



My goal for MEM is to assist the development of theory and practice in museum education by providing a road map to new and current resources. If you like MEM and find it useful, please support my efforts by subscribing at <http://www.mccastle.com> If you are already a subscriber – thank you! Your financial support makes it possible for a freelance worker like me to produce this publication.

I encourage you to share *Museum Education Monitor* with others within your immediate organization. Please do not forward the newsletter beyond this boundary.

**August 2015**

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Photo courtesy Ntl Museum of Scotland

## A Word from the Editor – Interns, Carpe Diem!

“Enjoy the moment” AND “Seize the day”? Wikipedia offers these two quite different definitions of the Latin term “Carpe Diem.” How can you do both?? Yet I think to consider the two meanings is fruitful for anyone experiencing something, including an internship. Aren’t we really talking about reflective practice? In a lovely little video for the “Our Museum” project noted below, Bernadette Lynch defines this as “the moment of stepping back and looking at what worked, what didn't work, how can we make this work better?”<sup>1</sup> Savouring the bitter and the sweet ... and then moving forward - something I’m trying to do in each and every line of the MEM’s final few issues. Hope you’ll join me!

## Chris Castle, Editor

Special thanks to interns and researchers worldwide for their contributions to this issue. Please note that all links in this document are active using Adobe Acrobat Reader. Free Reader download at <http://get.adobe.com/reader/>

<sup>1</sup> <http://ourmuseum.org.uk/reflective-practice-bernadette-lynch/>

## (1) Ongoing Research

### *Internship Projects*

#### **Bytown Museum 2017 Program Plan (Canada)**



**Project Description:** 2017 will be a significant year in Ottawa; not only is it Canada's Sesquicentennial, but it is also the Bytown Museum's 100th Anniversary. Madeline's internship involved the development of an education and public programs plan to be implemented in 2017. SWOT, PEST, tourism market, and stakeholder analyses were also completed.

**Intern:** Madeline Smolarz, University of Toronto Master of Museum Studies program

**Supervisor:** Megan Bocking, Bytown Museum Programs Manager

**Site:** The Bytown Museum, Ottawa, Canada

**Time Span:** May 4 to July 24, 2015

**Contact:** Madeline Smolarz

([madeline.smolarz@mail.utoronto.ca](mailto:madeline.smolarz@mail.utoronto.ca)), Megan Bocking

([meganbocking@bytownmuseum.ca](mailto:meganbocking@bytownmuseum.ca))

**Key Words:** public programs, community museum, anniversary, Canada 150

#### **Anne Ray Internships (USA)**



**Description:** Through our Native American art and history collection, interns work on collections management, registration, academic, and education projects. This includes curating mini-exhibits, assisting with community visits, researching and updating information for our collections database, collections care, and presenting their own academic research to the public.

**Interns:** Lilyan Jones and Katherine Barry

**Supervisors:** Jennifer Day, Laura Elliff, and Elysia Poon

**Site:** Indian Arts Research Center at School for Advanced Research

**Time span:** September 2014-May 2015

**Contact:** [iarc@sarsf.org](mailto:iarc@sarsf.org) ; 505.954.7205;

Photo E. Poon © School for Adv Research

<http://internships.sarweb.org>

**Key words:** Native American collections, community

#### **Creston Interactive Education Initiative (Canada)**

**Project description:** The goal of our project is to continue to grow and develop, promote, and facilitate multigenerational bridging; along with active, engaging, educational, and fun interpretational activities/workshops for all age groups.

\*UPDATE\* After the first year of trial, it's working! We now have more facilities, outreach, and programs tailored to this initiative, as well as participants from 2 to 92! You can follow our escapades, comment, ask questions, and give feedback at

[www.crestonmuseum.wordpress.com](http://www.crestonmuseum.wordpress.com) -

Intern: Alyssa Jackson

Supervisor: Tammy Hardwick

Site: Creston Museum (Creston, British Columbia, Canada)

Time span: 1.5 years (at current)

Contact: [crestonmuseum@telus.net](mailto:crestonmuseum@telus.net) , [museumprograms@telus.net](mailto:museumprograms@telus.net) 250-428-9262

[www.facebook.com/crestonmuseum](http://www.facebook.com/crestonmuseum)

Key words: Project "Hands On", Exhibit Overhaul, Old things, New approach, intergenerational

## **Queen's University, Belfast: Public History MA Internship with Belfast City Council (UK)**



Project description: Research assistance to support interpretation following restoration of unique Victorian structure called the Tropical Ravine, within an important historic park; engagement with the project management and interpretative planning processes. The intern is assessed by the university on a poster presentation and an extended analytical essay examining the processes.

Intern: Devin Sizer

Supervisors: University: Dr. Olwen Purdue; City Council Robert Heslip

Site: Botanic Gardens, Belfast

Time span: Part-time over three months

Contacts: Olwen Purdue [o.purdue@qub.ac.uk](mailto:o.purdue@qub.ac.uk) ; Devin

Sizer [dsizer01@qub.ac.uk](mailto:dsizer01@qub.ac.uk) ; Robert Heslip

[heslipr@belfastcity.gov.uk](mailto:heslipr@belfastcity.gov.uk)

Key words: Research; project planning; interpretative planning; Victorian parks

## **Website Development and National History Day (NHD) Prep (USA)**

Project description: Beth spent the summer re-designing the education portal on the HSP (Historical Society of Pennsylvania) website. She also researched topics for this year's NHD theme "Exploration, Encounter, Exchange." Her work includes an updated form for field trips and outreach as well as over 20 NHD topics with primary sources attached. Visit [hsp.org/education](http://hsp.org/education) for more on her work.

Intern: Beth Potens

Supervisors: Alicia Parks and Beth Twiss-Houting

Site: Historical Society of Pennsylvania.

Time span: 3 months (summer)

Contact: Alicia Parks [aparks@hsp.org](mailto:aparks@hsp.org)

Key words: Website Resource Redevelopment

## **Drawn to Dance: Selected Works by York Wilson, John Martin Alfsen and Grant Macdonald (Canada)**



Project description: This summer, I had the opportunity to develop and co-curate DCD's fall exhibit from the research to installation stages. I conducted research at archives and libraries in Toronto; helped select the displayed artifacts, costumes and artwork; co-wrote and edited the interpretive panels and labels; and, assisted with the exhibit's installation.

Intern: Katelyn Roughley, MMSt Candidate | University of Toronto iSchool

Supervisor: Amy Bowring, Director of Collections & Research

Site: Dance Collection Danse (DCD), Toronto, Canada

Time span: Internship – 12 weeks (June 1 – August 21, 2015); Exhibition – Opening date September 26th, 2015

Contact: [kate.roughley@mail.utoronto.ca](mailto:kate.roughley@mail.utoronto.ca)

Key words: Curator, Dance Collection Danse (DCD), Dance history, Visual Arts, Exhibit

## **Heritage Horizons Traineeship (Museums Galleries Scotland) (UK)**

Project description: Innovative opportunity for 20 non-graduates, based around 1yr paid workplace based traineeship with participants taking the new SVQ3 [Scottish Vocational Qualification] in Museums and Galleries Practice, based in host museums across Scotland. (Funded by Heritage Lottery Fund, Skills for the Future)

Trainee names & locations:

Calum Fraser – Scottish Fisheries Museum

Bragela Horal – City of Edinburgh Council (Lauriston Castle & City Arts Centre specifically)

Robert Cook – Aberdeen City Council, Maritime Museum

Donald Matheson – Groam House Museum

Kirsty Ferguson – Glencoe Folk Museum

Jane Strawhorn – Scottish Maritime Museum

Alistair Gellatly – Dundee Heritage Trust

Sueve Mariner – National Museums of Scotland (Chambers St) \*See below for more info)

Craig McNally – Glasgow Life

Holly Takenzire – Glasgow Life

Francesca Purvis – St Andrews Preservation Trust Museum

Gillian Foster – Orkney Islands Council

Kenneth McElroy – Orkney Islands Council

Paige Hughes – Scottish Borders Council

Anna Mackenzie – Western Isles Council

Maree Hoy – Western Isles Council

Nick Webb – Grampian Transport Museum

Supervisors: many supervisors – would prefer not to pass on all their names without their permission

Sites: <http://www.museumsgalleriescotland.org.uk/skills-and-training/heritage-horizons/> has details of locations

Time span: February 2015 – January 2016

Contact: Traineeship Programme Manager, Ailsa Macfarlane

[ailsam@museumsgalleriescotland.org.uk](mailto:ailsam@museumsgalleriescotland.org.uk)

Key words: non-graduate, SVQ, museums, skills for the future

## Museums Galleries Scotland Heritage Horizons Traineeship Programme (UK)



Sueve HomeWorks project  
NM Scotland 2015

Project description: Sueve Mariner is the Heritage Horizons Trainee with the Community Engagement team at the National Museum of Scotland. She brings skills to the team from previous employment and is currently developing her own projects with target audiences. Sueve is working towards an SVQ in Museum Practice.

Intern: Sueve Mariner

Supervisors: Jane Miller & Christine McLean

Site: National Museum of Scotland

Time span: 1 Year

Contact: Christine McLean Community Engagement Manager

[c.mclean@nms.ac.uk](mailto:c.mclean@nms.ac.uk)

Key words: Learning, collections, opportunity, creativity, community engagement

## Museums Galleries Scotland Skills for the Future Internship Programme (UK)



Kids in Museums Takeover day Nov 2013

Project description: Karyn was hosted by the National & International Partnerships department where she also worked with various teams across the organisation including Learning and Programmes, Collections Care, Loans and Collections Management. At the end of her internship Karyn successfully applied for the post of National & International Partnerships officer at National Museums Scotland.

Intern: Karyn McGhee

Supervisors: Jennifer Reid / Jo Sohn-Rethel

Site: National Museum of Scotland

Time span: 1 Year

Contact: Jilly Burns - Head of National International Partnerships,

[partnerships@nms.ac.uk](mailto:partnerships@nms.ac.uk)

Key words: Partnerships, loans, collections, community engagement

## STEM Girls (USA)



Exhibit banner by Tiffany Rhoades

Project description: STEM Girls is an online exhibition featuring girls and women throughout history and current events who are in the fields of Science, Technology, Engineering, and Math. It includes an interactive timeline, education guide, podcasts, and more!

Interns: Hillary Hanel and Tiffany Rhoades.

Supervisors: Ashley Remer

Site: [www.GirlMuseum.org](http://www.GirlMuseum.org)

Time span: We worked on the project for 6+ months. It will be displayed as a permanent exhibit at Girl Museum.

Contact: Hillary Hanel, [hillary@girlmuseum.org](mailto:hillary@girlmuseum.org)

Key words]: STEM, women's history

## **Sutton House - Community Learning & Volunteering Intern (UK)**

Description of project: Delivering our award-winning school sessions and assisting with the design of new sessions on cross-curricular topics, this paid internship will also involve the intern promoting volunteering at Sutton House and increasing our local presence as well as recruiting new volunteers from within the local community. This internship is only open to JSA claimants 18-24 within 5 east London boroughs owing to the funding streams.

Intern to be recruited – closing date for applications 13/08/2015

Supervisor: Ashley Almeida, Community Engagement & Learning Officer

Site: National Trust – Sutton House

Time span: 6 months full-time

Contact information: Ashley Almeida [Ashley.Almeida@nationaltrust.org.uk](mailto:Ashley.Almeida@nationaltrust.org.uk)

Key words: Community, Learning, Volunteering, National Trust

## **Programming as a Vehicle for Diversity and Inclusion in Museums (Canada)**



Photo Credit: Kristen Young, 2015

Project Description: What are the best practices for diversity and inclusion in museums and how can institutions take the lead on addressing this critical issue? During the summer of 2015, I researched literature on how to keep museums relevant through diversity and inclusion. Best practice in the field revealed that specific approaches programming was a strategy predominately utilized.

Name of Intern: Annissa Malvoisin, Faculty of Information, University of Toronto

Name of supervisor: Annemarie Hagan

Site: Peel Art Gallery, Museum and Archives, Brampton, Ontario, Canada

Time span: 12 Weeks

Contact: [nissa.malvoisin@mail.utoronto.ca](mailto:nissa.malvoisin@mail.utoronto.ca)

Key words diversity, inclusion, accessibility, public, programming

## **(2) Online Journals**

**Arts Research Monitor**

Vol. 14 #4 August 201

*Special Issue: Economic benefits of culture*

This special issue of the Arts Research Monitor takes an extended look at data from the 2010 Canadian Provincial and Territorial Culture Satellite Account, a landmark dataset regarding the direct economic and employment impacts of culture in Canada, the provinces, and the territories.

<http://www.hillstrategies.com/content/economic-benefits-culture>

## (3) Electronic List Discussions

MUSEUM-ED

## (4) Blog Postings

**Museum and gallery wayfinding: tips for signage, maps and apps**

<http://www.theguardian.com/culture-professionals-network/2015/aug/25/museum-gallery-wayfinding-tips-signage-maps-apps>

By Karen Hughes

Wayfinding is something that's often taken for granted. At its best, you barely notice it, but at its worst, it becomes frustratingly obvious. This is especially true for museums and galleries, where visitor experience and visitor satisfaction ratings are often directly affected by the ability to navigate successfully around the space. For some, part of the appeal of visiting a gallery is in getting lost among the art and ephemera, but for others it can be intimidating and confusing.

[Guardian Cultural Professionals Network - http://www.theguardian.com/culture-professionals-network](http://www.theguardian.com/culture-professionals-network)

**Museums and the reproduction of disadvantage**

<http://incluseum.com/2015/03/16/museums-and-the-reproduction-of-disadvantage/>

By Emily Dawson

Who are museums for? This is the question I've been obsessed with across all the research projects I've worked on (you can read a couple examples here and here). Although most museums are explicitly 'public' institutions, I've explored how museums are more exclusive than many people would like them to be. As a museum practitioner turned researcher, I felt happy about the reams of research about the benefits of visiting museums and participating in museum programmes or activities. If these studies were true, then it seemed to me that understanding how to make museums more inclusive was an important thing to research.

[The Incluseum - http://incluseum.com/](http://incluseum.com/)

**Going the Distance**

<http://museumeducation.info/jme40/jme40july>

By Susan Spero, Ph.D.

Every once in a while, something happens to make me realize that change can happen. In this case, the change is both technological and pedagogical. Thinking back to 20 plus years ago, I remember talking to the tech team at the San Francisco Museum of Modern Art to see if we could create an online curriculum interface that allowed for student conversations around a work of art. "Nice idea," they told me, but one that was just not possible given the digital tools available at the time. I'd have to wait. But I don't have to wait anymore.

[JME40 Blog - http://museumeducation.info/jme40](http://museumeducation.info/jme40)

## **Reflecting on Dialogues**

<http://uncatalogedmuseum.blogspot.ca/2015/08/reflecting-on-dialogues.html>

By Linda Norris

Last week, I participated in the "Let's Talk" convening organized by the University of Washington Museology Program with support from the Institute of Museum and Library Services on Bainbridge Island, Washington. The goal of the time, led by Kris Morrissey and Robert Garfinkel, was to explore the what, why, and how of dialogue-based programming in museums. The twenty or so participants included colleagues from science, history, and art museums, along with graduate programs faculty, evaluators and an outlier or two like me. Everyone was incredibly ready to dive in--to try and figure out what we're doing, what we hope to be doing, and what we hope to accomplish.

[The Uncataloged Museum - http://uncatalogedmuseum.blogspot.ca/](http://uncatalogedmuseum.blogspot.ca/)

## **Providing Mobile Devices to Visitors?**

<http://www.rcip-chin.gc.ca/sgc-cms/nouvelles-news/anglais-english/?p=9458>

By Canadian Heritage Information Network (CHIN)

Several Canadian institutions have created mobile applications (or web apps) to engage museum-goers during their visits and promote independent learning afterwards. This so-called "bring-your-own-device" (BYOD) strategy is a great way to share additional content with patrons. Tablets and smartphones allow for an added level of interaction with the visitor that can significantly enhance their discovery of the museum's collections. But these apps can inadvertently create uneven user experiences, which are highly dependent on what type of mobile device visitors happen to bring with them to the institution that day.

[CHIN News - http://www.rcip-chin.gc.ca/sgc-cms/nouvelles-news/anglais-english/](http://www.rcip-chin.gc.ca/sgc-cms/nouvelles-news/anglais-english/)

## **Hack Your Museum: Appealing to Millennials**

<http://blogs.aaslh.org/hack-your-museum-appealing-to-millennials/>

By Lauren E. Hunley

Museums are facing a whole slew of challenges these days: budget cuts, changing exhibit standards, Common Core, interactive spaces, conservation innovations, changing digital landscapes, social media, and on and on and on. But perhaps one of the biggest challenges directly reflects our longevity – attracting and retaining new museum audiences.

[Big Ideas for Small Museums Blog - http://blogs.aaslh.org/smallmuseums/](http://blogs.aaslh.org/smallmuseums/)

## **Meditations on Relevance – ongoing series**

<http://museumtwo.blogspot.ca/>

By Nina Simon

How do we build relevance in cultural institutions? We become more relevant when we matter more to more people. We do that by being useful and meaningful. Not by being hip.

[Museum 2.0 - http://museumtwo.blogspot.ca/](http://museumtwo.blogspot.ca/)

## **Brain Based Learning: Thinking About Thinking**

<https://museumsaustraliaeducation.wordpress.com/2015/08/15/brain-based-learning-thinking-about-thinking/>

By Jo Henwood

Video clips from Museum Educator professional development day run Friday 26 June 2015 at Macquarie University Museums with Denise Wood, Course Director, Smart Learning, Charles Sturt University

- The neuroscience of how we learn
- Differentiation
- Decision making
- Creativity

[Museums Australia Education Blog - https://museumsaustraliaeducation.wordpress.com/](https://museumsaustraliaeducation.wordpress.com/)

## **(5) Recent Reports**

### **IMLS Focus: Learning in Libraries**

Thursday, May 14, 2015

Kansas City Public Library : Kansas City, Missouri

Compiled and edited by Chrystie Hill, Merrilee Proffitt, and Sharon Streams, OCLC

In May 2015, IMLS convened public and state library practitioners, library and information science school representatives, researchers, service providers, and allied organizations at Kansas City Public Library for a day-long forum on learning in libraries. Representatives of recent IMLS investments in participatory learning, early learning, adult learning, digitally inclusive communities, research, and continuing education gathered to share their challenges, outcomes, and suggestions for future focus. [Seems very relevant for museums and other cultural institutions, too.]

[http://www.imls.gov/assets/1/AssetManager/IMLS\\_Focus\\_Learning\\_in\\_Libraries\\_Final\\_Report.pdf](http://www.imls.gov/assets/1/AssetManager/IMLS_Focus_Learning_in_Libraries_Final_Report.pdf)

### **Mapping of practices in the EU Member States on Participatory governance of cultural heritage ...**

by Margherita Sani, Bernadette Lynch, Jasper Visser and Alessandra Gariboldi

EENC Short Analytical Report June 2015

The report presents a variety of examples reflecting several nuances of participation and placing them along the continuum described in the participation frameworks developed by Wilcox and Simon, while at the same time distinguishing between interactivity and participation and between a top down and a bottom up approach.

<http://www.eenc.info/wp-content/themes/kingsize/images/upload/MappingofpracticesintheEUMemberStatesonParticipatorygovernanceofculturalheritage.pdf>

## **Comparative report on learning and pedagogy in Nordic and Baltic museums in 2015**

By Henrik Zipsane, Sara Grut, Maria Domeij Lundborg, Anna Hansen and Dimitra Christidou on behalf of Nordic Centre of Heritage Learning and Creativity AB (NCK), Östersund, Sweden, 2015

A report was written for each country followed by two comparative reports, one on the Baltic countries and another one drawing comparisons between the Baltic – Nordic regions. These reports provide a lens through which we can start mapping the current state of organizational affairs when it comes to learning in the Nordic and Baltic museums. In addition to that, these reports provide the basis for further discussion and debate at both political and managerial level. Through this comparative report, we hope to gain a better understanding of the Nordic and Baltic status of museum learning.

[http://www.nemo.org/fileadmin/Dateien/public/topics/Learning/150410\\_LEARNING\\_AT\\_NORDIC-BALTIC\\_MUSEUMS\\_-\\_REPORT.pdf](http://www.nemo.org/fileadmin/Dateien/public/topics/Learning/150410_LEARNING_AT_NORDIC-BALTIC_MUSEUMS_-_REPORT.pdf)

## **Evaluation of Learning Away: Final Report**

By York Consulting for Paul Hamlyn Foundation, UK. May 2015

Learning Away aimed to support schools across the UK in significantly enhancing young people's learning, achievement and wellbeing by using innovative residential experiences [such as museum sleepovers or camps] as an integral part of the curriculum.

<http://learningaway.org.uk/wp-content/uploads/LA-Final-Report-May-2015-1.pdf>

## **(6) Online Resources**

### **Inspiring Learning for All (Website ReLaunch) (UK)**

The Inspiring Learning for All Framework was launched in 2008 by the Museums, Libraries and Archives Council (MLA). It was initially created as a self-help tool to enable museums, libraries and archives to develop their learning offer. More broadly, it provides a performance improvement framework, promotes best practice, and helps organisations to assess and evidence the impact of their activities. In 2011, the framework transferred to Arts Council England along with a number of other MLA functions. In 2014, Arts Council England sponsored a refresh of the framework, with an emphasis on:

- Retaining and refreshing the many valued and well used aspects of the Framework
- Broadening its potential user-base to incorporate the wider arts and cultural community
- Removing potentially misleading links to now redundant government policies
- Identifying area of alignment with the current arts and cultural landscape – including the Arts Council's 10-year strategic framework and priorities

- See more at: <http://www.artscouncil.org.uk/what-we-do/supporting-museums/ilfa/about-ilfa/#sthash.nD9yN07K.dpuf>

## Relating Research to Practice

Website

“Relating Research to Practice contains a set of research briefs summarizing recent peer-reviewed educational research. This website focuses on papers published in over a dozen different educational journals since 2009, including a few from the UK/EU representing global perspectives on teaching and learning. Research briefs are organized by a set of relevant topics and tagged with keywords. Additional website resources include: a set of synthesis papers that provide a historical and theoretical context for key domains of research; a glossary of common terms; a bookshelf space where you can save briefs for future use ; and resource spotlights featuring relevant reports and articles that relate to particular topics identified as important in the ISE field today. The website resources are produced by hybrid educational researcher-practitioners with the interests, needs, and institutional settings of informal science educators in mind. We hope that they'll be used to inform professional development, discussion, reflection, and practice.” [http://relatingresearchtopractice.org/about\\_us](http://relatingresearchtopractice.org/about_us)

For briefs related to internships, please see

<http://relatingresearchtopractice.org/search/node/internship>

## Wallace Studies in Building Arts Audiences

The Wallace Foundation. USA, 2015

Building audiences is a top concern for arts organizations, yet there has been little hard evidence about what works. This series — based on the efforts of 54 arts organizations that received Wallace Excellence Awards from 2006 to 2012 — seeks to help fill that gap. The Road to Results distills nine evidence-based practices from the work of 10 of the groups. A series of case studies offers in-depth looks at the efforts of five of the participating arts organizations.

<http://www.wallacefoundation.org/knowledge-center/audience-development-for-the-arts/strategies-for-expanding-audiences/Pages/Wallace-Studies-in-Building-Arts-Audiences.aspx>

## Talking Objects - Creative engagement with the Museum: Fieldnotes Resource

British Museum, UK 2009-2014



“Throughout Talking Objects Collective (2012–2014), the British Museum partnered with organisations delivering accredited learning programmes, many of which had creative practice at the core of the organisation or the young people’s development, and so this relationship became even more important. Not only did the creative processes offer a way for young people to interpret objects, but the Museum increasingly became positioned as a resource for creative practice. The following resources were written by creative practitioners in collaboration with Reagan Kiser and Lorna Cruickshanks from the Museum’s Community Partnerships Team in order to capture some of the activities used to engage young people during Talking Objects Collective projects. The resources are themed around four creative media which were key to the Talking Objects methodology: Drama and Performance, Dance and Movement, Art and Design, and Storytelling, and illustrate the potential offered by creative exploration in the British Museum. We have also brought together some of the adaptable object-based and warm up activities used in the Community Partnerships Team with various audiences.”

[http://www.britishmuseum.org/about\\_us/community\\_collaborations/partnerships/talking\\_objects/talking\\_objects\\_resource.aspx](http://www.britishmuseum.org/about_us/community_collaborations/partnerships/talking_objects/talking_objects_resource.aspx)

## **Our Museum: Communities and museums as active partners**

Website. Paul Hamlyn Foundation, UK. n.d.

“Initial research concluded that many museums and galleries currently bolt on short-term community projects to their other work. This does not result in genuine participation, and is vulnerable to cuts in project funding. As part of the Our Museum Initiative, several museums and galleries experimented in deeper partnerships and different aspects of organisational change. This website is a collection of the learning and thinking from our initiative and beyond.” [Includes some very nice video resources.]

<http://ourmuseum.org.uk/>

## **(7) Print Journals**

[Editor's Note: An URL listed in this section provides a link to the journal, not to the article itself. Articles in print journals are available by subscription to that journal, by online purchase of the article, or through museum and university libraries. I encourage you to subscribe. I provide an abstract wherever possible to assist MEM readers in your choices. Many journals offer a free sample if you check the website. CC]

### **CURATOR: THE MUSEUM JOURNAL**

Vol 58 #3 July 2015

Includes

- Barbara Piscitelli and Louisa Penfold, "Child-centered Practice in Museums: Experiential Learning through Creative Play at the Ipswich Art Gallery"

Over the past two decades, museums and galleries have significantly expanded the scope and diversity of programs and exhibitions offered to children, families and schools. Parents and teachers are increasingly interested in curated public play spaces for children in the early years (from birth to eight years old), and they actively search for accessibility, affordability and quality when planning young children's excursions. In 2013, the Ipswich Art Gallery (in Queensland, Australia) developed and presented Light Play, an interactive exhibition designed especially for children up to the age of eight. Light Play promoted the use of light as a creative material for making ephemeral art through collaborative play, experimentation and discovery-based learning. As part of the exhibition, a formal research project was run as an integral component of Light Play. Our research documented the qualities that lead to successful creative play experiences for young children in art museums by examining three key aspects of the exhibition: the participants, the environment, and the program. This paper discusses the findings of that research, in relation to making financial and human resource investments in interactive and immersive exhibitions and play spaces for children in the early years.

<http://onlinelibrary.wiley.com/journal/10.1111/%28ISSN%292151-6952>

### **JOURNAL OF MUSEUM EDUCATION**

Vol 40 #2 2015

Theme: Distance Learning & Museums

- Herminia Din, "Pedagogy and Practice in Museum Online Learning"

- Naomi Coquillon and James Staples, "Webcasting for Secondary Students: Notes from the

Field”

- Michelle H. Harrell and Emily Kotecki, “The Flipped Museum: Leveraging Technology to Deepen Learning”
  - Lynn-Steven Engelke, “Engaging Students Online with the Smithsonian: A Case Study”
  - Claire Moore, “Embracing Change: Museum Educators in the Digital Age”
  - Erika Sanger, Stan Silverman, Anne Kraybill, “Developing a Model for Technology-Based Museum School Partnerships”
  - Lisa Mazzola, “MOOCs and Museums: Not Such Strange Bedfellows”
  - Anne Kraybill and Herminia Din, “Building Capacity and Sustaining Endeavors”
  - Jeff Hayward and Jolene K. Hart, “The Value of Educators “on the Floor”: Comparing Three Modes of Presenting Science On a Sphere®”
  - C. Aaron Price, Katherine Gean, Heather Barnes, “The Effect of Live Interpretation with Theater on Attitudes and Learning of Children in the Mythbusters Exhibit”
  - Hollie Ecker and Sarah Mostow, “How Might You...? Seeking Inquiry in the Museum Studio”
- <http://museumeducation.info/jme/summer-2015>

## **MEDICAL HUMANITIES**

Vol 41 #1 June 2015

- Zazulak, Joyce; Halgren, Camilla; Tan, Megan; Grierson, Lawrence E M, “The impact of an arts-based programme on the affective and cognitive components of empathic development.” Medical education research demonstrates that empathic behaviour is amenable to positive change when targeted through educational programmes. This study evaluates the impact of an arts-based intervention designed to nurture learner empathy through the provision of facilitated visual literacy activities. Health Sciences students (N=19) were assigned to two learning groups: a group that participated in a visual literacy programme at the McMaster Museum of Art and a control group that participated in the normal Health Sciences curriculum. All participants completed an inter-reactivity index, which measures empathy on affective and cognitive levels, prior to and following the programme. Those individuals assigned to the visual literacy programme also completed open-ended questions concerning the programme's impact on their empathic development. The index scores were subjected to independent within-group, between-test analyses. There was no significant impact of the programme on the participants' overall empathic response. However, sub-component analyses revealed that the programme had a significant positive effect on cognitive aspects of empathy. This finding was substantiated by the narrative reports. The study concludes that the affective focus of humanities-based education needs to be enhanced and recommends that learners are educated on the different components that comprise the overall empathic response.

<http://mh.bmj.com/>

## **MUSEUM MANAGEMENT & CURATORSHIP**

Vol 30 #3 2015

Includes:

- Sigurd Trolle Gronemann, Erik Kristiansen & Kirsten Drotner, "Mediated co-construction of museums and audiences on Facebook"

This article asks how we should research museum communication with audiences through social media. We argue that museums and audiences co-construct one another on social media, and we explore how particular modes of communication and discursive genres serve to generate

mutual online positionings. Based on in-depth analyses over three months' Facebook communication at nine Danish museums and applying theories and methods from discourse analysis, we offer an analytical model of social media communication; and we examine how processes of co-construction are established, upheld, modified and developed. We find that museums and audiences alike largely co-construct one another along familiar lines of institutional authority and that more dialogic modes of interaction mainly result when museums harness audience knowledge resources. We put our results into perspective in terms of recommendations for museum professionals that offer a sobering empirical corrective to the often celebratory claims made to the de-stabilizing of institutional authority and control wrought by social media.

- Richard Yu-Chang Li & Alan Wee-Chung Liew, "An interactive user interface prototype design for enhancing on-site museum and art gallery experience through digital technology"  
Digital curation is an emerging topic of interest in museum studies. On-site museum experience enhanced by digital technology can not only promote the social and educational roles of traditional museums in the digital era but also boost the value of cultural heritage. Our objective is to design an on-site personalized museum recommendation system to extend the connection between visitors and collections, focusing on the user experience. The prototype is made up of two different functional components, a mobile user interface (UI) at the front-end for visitors to interact with the collections during their visit, and an object database in the back-end where information is stored and accessed using semantic technology. In this article, we discuss the design of the UI for the collection of Australian paintings in the National Gallery of Australia, and evaluate the framework for visitor behaviour capture and analysis using the interface, thereby proposing a system for establishing a personalized tour trajectory.  
<http://www.tandfonline.com/loi/rmmc20#.VeCSA842J5E>

## THE PUBLIC HISTORIAN

Vol. 37 #2 May 2015

- Lisa Stone, "Playing House/Museum"

What happens when a historic house museum is owned and operated by an art school, much of the work is done by students, and it is used as a stage for contemporary practices and experimentation? The Roger Brown Study Collection, an instructional resource of the School of the Art Institute of Chicago (SAIC), has operated as an "artists' museum" for the SAIC community and the public since 1997. Our project has been to rewrite the rules of playing house/museum, to allow the histories of a nineteenth-century building and a twentieth-century artist to perform fully in the twenty-first century.

Keywords: house museum, artists' museum, historic preservation, Roger Brown Study Collection, School of the Art Institute of Chicago

- Hilary Iris Lowe, "Dwelling in Possibility: Revisiting Narratives in the Historic House Museum"  
Challenges to historic house museums are often mired in the rhetoric of crisis. Toward countering that rhetoric, this essay attempts to draw attention to it and to the complicated history of narrative (and storytelling) in interpretation and the academy. It argues that literary house museums are sites of innovation within the house museum sector with lessons for us all. These lessons include a willingness to leverage "the old, bad history" toward reflective practice and continuity for multigenerational audiences; creating inventive university and school partnerships

toward insuring strong community stakeholders; embracing the history of race, gender, and sexuality; and perhaps most importantly, making the most of fiction toward embracing multiple points of view about the past.

Keywords: historic house museums, narrative, storytelling, reflective practice, interpretation

<http://tph.ucpress.edu/>

## (8) Recent Theses, Dissertations & Major Papers

[To order, try UMI ProQuest Dissertation Express <http://disexpress.umi.com/dxweb> or contact the author directly to request a copy.]

### **The effect of experiential teaching approaches on youth interest in learning American frontier history**

By Todd Douglas Kesner. Ed.D.. 2015. Montana State University

This study investigated the effects of participatory living history methodologies on youth interest in the history of American frontier. The program utilized in this research was the 4-H Western Heritage Project in Montana and Missouri where youth become living historians through period dress, skills, activities, and mannerisms. ... Positive and significant differences were found in levels of interest from before participation and after at least one year's participation in participatory living history methodologies. Self-directed learning, hands-on activities, group learning, the use of creativity, and role playing through historic character development were each identified by survey respondents as beneficial to learning history. This research suggests that participatory living history methodologies increase youth interest in learning American frontier history. Results may be applicable to museum education programs, living history sites, history camps, and potentially the traditional classroom.

### **A Narrative Inquiry: North Carolina Veteran Art Teachers' Perspectives on Resources and Addressing Race in the Public Secondary Art Classroom**

By Vanessa Wall Smart. PhD. 2015. North Carolina State University

This dissertation is a narrative inquiry of secondary art teachers in North Carolina, which examines how they address race in lessons they create and how secondary students may be subjected to images provided by public arts agencies that are reflective of social and cultural injustices as theorized by Critical Race Theory. ... Teachers' narratives revealed their decision-making processes when selecting museum exhibits to view and images to use as reference in their classrooms, and it was discovered that teacher support, class size, teacher and student interests, and connections to other subject areas played considerable roles in lesson plan development and selection of museum and gallery exhibits to visit.

## (9) New Books & Media

### **The Caring Museum: New Models of Engagement & Caring**

Edited by Hamish L. Robertson, MuseumsEtc, To be published September, 2015

The Caring Museum: New Models of Engagement with Ageing explores - in a practical way - current and developmental issues in the field of museums, galleries and ageing, with a clear emphasis on the emerging and innovative opportunities which ageing populations present. The book explores both the contribution older people are making to the development of museums and the ways in which museums are increasingly contributing to society in an ageing world.

<http://www.museumsetc.com/products/the-caring-museum>

## **Copyrighting Creativity: Creative Values, Cultural Heritage Institutions and Systems of Intellectual Property**

Edited by Helle Porsdam, University of Copenhagen, Denmark, Ashgate Press, 2015.

Inspired by a three year research project involving leading European universities, this book explores the relationship between copyright and intellectual property, creativity and innovation, and cultural heritage institutions. Its contributors are scholars from both the humanities and the social sciences - from cultural studies to law - as well as cultural practitioners and representatives from cultural heritage institutions. They all share an interest in the contribution of intellectual property to the role of cultural institutions in making culture accessible and encouraging new creativity.

<http://www.ashgate.com/default.aspx?page=637&calcTitle=1&isbn=9781472431653&lang=cy-GB>

## **Multimedia Storytelling for Digital Communicators in a Multiplatform World**

By Seth Gitner. Routledge. 2015

Multimedia Storytelling for Digital Communicators in a Multiplatform World is a unique guide for all students who need to master visual communication through multiple media and platforms. Every communication field now requires students to be fluent in visual storytelling skill sets, and as the present-day media adapt to a multiplatform world (with ever-increasing delivery systems from desktops to cell phones), students specializing in different forms of communication are discovering the power of merging new multimedia technology with very old and deep-rooted storytelling concepts.

<https://www.routledge.com/products/9780765641328>

## **Museum Space: Where Architecture Meets Museology**

By Kali Tzortzi, Ashgate, 2015

Museums are among the iconic buildings of the twenty-first century, as remarkable for their architectural diversity as for the variety of collections they display. But how does the architecture of museums affect our experience as visitors? This book proposes that by seeing space as common ground between architecture and museology, and so between the museum building and its display, we can illuminate the individuality of each museum and the distinctive experience it offers - for example, how some museums create a sense of personal exploration, while others are more intensely didactic, and how the visit in some cases is transformed into a spatial experience and in other cases into a more social event.

<http://www.ashgate.com/isbn/9781472439017>

## (10) Calls

Call for Papers

### **Museen – Orte des Authentischen?**

internationale und interdisziplinäre Tagung des Leibniz-Forschungsverbunds „Historische Authentizität“

3. und 4. März 2016

Mainz, Erbacher Hof und Museum für Antike Schifffahrt des Römisch-Germanischen Zentralmuseums

<http://web.rgzm.de/tagung/leibniz-authentizitaet/call-for-papers.html>

Call for Papers

### **International Conference on the Inclusive Museum**

16-19 September 2016

National Underground Railroad Freedom Center, Cincinnati, USA.

We welcome submissions from a variety of disciplines and perspectives and encourage faculty and research students to jointly submit proposals, discussing The Inclusive Museum Knowledge Community. Proposal deadline September 16 2015.

<http://onmuseums.com/2016-conference>

Call for Proposals

### **Visitor Studies: It's what you do with it!**

Visitor Studies Group Conference 2016

16th and 17th March 2016

Royal Geographical Society, London.

Please visit <http://visitors.org.uk/call-for-proposals-2016/> for a proposal form and more detail of some of the issues we hope to address and proposal types we are looking for.

Final date for proposal submissions is Friday 18 September 2015.

Call for Proposals

### **Time and Space: hosting and commissioning artists**

Proposals are invited for engage 37, which will focus on how hosting and commissioning artists relates to gallery education. The deadline for proposals is 5pm on Tuesday 1 September 2015

<http://www.engage.org/newsitem.aspx?id=2974>

## (11) Professional Development / La Formation Professionnelle

September 25-26 2015

### **The Inclusive Museum - MuseumNext Indianapolis**

Indianapolis, USA

<http://www.museumnext.com/Indianapolis/>

8 October 2015

**The Creative Museum**  
8 October 2015



[The project explores the potential of digital technologies applied to museums and seeks to connect the Maker Community and digital industries with museums and museum practitioners to explore new ways of interpreting collections.]

Bologna, Italy

<http://ibc.regione.emilia-romagna.it/en/news/8-october-2015-international-conference-the-creative-museum>

19 & 20 November

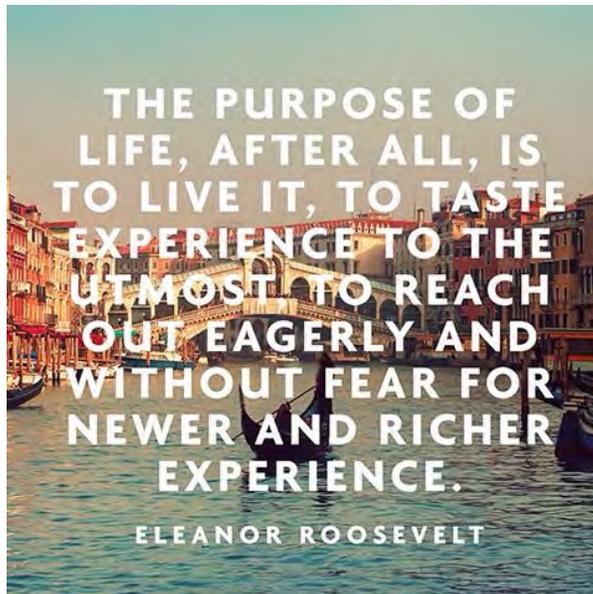
**A Different Game: Young people working with art & artists**

Engage International Conference

Glasgow, UK

<http://engage.org/conf15info.aspx>

## (12) The Last Word



(From <http://www.movemequotes.com/tag/experiential-learning/> )

# Museum Education Monitor

M. Christine Castle, Museum Education & Interpretation

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