

HI9807B: Introduction to Museology

Winter Term – Thursdays 6:30 – 9:30 p.m. – Lawson Hall 2270C

Instructor: Dr. Amber Lloydlangston

Office: TBD (Lawson Hall, 519.661.2111 x tbd)

Office Hours: Thursdays 4:00-6:00 p.m., or, By Appointment

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Course Description:

This course is intended for students considering a career in the museum field, or, for those students interested in the history of museums and their associated roles as collector, steward and interpreter of public history. Museums are explored through both theoretical and applied contexts, with students acquiring an understanding of the objectives of effective museum management and the ability to directly apply these principles to the administration and operation of museums and cultural institutions. Topics explored include: the social history and development of museums; professional, legal and ethical standards; contemporary organizational & management structure, issues and strategies; and practical museum functions such as collections management, preservation, exhibition, and public education.

Please Note: *Public History students have preference for course registration. Students not in the Public History program may seek permission from the instructor to take this course. However, they are reminded that the course has been designed to fulfill the pedagogical needs of the Public History program.*

Outcome Expectations:

Upon successful completion of this course, the student will:

- Have achieved a basic familiarity with museums that combines historical, theoretical and practical knowledge
- Be familiar with different types of museums and structures of museum organization
- Understand the purpose and principles of effective institutional governance and museum management
- Be familiar with the practicalities and issues involved in operating a museum, including: legal and ethical considerations; policy and procedure; funding and financial planning; strategic planning and project management; and, marketing and public relations
- Have a general, introductory knowledge of specific museum practices, including:
 - the physical care and handling of museum artifacts;
 - accessioning and collections records management;
 - proper techniques of artifact storage and display;
 - exhibit planning and design; and
 - interpretation and educational programs
- Be familiar with the various types of roles available in the museum field, the type of training required, and typical job duties and position descriptions

- Have an awareness of the current trends, challenges and issues affecting contemporary community museums
- Be a more informed, critical and discerning museum visitor

Course Requirements & Grading:

Participation: 20%

Written Assignment: 20% (10-12 pages) Reflective Essay – “Why Museums Matter”

Exhibit Project: 35% (Group Project & Mark)

Applied Museum Exercise: 25% (Cataloguing project, 250 word rationale, cataloguing and condition forms)

Required Texts:

See attached Readings Schedule.

Instructor’s Expectations:

- **Informed Participation.** It is expected that all students will complete assigned readings and exercises in preparation for weekly seminars. The learning outcomes for this graduate level course are realized through critical exploration and analysis of ideas and concepts presented in readings and class discussions. This is a graduate seminar and students are expected to express their opinion on course topics, readings, presentations, and to consider alternate views expressed in class.
- **Regular Class Attendance.** Attendance at weekly seminars is directly linked to your participation mark. Students who are unable to attend scheduled weekly seminars are encouraged to contribute in an alternate way (i.e. blog post, emailing an analysis of readings prior to the seminar meeting). Please Note: some classes are held off-campus at local museums to facilitate an immersive learning experience. If you have issues with transportation, please let the instructor know well in advance.
- **Applied Assignment/Project Work.** Due to the applied nature of course assignments (exhibit project) students will be required to schedule time to work at Museum London. Times to access the collection and work space will be communicated to students well in advance. Students are expected to plan accordingly to ensure assignment deadlines are met.
- **Assignment Submissions.** All assignments are due to the instructor at the start of class on the specified due date. Marks will be deducted for assignments that are submitted after the specified deadline. The penalty for late assignments is 2% per day including weekends. Assignments submitted after the deadline must be submitted to the History Department Drop Box (Lawson Hall 2201) to be date stamped – emailed submissions are not acceptable. Extensions may be granted for legitimate circumstances presented to the instructor by the student, well in advance of the due date.

Communication Notes:

Please see the heading of this document for contact information. **The most direct way to reach me during business hours is at my museum office number.** Please call the university extension during posted office hours only. You may use either my Museum London or my UWO e-mail address for course communications. To avoid lost emails, please include the course code HI9807b in the subject heading. All messages will be answered as soon as possible, however, please note that emails posted in the evening may not be answered until the following morning, and, emails posted on weekends may not be answered until the following Monday.

University Policy Notes:

Scholastic offences are taken seriously. Plagiarism and submission of work that is not one's own or for which previous credit has been obtained are examples of academic dishonesty. Students are reminded that they should read and comply with the university's position on academic ethics and academic dishonesty: http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_grad.pdf

As part of a successful graduate student experience at Western, we encourage students to make their **health and wellness** a priority.

- Western provides several on campus health-related services to help you achieve optimum health and engage in healthy living while pursuing your graduate degree. For example, to support physical activity, all students, as part of their registration, receive membership in Western's Campus Recreation Centre. Numerous cultural events are offered throughout the year. Please check out the Faculty of Music web page <http://www.music.uwo.ca/> and our own McIntosh Gallery <http://www.mcintoshgallery.ca/>
- Information regarding health- and wellness-related services available to students may be found at <http://www.health.uwo.ca/>
- Students seeking help regarding mental health concerns are advised to speak to someone they feel comfortable confiding in, such as their faculty supervisor, their program director (graduate chair), or other relevant administrators in their unit. Campus mental health resources may be found at http://www.health.uwo.ca/mental_health/resources.html

UWO has many services and programs that support the personal, physical, social, and academic needs of students, in a confidential environment. The Student Development Centre (SDC) has trained staff and an array of services to help students achieve their personal, academic and professional goals. See: <http://www.sdc.uwo.ca>.

Course Assignment Details:

Participation: 20%

Assignment Goal: Your active and attentive participation in class discussions, demonstrated fulfillment of the reading assignments, and active participation in other activities will help you engage with the content of the course.

Written Assignment: 20% Reflective Essay on “Why Museums Matter” (Due March 9)

Assignment Goal: This reflective essay asks you to critically contemplate course readings and resources, assignments, presentations and class discussions in the framework of the question – **Do Museums Matter?** The essay should be clearly positioned, demonstrate effective synthesis and critical analysis of course materials and directly reference authors, resources and sources that have inspired or influenced you.

Assignment Format: 10-12 pages; properly cited with bibliography.

Applied Museum Exercise: 25% Object Cataloguing & Analysis (Due March 29)

Assignment Goals: This technical assignment aims to provide the student with direct experience handling, studying and cataloguing museum objects.

Assignment Format: Following our workshop with the Medical Collection at Western, you will be required to complete and submit the following (in printed/paper format) for one assigned object:

- Object Evaluation – Using the “UWO Medical Artifact Collection Collections Policy” prepare a short statement (250 words) outlining your recommendation whether or not the piece should be accepted into the permanent collection and why. (Regardless of your recommendation, you will be required to complete the forms noted below)
- Cataloguing Form
- Extended Condition Report Please Note: This assignment requires you to arrange access to view your assigned object. Options and times for this will be discussed during the workshop

Exhibit Project: 35% (Group Project & Mark)

Assignment Goals: Using artifacts from Museum London’s permanent collection, the class will develop an exhibit in the form of three (3) small store fronts to illustrate London businesses. The class will be divided into groups. The exhibitions will be displayed at Museum London.

Assignment Components: Each team will be responsible for producing a **written exhibit plan (15%) (Due February 15)** and **exhibit content/labels (10%) (Due March 15)**, as well as **exhibit installation manual (10%) (Due April 5)**. *Detailed guidelines and expectations for the group project will be provided in class.*

Please Note: This project requires active team contributions as well as effective communication with the class as a whole to ensure an engaging and cohesive exhibit. Peer Evaluations and Team Contribution Forms will be completed by all students as part of the process. While there is some class time dedicated to working on the exhibit project, groups will be required to meet regularly to ensure exhibit products are delivered by specified deadlines. Access to the collection and work space can be arranged with the instructor.

Assignment Submission Guidelines:

Please adhere to the following format guidelines when submitting written assignments:

- Include a cover page with: the Assignment Title, Course name & number, your name(s) & student number(s), and date submitted
- Please do not enclose assignments in any coverings – just stapled at the left-hand corner; include page numbers
- Assignments should be double spaced; use a regular font (i.e. “Arial” 12 or “Times New Roman” 12) and standard format margins
- Use proper and consistent citations

Week	Topics
Week One (January 11)	Course Overview Group Exhibit Assignment Introduction Introduction to Museology ~Popular conceptions & historical contexts ~Definitions & key concepts in Museology ~Purposes of Museums ~Social Relevance & Accountability
Week Two (January 18)	Organization and Operation ~Museum Models & Organizational Structures ~Types of museum “jobs” & associated competencies ~Panel Discussion with local Museum Professionals Kevin Zacher, Registrar, Material Culture Collections, Museum London Don Spanner, Archivist, London Life Alison Deplonty, Interpretation Coordinator, Fanshawe Pioneer Village
Week Three (January 25)	Exhibition Planning and Development ~Types, Functions & Goals of Exhibitions ~Exhibition Planning and Development ~Museum Interpretation
Week Four (February 1)	The Visitor Experience ~Experiencing Museum Services ~Experiencing Museum Exhibitions ~Volunteers and Friends Groups Special Guest Speaker: Jordan Brennan, Manager, Muse, and Volunteer Coordinator
Week Five (February 8)	For Who? What For?: Museums, Communities & Sustainability ~Museums in a Changing World ~Inclusion and Authority ~Performance Measurement
Week Six (February 15)	Education, Outreach and Public Programs *Exhibition Plan Due ~Audience Development vs. Community Engagement ~Effective Educational and Outreach programs Special Guest Speaker: TBD
February 19-23	READING WEEK
Week Seven (March 1)	Workshop with the Museum London collection
Week Eight (March 9)	Collections and Collections Management *Written Assignment Due ~Collections Management Basics

	<p>~<i>Artifact Cataloguing and Documentation Systems</i></p> <p>~<i>Artifact Handling & Condition Reporting</i></p> <p>~<i>Collections Storage & Monitoring</i></p> <p>~<i>Preventative Conservation vs. Conservation Treatments</i></p> <p>~<i>Emergency Response Planning</i></p> <p>Special Guest Speaker: Amber Mandich, Registrar, RCR Museum</p>
Week Nine (March 15)	<p>Museums & Marketing</p> <p>*Exhibit Content/Labels Due</p> <p>~<i>Marketing and Public Relations</i></p> <p>~<i>Museum Websites</i></p> <p>~<i>Museums and Social Media</i></p>
Week Ten (March 22)	<p>Museum Management</p> <p>~<i>Policies & Procedures</i></p> <p>~<i>Financial Management & Revenue Generation</i></p> <p>~<i>Museum Ethics</i></p> <p>~<i>Governance & Leadership</i></p>
Week Eleven (March 29)	<p>Exhibit Preparation & Installation (Workshop)</p> <p>*Cataloguing Assignment Due</p>
Week Twelve (April 5)	<p>Objects, Collections and Curation</p> <p>*Exhibit Installation Manual Due</p> <p>~<i>Do we still need collections? Should we have them?</i></p> <p>~<i>Object Analysis & Interpretation</i></p> <p>~<i>Objects and What Else?</i></p>

Readings Schedule

WEEK 1:

Ballantyne, Roy and David Uzzell. "Looking Back and Looking Forward: The Rise of the Visitor-Centred Museum," *Curator: The Museum Journal*. 54, 1(January 2011): 85-92.

Labrum, Bronwyn. "Historicizing the Museum's Recent Past: History Exhibits at the Museum of New Zealand Te Papa Tongaewa, 1998-2008," *Museum History Journal*, 5, 1(2012), 29-52.

Teather, Lynne. "The Niagara Falls Museum and the Exhibitionary Complex of Early Canada," *Museum History Journal*, 1, 2(2008), 253-284.

----- . "Universities, Museums, Civic formation," *Museum History Journal*, 2, 2(2009), 181-209.

International Council of Museums (ICOM), "Key Concepts in Museology," 2010.

http://icom.museum/fileadmin/user_upload/pdf/Key_Concepts_of_Museology/Museologie_Anglais_BD.pdf

***You might also like to watch:** <https://www.youtube.com/watch?v=UajpwHghxZ4> AND https://www.youtube.com/watch?v=2_y7n7OGslg

WEEK 2:

Carter, Jennifer, Christine Castle and Barbara Soren. "Taking Stock: Museum Studies and Museum Practices in Canada." *Museum Management and Curatorship*. 26, 5(December 2011): 415-420.

Davies, Maurice and Lucy Shaw. "Diversifying the Museum Workforce: the Diversify Scheme and its Impact on Participants' Careers," *Museum Management and Curatorship*. 28, 2(2013): 172-192.

Ewin, Timothy A. M. and Joanne V. Ewin. "In Defence of the Curator: Maximising Museum Impact," *Museum Management and Curatorship*. 31, 4(2015): 322-330.

Mancino, Susan. "The Museum Profession: Protecting and Promoting Professional Commitments," *Curator: The Museum Journal*. 59, 2(April 2016): 141-152.

WEEK 3:

Davies, Sue M. "The Co-Production of Temporary Museum Exhibitions," *Museum Management and Curatorship*. 25, 3(September 2010): 305-321.

Léger, Jean-François. "Shaping a Richer Visitors' Experience: The IPO Interpretive Approach in a Canadian Museum," *Curator: The Museum Journal*. 57, 1(January 2014): 29-44.

Mygind, Laerke, Anne Kahr Hallman and Peter Bensten. "Bridging Gaps Between Intentions and Realities: A Review of Participator Exhibition Development in Museums," *Museum Management and Curatorship*. 30, 2(2015): 117-137.

Roberts, Toni. "Factors Affecting the role of Designers in Interpretation Projects," *Museum Management and Curatorship*. 30, 5(2015): 379-393.

WEEK 4:

Blunden, Jennifer. "The Sweet Spot? Writing for a Reading Age of 12," *Curator: The Museum Journal*. 60, 3(July 2017): 291-309.

Deery, Margaret, Leo Jago and Judith Mair. "Volunteering for Museums: The Variation in Motives across Volunteer Age Groups," *Curator: The Museum Journal*. 54, 3(July 2011): 313-325.

Jeanneret, Yves and Annelise Depoux, Jason Luckerhoff, Valérie Vitalbo and Daniel Jacobi. "Written Signage and Reading Practices of the Public in a Major Fine Arts Museum," *Museum Management and Curatorship*. 25, 1(March 2010): 53-67.

McIntyre, Charles. "Designing Museum and Gallery Shops as Integral, Co-Creative Retail Spaces within the Overall Visitor Experience," *Museum Management and Curatorship*. 25, 2(June 2010): 181-198.

<http://www.slideshare.net/HelenHales/writing-effective-museum-text-8243677>

***You might also like to watch:** <https://www.youtube.com/watch?v=XDP87JEC3D4>

WEEK 5:

Kinsely, Rose Paquet. "Inclusion in Museums: A Matter of Social Justice," *Museum Management and Curatorship*. 31, 5(2016): 474-490.

Nielsen, Jane K. "The Relevant Museum: Defining Relevance in Museological Practices," *Museum Management and Curatorship*. 30, 5(2015): 364-378.

Pekarik, Andrew J. "From Knowing to Not Knowing: Moving Beyond 'Outcomes'," *Curator*. 53, 1(January 2010): 105-115.

Preskill, Hallie. "Museum Evaluation without Borders: Four Imperatives for Making Museum Evaluation More Relevant, Credible, and Useful," *Curator: The Museum Journal*. 54, 1(January 2011): 93-100.

Schildkrout, Enid. "Ambiguous Messages and Ironic Twists: *Into the Heart of Africa* and *The Other Museum*,"

http://www.columbia.edu/itc/anthropology/schildkrout/6353/client_edit/week11/schildkrout.pdf

Simpson, Andrew John. "Beyond Visitor Statistics: Value Propositions and Metrics for University Museums and Collections," *Museum Management and Curatorship*. 32, 1(2017): 20-39.

WEEK 6:

Akiva, Thomas, Christian D. Shcunn and Marti Louw. "What Drives Attendance at Informal Learning Activities? A Study of Two Art Programs," *Curator: The Museum Journal*. 60, 3(January 2017): 351-364.

Gilbert, Lisa. "'Loving, Knowing Ignorance': A Problem for the Educational Mission of Museums," *Curator: The Museum Journal*. 59, 2(April 2016): 125-140.

Rappolt-Schlichtmann and Samantha G. Daley. "Providing Access to Engagement in Learning: The Potential of Universal Design for Learning in Museum Design," *Curator: The Museum Journal*. 56, 3(July 2013): 307-321.

Smiraglia, Christina. "Targeted Museum Programs for Older Adults: A Research and Program Review," *Curator: The Museum Journal*. 59, 1(January 2016): 39-54.

WEEK 7:

None—Museum London visit

WEEK 8:

Museums Australia. "The Small Museums Cataloguing Manual: A Guide to Cataloguing Object and Image Collections." http://mavic.asn.au/assets/Small_Museums_Cataloguing_Manual_4th.pdf

WEEK 9:

Budge, Kylie. "Objects in Focus: Museum Visitors and Instagram," *Curator: The Museum Journal*. 60, 1(January 2017): 67-85.

Capriotti, Paul and Alfonso Gozalez0Herrero. "Managing Media Relations in Museums through the Internet: A Model of Analysis for Online Pressrooms in Museums," *Museum Management and Curatorship*, 28, 4(2013): 413-429.

Fletcher, Adrienne and Moon J. Lee. "Current Social Media Uses and Evaluations in American Museums," *Museum Management and Curatorship*. 27, 5(December 2012): 505-521.

Lehmann, Kim and Gemma Roach. "The Strategic Role of Electronic Marketing in the Australian Museum Sector," *Museum Management and Curatorship*. 26, 3(August 2011): 291-306.

Wong, Amelia S. "Ethical Issues of Social Media in Museums: A Case Study," *Museum Management and Curatorship*. 26, 2(May 2011): 97-112.

WEEK 10:

Lindqvist, Katja. "Museum Finances: Challenges Beyond Economic Crises," *Museum Management and Curatorship*. 27, 1(February 2012): 1-15.

Merritt, Elizabeth. "How to Forecast the Future of Museums," *Curator: The Museum Journal*. 54, 1(January 2011): 25-34.

Szczepanski, Joanna. "Understanding Donor Motivations," *Museum Management and Curatorship*. 32, 3(2017): 272-280.

Week 11:

None – Exhibition project workshop

Week 12:

Krmpotich, Cara, Heather Howard and Emma Knight. "From Collection to Community to Collections Again: Urban Indigenous Women, Material Culture and Belonging," *Journal of Material Culture*, 21, 3(2016): 343-365.

Latham, Kiersten F. "Museum Object as Document: Using Buckland's Information Concepts to Understand Museum Experiences," *Journal of Documentation*, 68, 1(2012): 45-71.

Maurstad, Anita. "Cod, Curtains, Planes and Experts: Relational Materialities in the Museum," *Journal of Material Culture*, 17, 2(2012): 173-189.