues. <i>Journal of Conservation and Museum Studies</i>, 12(1): 4, 1-10.</li> <li>• Robert C. Post, 2004. A Narrative for Our Time: The Enola Gay “And after That, Period”, <i>Technology and Culture</i>, 45(2): 373-395.</li> <li>• Sharon Ann Holt, 2015. Controversy in Public History... Can We Move Beyond Relativism? Mid-Atlantic Regional Center for the Humanities Blog, Rutgers University-Camden. <a href="http://march.rutgers.edu/2015/05/controversy-">http://march.rutgers.edu/2015/05/controversy-</a></li> </ul>	<p><b>2<sup>nd</sup> Opinion Paper &amp; Presentation due</b></p> <p>+ 1-2 thoughtful post(s) by Sunday + 2 responses by Tuesday #ucdcmuseum</p>

		<p><a href="#">in-public-history-can-we-move-beyond-relativism/</a></p> <ul style="list-style-type: none"> <li>• Alli Hartley 2018, Visiting the NRA’s National Firearms Museum in the Wake of the Parkland Shooting. <i>Hyperallergic</i>, March 23, 2018. <a href="https://hyperallergic.com/434237/gun-control-national-firearms-museum-nra/">https://hyperallergic.com/434237/gun-control-national-firearms-museum-nra/</a></li> <li>• <a href="https://www.nytimes.com/2018/08/03/arts/design/design-museum-london-shepard-fairey.html">https://www.nytimes.com/2018/08/03/arts/design/design-museum-london-shepard-fairey.html</a></li> </ul>	
3/12	<b>Week 10: Going Digital</b>	<ul style="list-style-type: none"> <li>• Jane Alexander, 2014. Gallery One At the Cleveland Museum of Art. <i>Curator: The Museum Journal</i>, 57(3): 347-364.</li> <li>• Annemarie de Wildt, 2013. Community Websites: Linking the Personal to Urban History, <i>Journal of Museum Education</i>, 38(1): 9-19.</li> <li>• Jane-Heloise Nancarrow, 2015. Democratizing the Digital Collection: New Players and New Pedagogies in Three-Dimensional Cultural Heritage. <i>Current Approaches to Museum Archaeology</i>, 4(1): 63-78.</li> <li>• Kim Sajet, 2018. Here’s My Problem With the Google Arts &amp; Culture Face Matching App, <i>Smithsonian Mag</i>, <a href="https://www.smithsonianmag.com/smithsonian-institution/heres-my-problem-google-arts-culture-face-matching-app-180967843/">https://www.smithsonianmag.com/smithsonian-institution/heres-my-problem-google-arts-culture-face-matching-app-180967843/</a></li> <li>• (Optional) Saskia Vermeylen and Jeremy Pilcher 2009. Let the objects speak: online museums and indigenous cultural heritage, <i>International Journal of Intangible Heritage</i> 4: 60-78.</li> <li>• (Optional) Steven Conn, 2010. Do Museums Still Need Objects, in <i>Do Museums Still Need Objects?</i> University of Pennsylvania Press, Philadelphia, 20-57.</li> </ul>	<p>1-2 thoughtful post(s) by Sunday + 2 responses by Tuesday #ucdcmuseum</p>