

## **INTRODUCTION TO MUSEUM STUDIES**

Fall 2017 (0.5 credit)  
Tuesday, Thursday 10:05-11:25am  
Patterson Hall

**Instructor:** Kira Smith

**Office:** 421 Patterson Hall

**Office Hours:** Tuesday 11:30-13:00 or by appointment

### **What is this course about?**

This course examines the different functions of a museum. We will explore some of the key initiatives in the work setting, including marketing, public programming, label writing, and material culture. In exploring the academic literature of new museology, each week will transition from theory and case studies to a practical component. This practical component will introduce you to some of the necessary skills for working in a museum, while giving you a small glimpse of the work.

### **Course Outcomes:**

- 1) Students will gain an understanding of the different functions of museums in applying theory to practice
- 2) Students will be able to analyze museum practice in troubling theories and discourse
- 3) Students will build an ability to innovate in a museum setting
- 4) Students will develop interdisciplinary vocabulary and approach to museum practice

### **Course Assignments and Evaluation:**

The course provides a variety of assignments that are meant to develop skills related to museum practice. The key to your success is trying everything and doing all the readings to see how theory and practice blend together.

I am happy to receive assignments both in paper or electronic format. However, to allow for detailed and extensive feedback, I would prefer an electronic copy be submitted. All e-documents must be submitted in word format, unless the assignment requires or would benefit from another program, which will be discussed in advance.

### 1. Lab Assignments (50%):

The lab component of this class provides you with weekly experience in different domains of museum practice. Consequently, they will be related to the theory and themes of the week. When possible, these lab components will be done in collaboration with other institutions. For detailed explanation of what these will look like, please refer to the seminar schedule.

For this assignment, you will work be working in teams, the majority of the time. Teams will constantly change and be prepared in advance by me. If, for some reason, you cannot make it to class, you *must* contact me in advance to make other arrangements.

At the end of each lab, you will be required to submit your completed work. On occasion, or by request, you may be given until Monday to hand in the final product. The grade will primarily come from what you have done. That is to say, if the lab is not completed in full, the mark will be based upon what you have accomplished.

Some labs will require you to attend another location. If you have a class before or after our Wednesday time period, please contact me, and adjustments can be made in advance.

### 2. Participation and Attendance (20%):

Every week you are expected to come to class with all your readings complete. You should make an effort to read all readings as they are chosen to highlight theory and practice. I have also provided in the seminar schedule some questions and points of discussion to consider while reading. You are not required to use these questions and points of discussion. But, it may serve as a helpful tool in preparation for the seminar.

Recognizing that some students are more verbal than others, the grade itself will be based on the quality of your participation. That being said, you should feel comfortable coming to the seminar to work through the readings and engage in critical conversation. Coming with questions is also part of the seminar process. If you have any concerns about your participation, please see as soon as possible.

I will also be issuing a mid-term feedback to ensure everyone is on the same page when it comes to participation.

### 3. Exhibit Review / Case Study (30%):

This review can either be of a current exhibit, digital exhibit, or outreach program. If you are unsure of what might be appropriate, or what do select, I am happy to help orient you. In this review, you will provide the context of it, the description, theory, desired outcomes, and provide an assessment of these factors. This is an opportunity for you to apply what we have learned in class to make an informed examination of an exhibit or outreach program.

This final assignment will be your final take-home exam and will be due at the end of the exam period in December. The final review should be roughly 2000 words.

If you would like to do this in a different format, I am open to suggestions.

*I will not be able to grant extensions on this assignment due to university policy.*

**Course Readings:**

All readings will be available via CULearn.

# SEMINAR SCHEDULE

## WEEK ONE | SEPTEMBER 7 | NO CLASS

Please take this time to review the syllabus.

## WEEK TWO | SEPTEMBER 12 | WHAT IS A MUSEUM?

- 1) Theodore Low, "What is a Museum?" In *Reinventing the Museum* edited by Gail Anderson (Walnut Creek: Altamira Press, 2004).
- 2) John Cotton Dana, "The Gloom of the Museum," in *Reinventing the Museum* edited by Gail Anderson (Walnut Creek: Altamira Press, 2004).

### Discussion:

We will begin to explore some basic museum concepts and questions. What is a museum? What did museums emerge from? Do we need museums? Is the Department Store a Museum? How do you envision the future of the museum? Do these older pieces hold true today? Are museums gloomy?

## WEEK TWO | SEPTEMBER 14 | CONTACT ZONES V. CONFLICT ZONES

- 1) James Clifford, 'Museums as Contact Zones' in *Routes: Travel and Translation in the late Twentieth Century* (Cambridge, Mass. and New York: Harvard University Press, 1997).
- 2) Robin Boast, "Neocolonial Collaboration: Museum as Contact Zone Revisited," *Museum Anthropology* 34, 1 (2011): 56-70.
- 3) David Dean, 'Museums as conflict zones: the Canadian War Museum and Bomber Command', *Museum and Society* 7, 1 (2009).

### Discussion:

Are museums contact zones? What are some of the challenges with contact zones and shared authority? Are museums contact zones? Can they be both? What does the Bomber Command controversy reveal about stakeholders and conflict zones? Did the War Museum make the correct decision?

### Lab Component:

No lab required for this week.

## WEEK THREE | SEPTEMBER 19 | IDENTITY AND HISTORICAL TRAUMA

### Readings:

- 1) Vivienne Szekeres, 'The Past is a Dangerous Place: The Museum as a Safe Haven', in Erica Lehrer, Cynthia E. Milton, and Monica Eileen Patterson (eds), *Curating Difficult Knowledge. Violent Pasts in Public Places* (Houndmills, Basingstoke: Palgrave Macmillan, 2011):. 41-54 (chapter 2).
- 2) Nic Coetzer, 'Narrative Space: three post-apartheid museums reconsidered' and Matthias Ekman, in Suzanne Macleod, *Museum Making*, 63-73 (chapter 6).
- 3) Kristi M. Wilson, "Building Memory: Museums, Trauma, and the Aesthetics of Confrontation in Argentina," *Latin American Perspectives* 43, 5 (2016): 112–130.
- 4) Thomas Cauvin, 'Public Historians and Conflicting Memories in Northern Ireland', from David Dean (ed), *Companion to Public History* (forthcoming, 2017).
- 5) Jennifer Tyburczy, "Queer curatorship: Performing the history of race, sex, and power in museums," *Women & Performance: a journal of feminist theory* 23, 1 (2013): 107–124.

### Discussion:

How do you interpret and construct difficult histories? How do you display and frame the history of sexuality? How do you display illegal detention, torture, killing, and child appropriation? Contact zone v. conflict zone. How does living memory affect museum programming and interpretation around contentious issues? Should museums be involved in political discussions? Truth and justice? What role does race, gender, and power play? Are museums responsible for peacemaking? Commodity culture. Commercialism.

## WEEK THREE | SEPTEMBER 21 | IDENTITY AND HISTORICAL TRAUMA

### Lab Component:

For this class you will be divided into different groups to deal with a particular identity or traumatic history. In your group, you will be asked to brainstorm different approaches to how you might interpret a particular difficult history. In the constraint of the class, I will ask that each team submit a proposal. An outline will be provided in class.

## WEEK FOUR | SEPTEMBER 26 | PUBLIC PROGRAMMING

### Readings:

- 1) Katie Best, "Making museum tours better: understanding what a guided tour really is and what a tour guide really does," *Museum Management and Curatorship* 27, 1 (2012): 35-52.
- 2) Glen. T. Hvenegaard and Heather J. Marshall, "Hot Interpretation of Controversial Topics at Batoche National Historic Site, Saskatchewan, Canada," *Journal of Interpretation Research* 21, 2 (2016):  
[http://www.interpnet.com/NAI/nai/publications/JIR\\_v21n2\\_Hvenegaard.aspx](http://www.interpnet.com/NAI/nai/publications/JIR_v21n2_Hvenegaard.aspx)
- 3) Linnea Grim, K. Allison Wickens, Jackie Jecha, Linda Powell, Callie Hawkins and Candra Flanagan, "Taking the Next Step: Confronting the Legacies of Slavery at Historic Sites," *Journal of Museum Education* 42, 1 (2017): 54-68
- 4) Lauren Kaushansky, Deborah Boudreau and Carla Keirns, "Is There a Doctor in the House? Students Explore Home, History, and the Evolution of Medicine," *Journal of Museum Education* 41, 1 (2016): 54-58
- 5) C. Aaron Price, Katherine Gean and Heather Barnes, "The Effect of Live Interpretation with Theater on Attitudes and Learning of Children in the Mythbusters Exhibit," *Journal of Museum Education* 40, 2 (2015): 295-206.

### Discussion:

How do popular culture and entertainment fit into museum programming? How do you engage a public? Does collective memory have an impact on public programming? What roles do museums play in the change of perception and empathy building? What are some logistical challenges of public programming? How can programs be relevant and personal?

## WEEK FOUR | SEPTEMBER 28 | PUBLIC PROGRAMMING

### Lab Component:

This week each of you will be assigned to volunteer at a museum to assist with a public program. What you will be doing varies greatly on the museum needs and will be discussed in advance. Afterwards, you will be asked to write a reflection piece. The reflection should talk about the program, its benefits, and its failings. It should be no longer than 1000 words.

## WEEK FIVE | OCTOBER 3 | STORYTELLING AND PERFORMANCE

### Readings:

- 1) Jane K. Neilson, "Museum communication and storytelling: articulating understandings within the museum structure," *Museum Management and Curatorship* (2017): 1-16.
- 2) Sarah Baker, Lauren Istvandy, and Raphaël Nowak, "Curating popular music heritage: storytelling and narrative engagement in popular music museums and exhibitions," *Museum Management and Curatorship* 31, 4 (2016): 369-385.
- 3) Catherine Hughes, "Theatre Performance in Museums: Art and Pedagogy," *Youth Theatre Journal* 24,1 (2010): 34-42.
- 4) Hannah Niblett & Jennifer Allison, "Performance as interpretation: a museum studies perspective," *The Journal of Applied Theatre and Performance* 21, 4 (2016): 574-580.
- 5) Optional: How We Tell The Fascinating Stories At The Heart Of The Civil War: <https://museumhack.com/fascinating-stories-civil-war/>

### Discussion:

What is museum communication? Does narrative bridge generational experiences? Does storytelling and performance affect historical distance? What are different types of exhibit narratives? What role do patrons play in narrative creation? How sustainable are different practices? Consider different modes of learning and engagement. Are there ethical concerns?

## WEEK FIVE | OCTOBER 5 | STORYTELLING AND PERFORMANCE

### Lab Component:

This week depending on cost, I would like to plan for a museum visit that incorporates a performance, or, partake in a walking tour. If this is possible, you will be asked to write a follow up reflection of 1000 words or less.

In the event this is not possible, the lab this week will be a workshop on transforming historical documents to performance.

## WEEK SIX | OCTOBER 10 | THE INTERACTIVE MUSEUM

### Readings:

- 1) Nina Simon, "Chapter One: Principles of Participation" in *The Participatory Museum*. Santa Cruz, CA: Museum 2.0, 2010. Available: <http://www.participatorymuseum.org/chapter1/>
- 2) Nina Simon, "Chapter Eight: Co-Creating with Visitors," in *The Participatory Museum*. Santa Cruz, CA: Museum 2.0, 2010. Available: <http://www.participatorymuseum.org/chapter8/>
- 3) Menisha Patel, et al. "Playing with words: creativity and interaction in museums and galleries," *Museum Management and Curatorship* 31, 1 (2016): 69-86
- 4) Qi Wang and Yanhui Lei, "Minds on for the wise: rethinking the contemporary interactive exhibition," *Museum Management and Curatorship* 31, 4 (2016): 331-348
- 5) David Gruber, "Medicalization of the Post-Museum: Interactivity and Diagnosis at the Brain and Cognition Exhibit," *Journal of Medical Humanities* 37, 1 (2016): 65-80.
- 6) Optional: 3 New Activities You Can Use At Your Museum (Case Study: National Czech & Slovak Museum & Library): <https://museumhack.com/national-czech-and-slovak/>

### Discussion:

How can a participatory project produce outcomes that are valuable and interesting to the larger institutional audience? What role does design play in creating interactives? Is there a space for user-generated content at a museum? Can museum interactivity be ongoing? Why should visitors participate? Are museum social spaces? How can they use interactivity to engage in social behaviour? How does play fit into museums? How do you create an immersion knowledge experience? How can interactivity be used for sharing authority? What role does radical trust play in partnering with the community to fit their needs? Do museums empower people? What about visitor behaviour? Should interactive foster particular skills?

## WEEK SIX | OCTOBER 12 | THE INTERACTIVE MUSEUM

### Lab Component:

This week each person will be assigned to a different exhibit. You will go to the exhibit, and suggest ways that it could potentially be interactive. The final reflection piece will



give a brief description of the exhibit, in what ways it is interactive, and what are ways it could be more interactive. This report should be no longer than 1000 words.

## **WEEK SEVEN | OCTOBER 17 | VISITOR EXPERIENCE AND SURVEYS**

### Readings

- 1) Britton L. Mace, and Jocelyn McDaniel, "Visitor Evaluation of Night Sky Interpretation in Bryce Canyon National Park and Cedar Breaks National Monument" *Journal of Interpretation Research* 18, 1 (2013): <http://www.interpnet.com/nai/docs/Publications/JIR-v18n1.pdf>
- 2) Graham Black, "Remember the 70%: sustaining 'core' museum audiences," *Museum Management and Curatorship* 31, 4 (2016): 386-401.
- 3) Kara Gunderman, *Research, development, and design: The Penn Museum visitor survey*, M.A. Thesis: University of Arts, 2015.
- 3) Marilyn G. Hood, "Staying Away: What People Choose Not to Visit a Museum," In *Reinventing the Museum* edited by Gail Anderson (Walnut Creek: Altamira Press, 2004).

### Discussion:

When reading Kara Gunderman's piece, please focus on the following: target audience, methodology, challenges, and the final product. This is meant to show the process of developing a survey. Please come prepared to critique it.

Who participates in a museum survey and who does not? How does this effect data? What are reasons for not visiting a museum? How can these be addressed? Should they be? What is the problem with permanent exhibits? How do existing perceptions of museums and elitism affect museums? What role do sustaining visitors play? Think about the role of leisure and privilege. Have museums have adapted to the 21<sup>st</sup> century?

## **WEEK SEVEN | OCTOBER 19 | VISITOR EXPERIENCE AND SURVEYS**

### Lab Component:

This week you will be working with a local museum to approach visitors to participate in a survey. The museum will be assigned a week before class and a contact at the museum will explain the details of their survey.

After completing this, you will be required to submit a written reflection. The reflection should include an analysis of the survey itself, and your interactions with visitors. If you

are unable to survey a visitor, use that as a point of discussion. It should be no more than 1000 words.

## – Reading Week | No Class | October –

### WEEK EIGHT | OCTOBER 31 | MATERIAL CULTURE AND PRESERVATION

#### Readings:

- 1) Michelle Moore, "Conservation Documentation and the Implications of Digitisation," *Journal of Conservation and Museum Studies* 7 (2001): 6 –10.
- 2) Emma Marie Payne, "Imaging Techniques in Conservation," *Journal of Conservation and Museum Studies* 10, 2 (2013): 17–29.
- 3) Jill Saunders, "Conservation in Museums and Inclusion of the Non-Professional," *Journal of Conservation and Museum Studies* 12(1), 6 (2014): 1-13.
- 4) Erica Lehrer, "Most Disturbing Souvenirs: Curative Museology in a Cultural Conflict Zone," in Shelley Ruth Butler and Erica Lehrer, *Curatorial Dreams: Critics Imagine Exhibitions* (Montreal: McGill- Queens): 46-63 (chapter 2).
- 5) Monica Eileen Patterson, 'Teaching Tolerance through Objects of Hatred: The Jim Crow Museum of Racist Memorabilia as "Counter-Museum" in Lehrer, Milton, and Patterson, *Curating Difficult Knowledge*, 55-71 (chapter 3).

#### Discussion:

The Michelle Moore piece will set the stage for understanding conversation, documentation, object treatment, and administrative details. There are a great many different things to consider in the following readings. How are these imaging technologies currently employed for cultural heritage applications? What are the advantages, disadvantages and risks of the technologies? What are the implications of these technologies for preservation of and accessibility to objects? What is the meaning of an object and its protection? Does it contribute to social change and values? Can material culture foster understanding and healing? What is the nature of objects? What is a counter museum?

## WEEK EIGHT | NOVEMBER 2 | MATERIAL CULTURE AND PRESERVATION

### Lab Component:

This week you will be working independently to provide an assessment of the current condition of an object. These objects will be assigned to you in class on Monday. This will allow you to choose if you would like to come to class and work from photographs or go to the site. You must decide in advance, what you would prefer. In assessing the object, you will be providing a brief documentation that will be submitted to our partner institution.

## WEEK NINE | NOVEMBER 7 | REPATRIATION

### Readings:

- 1) Gerald T. Conaty, "The Development of Museums and Their Effects on First Nations," in Gerald T. Conaty, *We Are Coming Home: Repatriation and Restoration of Blackfoot Cultural Confidence* (Edmonton: AU Press, 2015): 37-69 (chapter 1)
- 2) Allan Pard, "Repatriation Among the Piikani," in Gerald T. Conaty, *We Are Coming Home: Repatriation and Restoration of Blackfoot Cultural Confidence*. (Edmonton: AU Press, 2015): 119-134 (chapter five)
- 3) Michael Pickering, "'The Big Picture': the repatriation of Australian Indigenous sacred objects," *Museum Management and Curatorship* 30, 5 (2015): 427-443.
- 4) Cara Krmpotich, "Repatriation and the generation of material culture," *Mortality* 16, 2 (May 2011): 145-160.
- 5) Optional: Watch "Stolen Spirits of Haida Gwaii," *YouTube*, retrieved from: <https://www.youtube.com/watch?v=n17f5r2dc-s>

### Discussion:

What is the history of collection? How does the *who, what, why, when, where* play into the objects history? What is the legacy of western museums? How do exoticism, race, and social Darwinism play into the current climate of repatriation? How do museum mandates and protocols play into repatriation? Consider the role of memory and materiality, the material culture of death, and spirituality and tradition.

## WEEK NINE | NOVEMBER 8 | REPATRIATION

### Lab Component:

In collaboration with Ontario Museum Association, for this lab, we will be developing a template for museums to use to create a repatriation policy. The target audiences for this template are local museums with a budget less than \$150,000.

The full class will need to come to agreement on the policy skeleton and divide the research and writing of different sections. In order to help orient you, I have provided some samples. There are flaws and benefits to each of these sample policies. Based on the readings and discussion, you will be tasked with working out some of the bigger questions of what to include in the policy and what to exclude.

### Samples:

- 1) The Canadian Museum of History: <http://www.warmuseum.ca/wp-content/uploads/2015/10/REPATRIATION-POLICY.pdf>
- 2) The Royal Ontario Museum: [https://www.rom.on.ca/sites/default/files/imce/RepatriationCAOREV2012\\_0.pdf](https://www.rom.on.ca/sites/default/files/imce/RepatriationCAOREV2012_0.pdf)
- 3) The Smithsonian National Museum of the American Indian: <http://nmai.si.edu/sites/1/files/pdf/repatriation/NMAI-RepatriationPolicy-2014.pdf>
- 4) University of British Columbia's Museum of Anthropology: <http://moa.ubc.ca/wp-content/uploads/2014/09/Resources-Repatriation-Guidelines.pdf>

## WEEK TEN | NOVEMBER 14 | CREATING EXHIBITS

### Readings:

- 1) Stephen Bitgood, "Exhibition Design That Provides High Value and Engages Visitor Attention," *Exhibitionist* 33, 1 (2014): 6–11.
- 2) Beverly Serrell, *Exhibit Labels: An Interpretive Approach* (Lanham, MD: Rowman & Littlefield, 2015): Chapter 1, 2, 3, 7, and 8. (They are short chapters, PDF will be provided)
- 3) Tony Bennett, 'The Exhibitionary Complex' in his *The Birth of the Museum. History, Theory, Politics* (New York: Routledge, 1995): 59-88 (chapter 2).
- 4) Tony Bennett, "Civic Seeing: Museums and Organization of Vision" in *Critical Trajectories: Culture, Society, Intellectuals* (Malden, MA: Blackwell Pub, 2007)

- 5) Optional: Lord, Barry, and Maria Piacente, eds. *Manual of Museum Exhibitions*. Lanham, MD: Rowman & Littlefield, 2014.

Discussion:

Who is the audience? What are their motivations and values? How can you create something to connect to personal connection, and interests? What role does a big idea play in interpretation? In making a label, what types are there? How do you make it visitor friendly? What reading level do you write at? Are there problems with the way exhibits are created? How do exhibits manage seeing? How do you manage the eye? How does it intact discipline, surveillance and spectacle? Are exhibits gendered?

## **WEEK TEN | NOVEMBER 16 | CREATING EXHIBITS**

Lab Component:

Each person will receive a package of information about a series of objects. They will require you to write up its historical relevance, a label, and why it is important to this particular museum and exhibit. You will also be asked to write different kinds of labels that are not related to the object, but the overall museum. This must be completed in class.

## **WEEK ELEVEN | NOVEMBER 21 | DIGITAL HERITAGE AND MUSEUMS**

Readings:

- 1) Ana Luisa Sánchez Laws, "Assessing Museums Online The Digital Heritage Sustainability (DHS) Framework," *Museum Worlds: Advances in Research 2* (2014): 63–80.
- 2) Elisa Giaccardi & Leysia Palen, "The Social Production of Heritage through Cross-media Interaction: Making Place for Place-making," *International Journal of Heritage Studie* 14, 3 (2008): 281-297.
- 3) Ramesh Srinivasan, Katherine M. Becvar, Robin Boast, and Jim Enote, "Diverse Knowledges and Contact Zones within the Digital Museum," *Science, Technology, & Human Values* 35, 5 (2015): 735-768.
- 4) Jenny Newell, "Old objects, new media: Historical collections, digitization and affect," *Journal of Material Culture* 17, 3 (2012): 287–306.
- 5) Costis Dallas, "An agency-oriented approach to digital curation theory and practice," in *International Cultural Heritage Informatics Meeting (ICHIM07): Proceedings*, J. Trant and D. Bearman (eds) (Toronto: Archives & Museum Informatics, 2007) Published at

<http://www.archimuse.com/ichim07/papers/dallas/dallas.html>. Author's re-formatted version, August 2008.

### Discussion:

How, and to what extent, might the digital curation agenda be relevant to curatorial practice in the field of museums, art and cultural heritage, at a time when collections-based research and public communication depends increasingly on technological remediation? To what extent an understanding of museum and cultural heritage curatorial practices might contribute to better digital curation of cultural heritage materials? What about visitor agency and participation? How does authenticity change perceptions on digital heritage and museums? How do museums deal with data loss? Who are virtual stakeholders? How can digital platforms be affective? How do the communicate information?

## **WEEK ELEVEN | NOVEMBER 23 | DIGITAL HERITAGE AND MUSEUMS**

### Lab Component:

This will I will introduce you to Omeka, this web-publishing platform allows for the creation of digital exhibits. In advance of class, please consider preparing or finding some visual material. This will make the development of a digital exhibit a little easier, which will be your task. The final product will be due the following Wednesday to give you ample time. However, I don't suspect it should take you extra time outside of the class.

## **WEEK TWELVE | NOVEMBER 28| MARKETING AND COMMUNICATION**

### Readings:

- 1) Stacy Baker, "Identifying behaviors that generate positive interactions between science museums and people on Twitter," *Museum Management and Curatorship* 32, 2 (2017): 144-159.
- 2) Bojana Suzić, Miroslav Karlíček & Václav Střiteský, "Social Media Engagement of Berlin and Prague Museums," *The Journal of Arts Management, Law, and Society* 46, 2 (2016): 73-87.
- 3) Alexandra Zbuceha, "Museums as Theme Parks - A Possible Marketing Approach?" *Management Dynamics in the Knowledge Economy* 3, 2 (2015): 483-507
- 4) Natalia Grincheva, "'The World Beach Project' Going Viral: Measuring Online Influence—Case Study of the Victoria and Albert Online Museum Project," *Journal of Creative Communications* 10, 1 (2015): 39-55.

- 5) Optional Case Study (it's funny): The Snapchat of LACMA, [http://www.huffingtonpost.com/entry/you-need-to-start-following-lacma-on-snapchat\\_us\\_55b136afe4b08f57d5d3fdf7](http://www.huffingtonpost.com/entry/you-need-to-start-following-lacma-on-snapchat_us_55b136afe4b08f57d5d3fdf7)

Discussion:

How do museums currently use social media? Do museums use social media in a manner that addresses the driving motivators for their use? How do museums define the effectiveness of their social media strategy? How do museums use Twitter, a platform which is designed for two-way communication? Are they personally involved with other users on the platform? Or do they merely use it as a marketing tool and use it in a way that research shows is ineffective? What approach is more effective in attracting visitors? Is marketing the answer? Is it enough to better promote a museum? How authentic would be living history approaches? How can digital outreach work for a museum? How can it foster learning as entertainment? Should it? Can digital marketing be authentic? What about disneyfication? Should museums be worried about being an amusement zone? How can museums work together for collaborative marketing?

## **WEEK TWELVE | NOVEMBER 30 | MARKETING AND COMMUNICATION**

Lab Component:

This week you will have options for your lab, which will be discussed and assigned beforehand. You may either choose to write a media strategy proposal (limited to one form of social media), a proposal for a special media marketing event, or to write two press releases. For the press releases, I will provide you the prompt, and the other options are only limited by your own creativity and time.

## **WEEK THIRTEEN | DECEMBER 5 | HOW TO GET A JOB IN A MUSEUM**

Readings:

All readings are optional this week. However, I implore you to check these out:

- 1) Leah M. Melber, *Teaching the Museum: Careers in Museum Education* (Washington: American Alliance of Museums Press, 2014).
- 2) Greg Stevens and Wendy Luke, *A Life in Museums: Managing Your Museum Career. Education* (Washington: American Alliance of Museums Press, 2012).
- 3) Elizabeth Schlatter, *Museum Careers: A Practical Guide for Students and Novices* (New York: Routledge, 2008). \*I strongly recommend this

- 4) Michel E. Shapiro, "Museum Directors on Mentorship and Their Journeys," *Museum*, April 2017, 33-38.
- 5) Anne W. Ackerson, "Strategizing Me: Making A Personal Career Plan," *Museums*, April 2017, 41-45.
- 6) Canadian Museum Association Employment FAQ:  
[http://www.museums.ca/uploaded/web/docs/Museum\\_Sector\\_Employment\\_FAQ.pdf](http://www.museums.ca/uploaded/web/docs/Museum_Sector_Employment_FAQ.pdf)

Discussion:

This week I will organize a panel of museum professionals in different positions and different levels. They will speak about what their job is, and how they got there. You will be given an opportunity to ask questions and briefly network with them.

## **WEEK THIRTEEN | DECEMBER 7 | HOW TO GET A JOB IN A MUSEUM**

Lab Component:

**This week will require you to bring in a sample cover letter for a museum position and a resume.**

This lab will offer feedback on both your resume and cover letter. You will be asked to submit both the original resume and cover letter, and the revised ones based on your feedback. This will be due the following Monday.



## REGULATIONS COMMON TO ALL HISTORY COURSES

### COPIES OF WRITTEN WORK SUBMITTED

Always retain for yourself a copy of all essays, term papers, written assignments or take-home tests submitted in your courses.

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- Using ideas or direct, verbatim quotations, or paraphrased material, concepts, or ideas without appropriate acknowledgment in any academic assignment; [L] [SEP]
- Using another’s data or research findings; [L] [SEP]
- Failing to acknowledge sources through the use of proper citations when using another’s works and/or [L] [SEP] failing to use quotation marks; [L] [SEP]
- handing in "substantially the same piece of work for academic credit more than once without prior written [L] [SEP] permission of the course instructor in which the submission occurs." [L] [SEP]

Plagiarism is a serious offence which cannot be resolved directly with the course’s instructor. The Associate Dean of the Faculty conducts a rigorous investigation, including an interview with the student, when an instructor suspects a piece of work has been plagiarized. Penalties are not trivial. They can include a final grade of "F" for the course.

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- respect and value diversity, [L] [SEP]
- prevent discrimination and harassment, and [L] [SEP] preserve the freedom of its members to carry out responsibly their scholarly work without threat of [L] [SEP]

**Carleton University Equity Services states that “every member of the University community has a right to study, work and live in a safe environment free of discrimination or harassment”.** [In May of 2001 Carleton University’s Senate and Board of Governors approved the Carleton University Human Rights Policies and Procedures. The establishment of these policies and procedures was the culmination of the efforts of the Presidential Advisory Committee on Human Rights and a Human Rights Implementation Committee.]

## **GRADING SYSTEM**

Letter grades assigned in this course will have the following percentage equivalents:

|                                 |                 |
|---------------------------------|-----------------|
| A+ = 90-100 (12)                | C+ = 67-69 (6)  |
| A = 85-89 (11) <sup>[SEP]</sup> | C = 63-66 (5)   |
| A - = 80-84 (10)                | C - = 60-62 (4) |
| B+ = 77-79 (9)                  | D+ = 57-59 (3)  |
| B = 73-76 (8)                   | D = 53-56 (2)   |
| B - = 70-72 (7)                 | D - = 50-52 (1) |

F Failure. No academic credit WDN Withdrawn from the course

ABS<sup>[SEP]</sup> Absent from the final examination

DEF<sup>[SEP]</sup> Official deferral (see "Petitions to Defer")

FND<sup>[SEP]</sup> Failure with no deferred exam allowed -- assigned only when the student has failed the course on the basis of inadequate term work as specified in the course outline.

Standing in a course is determined by the course instructor subject to the approval of the Faculty Dean. This means that grades submitted by the instructor may be subject to revision. No grades are final until they have been approved by the Dean.

## **WITHDRAWAL WITHOUT ACADEMIC PENALTY**

The last date to withdraw from Fall/Winter and Winter term courses is April 7, 2017.

## **REQUESTS FOR ACADEMIC ACCOMMODATION**

The Paul Menton Centre for Students with Disabilities (PMC) provides services to students with Learning Disabilities (LD), psychiatric/mental health disabilities, Attention Deficit Hyperactivity Disorder (ADHD), Autism Spectrum Disorders (ASD), chronic medical conditions, and impairments in mobility, hearing, and vision. If you have a disability requiring academic accommodations in this course, please contact PMC at 613-520-6608 or [pmc@carleton.ca](mailto:pmc@carleton.ca) for a formal evaluation. If you are already registered with the PMC, contact your PMC coordinator to send me your **Letter of Accommodation** at the beginning of the term, and no later than two weeks before the first in-class scheduled test or exam requiring accommodation (*if applicable*). **Requests made within two weeks will be reviewed on a case-by-case basis.** After requesting accommodation from PMC, meet with me to ensure accommodation arrangements are

made. Please consult the PMC website ([www.carleton.ca/pmc](http://www.carleton.ca/pmc)) for the deadline to request accommodations for the formally-scheduled exam (*if applicable*).

### **PETITIONS TO DEFER**

Students unable to complete a final term paper or write a final examination because of illness or other circumstances beyond their control or whose performance on an examination has been impaired by such circumstances may apply within five working days to the Registrar's Office for permission to extend a term paper deadline or to write a deferred examination. The request must be fully and specifically supported by a medical certificate or other relevant documentation. Only deferral petitions submitted to the Registrar's Office will be considered.

### **ADDRESSES (613-520-2600, phone ext.)**

- Department of History (2828) 400 PA <sup>[L]</sup><sub>[SEP]</sub>
- Registrar's Office (3500) 300 Tory <sup>[L]</sup><sub>[SEP]</sub>
- Student Academic Success Centre (7850) 302 Tory <sup>[L]</sup><sub>[SEP]</sub>
- Paul Menton Centre (6608) 500 Unicentre <sup>[L]</sup><sub>[SEP]</sub>
- Learning Support Services – Study Skills, Writing Tutorial Service (1125) 4th fl Library <sup>[L]</sup><sub>[SEP]</sub>

### **Application for Graduation Deadlines** <sup>[L]</sup><sub>[SEP]</sub>

- Spring Graduation (June): March 1 <sup>[L]</sup><sub>[SEP]</sub>
- Fall Graduation (November): September 1 <sup>[L]</sup><sub>[SEP]</sub>
- Winter Graduation (February): December 1 <sup>[L]</sup><sub>[SEP]</sub>