



**The University of Western Ontario  
HISTORY HIS 9807B**

**Introduction to Museology  
Fall/Winter 2024-25**

**Instructor: Amber Lloydlangston, Ph.D.**

Office Hours: Thursdays 4:00 – 6:00 p.m  
Department of History, Office: Lawson Hall 2245  
Email: [alloydla@museumlondon.ca](mailto:alloydla@museumlondon.ca)

---

**Course Description:**

This course is intended for the student who may be considering a career in the museum field and is interested in exploring some of the theoretical as well as practical aspects involved in operating a museum, or the student who would simply like to become better acquainted with the history of museums and the role of the museum as collector, guardian and interpreter of public history. The course will provide a general introduction to the history and development of various types of museums; to the cultural, legal, ethical and other issues facing museums today; and to some of the practical aspects relating to the basic museum functions of acquisition, preservation, exhibition, and education.

**Graduate Course Level Learning Outcomes/Objectives**

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 Timeline and Format**

All classes listed below are delivered face-to-face.

<b>Week</b>	<b>Topics</b>
<b>Week One (January 16)</b>	<b>Course Overview</b> <b>Group Exhibition Assignment Introduction</b> <b>Introduction to Museology</b> ~Popular conceptions & historical contexts ~Definitions & key concepts in Museology ~Purposes of Museums ~Social Relevance & Accountability
<b>Week Two (January 23)</b>	<b>Organization and Operation</b> ~Museum Models & Organizational Structures ~Types of museum “jobs” & associated competencies <b>Special Guest Speakers:</b> *TBD
<b>Week Three (January 30)</b>	<b>Exhibition Planning and Development</b> ~Types, Functions & Goals of Exhibitions ~Exhibition Planning and Development ~Museum Interpretation
<b>Week Four (February 6)</b>	<b>The Visitor Experience</b> ~Experiencing Museum Services ~Experiencing Museum Exhibitions ~Volunteers and Friends Groups <b>Special Guest Speaker:</b> *TBD
<b>Week Five (February 13)</b>	<b>For Who? What For?: Museums, Communities &amp; Sustainability</b> <b>*Exhibition Plan Due</b> ~Museums in a Changing World ~Inclusion and Authority ~Museums Engaging Communities
<b>February 17-21</b>	<b>READING WEEK</b>
<b>Week Six February 27</b>	<b>Museums &amp; Marketing</b> ~Marketing and Public Relations ~Museum Websites ~Museums and Social Media <b>Special Guest Speaker:</b> *TBD
<b>Week Seven (March 6)</b>	<b>Education, Outreach and Public Programs</b> ~Audience Development vs. Community Engagement ~Effective Educational and Outreach programs ~Serving Diverse Audiences

	<b>Special Guest Speaker:</b> *TBD
<b>Week Eight (March 13)</b>	<b>Collections and Collections Management</b> <i>*Exhibit Content/Labels Due</i> <i>~Artifact Cataloguing and Documentation Systems</i> <i>~Artifact Handling &amp; Condition Reporting</i> <i>~Collections Storage &amp; Monitoring</i> <i>~Preventative Conservation vs. Conservation Treatments</i> <i>~Emergency Response Planning</i>
<b>Week Nine (March 20)</b>	<b><i>Student Presentations and Written Assignment Due</i></b>
<b>Week Ten (March 27)</b>	<b>Museum Management</b> <i>~Policies &amp; Procedures</i> <i>~Financial Management &amp; Revenue Generation</i> <i>~Museum Ethics</i> <i>~Governance &amp; Leadership</i> <b>Special Guest Speaker:</b> *TBD
<b>Week Eleven (April 3)</b>	<b>Exhibit Preparation &amp; Installation (Workshop)</b> <i>*Peer Evaluation Due</i> <i>*Applied Museum Exercise Due</i>
<b>Week Twelve (April 10)</b>	<b>Decolonizing Museums</b> <i>*Exhibition Installation Manual Due</i> <i>~What is decolonization?</i> <i>~Why is it happening?</i> <i>~What does it mean for museums and museum practice?</i>

### Enrollment Restrictions

The course is intended primarily for public historians but is open to other graduate students, space permitting, with permission of the instructor.

### Course Syllabus:

#### *Instructor 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. emailing an analysis of readings prior to the seminar meeting or in a method agreed upon with the instructor).

- **Assignment Submissions.** All assignments must be submitted electronically as Word documents. Do not submit PDFs. All assignments are due to the instructor by midnight of the 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.

### **Course Materials:**

The course materials consist of articles available electronically through university library database. Links to certain PDFs are also provided within the syllabus.

### **Methods of Evaluation:**

**Participation** 25%

**Presentation and Written Assignment** 20% (Presentation: 10 minutes long, maximum; Written Assignment: 5-6 pages) Explore museum issue of student's choice (Due March 20)

**Exhibit Project** 40% (Group Project & Mark) (Exhibition Plan due February 13 [10%]; Exhibition Content and Labels due March 13 [15%]; Installation Manual due April 10 [10%]); Peer Evaluation due April 3 [5%] (Students to assign mark out of 5 to each project mate; prof. will average them to generate mark out of 5)

**Applied Museum Exercise** 15% (Prepare a plan for one exhibition physical interactive [subject TBD]) (Due April 3)]

Students must consult with the instructor if they anticipate difficulties in completing assignments on time. Extensions are possible if requested in a timely manner. Students must notify the instructor if they will be absent from class for any reason. Please familiarize yourself with Western's Policy on Accommodation for Illness ([Western University \(uwo.ca\)](http://Western University (uwo.ca))). Work submitted late, due to illness, that is worth less than 10% of the final grade will not require documentation.

### **Course Schedule and Readings:**

#### **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.

Fraser, John. "A Discomforting Definition of Museum," *Curator: The Museum Journal*. 62, 4(October 2019): 501-504.

Gordon, Alan. "Museums of History, Personal Histories of Museums," *Acadiensis*. 44, 1(Winter/Spring 2015): 155-163.

Redman, Samuel J. Chapter 5, "The Culture Wars of the 1980s and 1990s," Chapter 6, "Museum Crisis

in Recent History,” in *The Museum: A Short History of Crisis and Resilience*. pp. 107-162. New York: New York University Press, 2022.

Soares, Bruno. “Decolonising the Museum? Community Experiences in the Periphery of the ICOM Museum Definition,” *Curator: The Museum Journal*. 64, 3 (2021): 439-55.

Teather, Lynne. “Universities, Museums, Civic formation,” *Museum History Journal*. 2, 2(2009): 181-209. International Council of Museums (ICOM), “Key Concepts in Museology,” 2010.

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

### **WEEK 2:**

Baldwin, Joan H., Anne W. Ackerson. Chapter 11, “What makes a great museum workplace for women,” in *Women in the Museum: Lessons from the Workplace*, 162-72. New York: Routledge, 2017.

Fifield, Rebecca. “Hiring Collection Managers: Opportunities for Collection Managers and Their Institutions and Allies,” *Museum Management and Curatorship*. 34, 1(2019): 40-57.

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

Schloetzer, Martha M. Chapter 1, “An Internship is Not a Job,” Chapter 4, “Preparing for an Interview,” in *Applying for Jobs and Internships in Museums: A Practical Guide*, 3-21, 66-84. London: Routledge, 2021.

Wood, Elizabeth, Sarah A. Cole. “Growing an Activist Museum Professional,” in *Museum Activism*, edited by Robert R. Janes, Richard Sandell, 36-46. London: Routledge, 2019.

### **WEEK 3:**

Houtgraaf, Dirk, Massimo Negri. *Developing Exhibitions: There is a Method in this Madness*. Zwolle: European Museum Academy, 2020.

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 Participatory Exhibition Development in Museums,” *Museum Management and Curatorship*. 30, 2(2015): 117-137.

Nicks, John, Maria Piacente. “Preparing the Exhibition Brief,” Chapter 15 In *The Manual of Museum Exhibitions*, edited by Barry Lord and Maria Piacente, 294-306. Lanham, Maryland : Rowman & Littlefield, 2014.

Winter, Marcus. “Visitor Perspectives on Commenting in Museums,” *Museum Management and Curatorship*, 33, 5(2018): 484-505.

### **WEEK 4:**

Banzi, Annalisa. Chapter 5 “What is the Right Language and Type of Communication to Engage

- Different Kinds of Museum Audiences?” in *The Brain-Friendly Museum: Using Psychology and Neuroscience to Improve the Visitor Experience*. 58-67. New York: Routledge, 2023.
- Blunden, Jennifer. “The Sweet Spot? Writing for a Reading Age of 12,” *Curator: The Museum Journal*. 60, 3(July 2017): 291-309.
- Hutchinson, Rachel, Alison F. Eardley. “Inclusive Museum Audio Guides: ‘Guided Looking’ through Audio Description Enhances Memorability of Artworks for Sighted Audiences,” *Museum Management and Curatorship*. 36, 4(2021): 427-446.
- Kartchner, Heidi, Tammy Messick Cherry, Christina Talbert and Jennifer McIntosh. “Volunteer Educators in Museums: How Effective Training and Retention Leads to Exceptional Interactions with Visitors,” *Journal of Museum Education*. 46, 3(2021): 348-356.
- 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.

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

#### **WEEK 5:**

- Abram, Ruth J. Abram. “Founding a Museum to Promote Social Change,” *Journal of Museum Education*, 45:2(2020): 158-165
- Allison, David B. “Introduction,” in *Engaging Communities in Museums: Sharing Vision, Creation and Development*, 1-19. New York: Routledge, 2020.
- Kinsely, Rose Paquet. “Inclusion in Museums: A Matter of Social Justice,” *Museum Management and Curatorship*. 31, 5(2016): 474-490.
- 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.
- Simpson, Andrew John. “Beyond Visitor Statistics: Value Propositions and Metrics for University Museums and Collections,” *Museum Management and Curatorship*. 32, 1(2017): 20-39.
- Ünsal, Deniz. “Positioning Museums Politically for Social Justice,” *Museum Management and Curatorship*, 34, 6(2019): 595-607.

### **WEEK 6:**

- Gonsales, Flavia I. "Social Marketing for Museums: An Introduction to Social Marketing for the Arts and Culture Sector," *RAUSP Management Journal*. 56, 3(2021): 314-33.
- Kotler, Neil, Philip Kotler, Wendy Kotler. "Chapter 2, The Role of Museum Marketing;" "Chapter 5, Applying Market Segmentation, Targeting, Positioning and Branding;" "Chapter 8, Carrying Out Market Research," In *Museum Marketing and Strategy: Designing Missions, Building Audiences, Generating Revenue and Resource*, 2<sup>nd</sup> Edition, pp. 21-40; 114-150; 249-286. San Francisco: Jossey-Bass, 2008.
- McMillan, Rebecca and Frances Alter. "Social Media, Social Inclusion, and Museum Disability Access," *Museums and Social Issues*. 12, 2(2017): 115-25.

### **WEEK 7:**

- Davis, Bryan L. and Ariel Goldberg. "'At Variance with Accepted Practice': Antiracist Pedagogies within the Jewish History Museum," *Journal of Museum Education*, 44:4(2019): 399-408.
- Deng, Liya. "Equity of Access to Cultural Heritage: Museum Experience as a Facilitator of Learning and Socialization of Children with Autism," *Curator: The Museum Journal*, 60, 4(October 2017): 411-426.
- Downey, Kerry. "Reaching Out, Reaching In: Museum Educators and Radical Transformation," *Journal of Museum Education*, 45, 4(2020): 375-88.
- Knutson, Karen, Mandela Lyon, Kevin Crowley, and Lauren Giarratani. "Flexible Interventions to Increase Family Engagement at Natural History Museum Dioramas," *Curator: The Museum Journal*. 59, 4(October 2016): 339-352.
- Murphy, Michael P. A. and Daniel Rose. "Curator's Curiosities: Active Learning as Interpretive Pedagogy," *Journal of Museum Education*, 44, 1(2019): 81-88.
- Smiraglia, Christina. "Targeted Museum Programs for Older Adults: A Research and Program Review," *Curator: The Museum Journal*. 59, 1(January 2016): 39-54.

### **WEEK 8:**

- Jones, Trevor. "Tier Your Collections: A Practical Tool for Making Clear Decisions in Collections Management," In *Active Collections*, edited by Elizabeth Wood, Rainey Tisdale, and Trevor Jones, 103-109. New York: Routledge, 2017.
- McKeown, Timothy C. Chapter 1, "Indigenous Repatriation: The Rise of the Global Legal Movement," in *The Routledge Companion to Indigenous Repatriation: Return, Reconcile, Renew*, edited by Cressida Fforde, 23-43. New York: Routledge, 2020.
- Pickering, Nicola. "Managing Collections," In *The Museum Curator's Guide: Understanding, Managing, and Presenting Objects*, 41-80. London: Lund Humphries, 2020.
- Steketee, Gail. "Practical Strategies for Addressing Hoarding in Collections," In *Active Collections*, edited by Elizabeth Wood, Rainey Tisdale, and Trevor Jones, 120-126. New York: Routledge, 2017.

**WEEK 9:**

Student Presentations

**WEEK 10:**

Hausmann, Andrea and Anna Stegmann. "Closing the Museum Leadership Gap: Theoretical Framework and Empirical Investigation of Museum Leader Attributes," *International Journal of Arts Management*. 23, 2(2021): 4-17.

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

Miller, Steven. "Museum Governance," "Museum Directing," "Managing in Museums," "Fundraising," In *The Anatomy of a Museum: An Insider's Text*, pp.15-28, 29-44, 65-108, 117-130. Hoboken, New Jersey : Wiley Blackwell, 2018.

Proteau, Jasmine. "Reducing Risky Relationships: Criteria for Forming Positive Museum-Corporate Sponsorships," *Museum Management and Curatorship*. 33, 3(May 2018): 235-242.

**Week 11:**

Exhibition project workshop

**Week 12:**

APTN Investigates, "Decolonizing Museums," Parts 1 and 2, 2021, YouTube videos:

<https://www.youtube.com/watch?v=DT46J3GOgK0>

<https://www.youtube.com/watch?v=zGE0FjQDvEI>

Bliss, Ruth B. Chapter 11, "Toward a Dialogic Paradigm: New Models of Collaborative Curatorial Practice," in *Museum Pieces: Toward the Indigenization of Canadian Museums*. Montreal: McGill-Queen's University Press, 2011, pp. 185-204.

Boxer, Majel. Chapter 2, "Decolonization, Tribal Museums, and the Native American Graves Protection and Repatriation Act," in "Indigenizing the Museum: History, Decolonization, and Tribal Museums," Ph.D. Dissertation, University of California, Berkley, 2008, pp. 32-64.

<https://www.proquest.com/docview/304696579?pq-origsite=gscholar&fromopenview=true>

Onciul, Bryony. Chapter 5, "Indigenizing Museology and the Limits to Change," Chapter 7 "Decolonizing Representation," in *Museums, Heritage and Indigenous Voice: Decolonizing Engagement*. New York: Routledge, 2015.

**Additional Statements****Accessibility Options:**

Western is committed to achieving barrier-free accessibility for all its members, including graduate students. As part of this commitment, Western provides a variety of services devoted to promoting, advocating, and accommodating persons with disabilities in their respective graduate program. Graduate



students with disabilities (for example, chronic illnesses, mental health conditions, mobility impairments) are strongly encouraged to register with Accessible Education Western (AEW), a confidential service designed to support graduate and undergraduate students through their academic program. With the appropriate documentation, the student will work with both AEW and their graduate programs (normally their Graduate Chair and/or Course instructor) to ensure that appropriate academic accommodations to program requirements are arranged. These accommodations include individual counselling, alternative formatted literature, accessible campus transportation, learning strategy instruction, writing exams and assistive technology instruction. Request for Accommodations/Medical Issues

Students are entitled to their privacy and consequently they do not need to disclose personal information to their course professors. In the event that students feel the need to discuss personal information, they should see the graduate chair. Unlike undergraduate students, graduate students cannot be referred to Social Science Academic Counselling to have their medical or non-medical circumstances evaluated and to receive a recommendation for accommodation. Those facilities are for undergraduates only, and there is no process beyond the department to secure recommendations for accommodation. Our process is that faculty should deal with routine requests for extensions. However, a student's request for accommodation (on medical, non-medical, compassionate grounds) should go to the graduate chair, Prof. Francine McKenzie ([fmckenzi2@uwo.ca](mailto:fmckenzi2@uwo.ca)) who will consult and communicate with faculty. Additionally, faculty and students should communicate with the grad chair about any case in which work is not submitted before grades are due. In the event that the graduate chair is also the course professor, then a request for accommodation can be taken to the department chair.

### ***Statement on the Use of Generative Artificial Intelligence (AI)***

Because AI offers interesting opportunities in museums, students may use the tool for their exhibition-related assignments. They may not use it to write the written assignment.

### ***Statement on Gender-Based and Sexual Violence***

Western is committed to reducing incidents of gender-based and sexual violence (GBSV) and providing compassionate support to anyone who is going through or has gone through these traumatic events. If you are experiencing or have experienced GBSV (either recently or in the past), you will find information about support services for survivors, including emergency contacts at the following website:

[https://www.uwo.ca/health/student\\_support/survivor\\_support/get-help.html](https://www.uwo.ca/health/student_support/survivor_support/get-help.html)

To connect with a case manager or set up an appointment, please contact [support@uwo.ca](mailto:support@uwo.ca)

### ***Copyright***

Lectures and course materials, including power point presentations, outlines, and similar materials, are protected by copyright. You may take notes and make copies of course materials for your own educational use. You may not record lectures, reproduce (or allow others to reproduce), post or distribute lecture notes, wiki material, and other course materials publicly and/or for commercial purposes without my written consent.

### ***Plagiarism:***

Students must write their essays and assignments in their own words. Whenever students take an idea, or a passage from another author, they must acknowledge their debt both by using quotation marks where appropriate and by proper referencing such as footnotes or citations. Plagiarism is a major academic offense.

For more information on plagiarism and other scholastic offenses at the graduate level see: [https://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/scholastic\\_discipline\\_grad.pdf](https://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_grad.pdf)

All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between The University of Western Ontario and Turnitin.com (<http://www.turnitin.com>).

The following rules pertain to the acknowledgements necessary in academic papers.

A. In using another writer's words, you must both place the words in quotation marks and acknowledge that the words are those of another writer.

You are plagiarizing if you use a sequence of words, a sentence or a paragraph taken from other writers without acknowledging them to be theirs. Acknowledgement is indicated either by (1) mentioning the author and work from which the words are borrowed in the text of your paper; or by (2) placing a footnote number at the end of the quotation in your text, and including a correspondingly numbered footnote at the bottom of the page (or in a separate reference section at the end of your essay). This footnote should indicate author, title of the work, place and date of Publication and page number. Method (2) given above is usually preferable for academic essays because it provides the reader with more information about your sources and leaves your text uncluttered with parenthetical and tangential references. In either case words taken from another author must be enclosed in quotation marks or set off from your text by single spacing and indentation in such a way that they cannot be mistaken for your own words. Note that you cannot avoid indicating quotation simply by changing a word or phrase in a sentence or paragraph which is not your own.

B. In adopting other writer's ideas, you must acknowledge that they are theirs.

You are plagiarizing if you adopt, summarize, or paraphrase other writers' trains of argument, ideas or sequences of ideas without acknowledging their authorship according to the method of acknowledgement given in 'A' above. Since the words are your own, they need not be enclosed in quotation marks. Be certain, however, that the words you use are entirely your own; where you must use words or phrases from your source; these should be enclosed in quotation marks, as in 'A' above.

Clearly, it is possible for you to formulate arguments or ideas independently of another writer who has expounded the same ideas, and whom you have not read. Where you got your ideas is the important consideration here. Do not be afraid to present an argument or idea without

acknowledgement to another writer, if you have arrived at it entirely independently. Acknowledge it if you have derived it from a source outside your own thinking on the subject.

In short, use of acknowledgements and, when necessary, quotation marks are necessary to distinguish clearly between what is yours and what is not. Since the rules have been explained to you, if you fail to make this distinction, your instructor very likely will be forced to regard your omission as intentional literary theft. Plagiarism is a serious offence which may result in a student's receiving an 'F' in a course or, in extreme cases, in their suspension from the University.

If a history graduate course professor suspects course work of possible plagiarism, or if a graduate supervisor suspects a cognate or thesis of possible plagiarism, the faculty member will meet with the student. If the issue is not resolved, the student then meets with the graduate chair to discuss this situation, and so that the student can present or respond to evidence. Afterwards the graduate chair will decide about whether misconduct has occurred and any penalties; this will be communicated in writing to the student within 3 weeks. The student may appeal this decision to the Vice-Provost (Graduate) within 3 weeks of the issuance of the chair's decision. If the student does not appeal, the Vice-Provost will review the case. The Vice-Provost may confirm, affirm, vary, or overturn the graduate chair's decision or penalty.

Information on the appeals procedures for graduate students can be found here:

[http://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/appealsgrad.pdf](http://www.uwo.ca/univsec/pdf/academic_policies/appeals/appealsgrad.pdf)

### **Support Services**

Students who are in emotional/mental distress should refer to Mental Health Support at <https://www.uwo.ca/health/psych/index.html> for a complete list of options about how to obtain help.

- 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](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: [Academic Support & Engagement - Western University \(uwo.ca\)](#)

If you have any further questions or concerns, please contact, Heidi Van Galen, Department Manager, Department of History, 519-661-2111 x84963 or e-mail [vangalen@uwo.ca](mailto:vangalen@uwo.ca).

