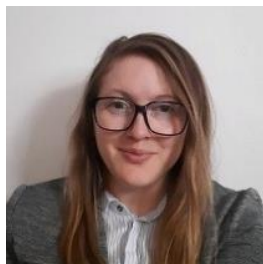


**School of Information Management
INFO 6850 Museums & Community
Fall 2022****Please note: syllabus/schedule subject to change**

Course Type (e.g. F2F, online, blended): F2F
Instructor name/title: Sandi Stewart (she/her)
Office: MS Teams
Contact info (Telephone/E-mail): sandi.stewart@dal.ca
(24-48 hour response time)
Office hours: by appointment (via MS Teams)
Course website: Brightspace

**Recognition of Mi'kmaq Territory**

Dalhousie University is in Mi'kma'ki, the unceded territory of the Mi'kmaw Nation. As a white settler on Mi'kma'ki, I am obligated to uphold the Treaties of Peace and Friendship and to answer the Calls to Action set forth by the Truth and Reconciliation Commission. I have a responsibility to treat both the land and its Indigenous people with respect and dignity and to move my community toward Reconciliation. As an instructor and heritage professional, I commit to furthering Reconciliation through Call to Action #92, which asks the corporate sector to commit to training in intercultural competency, conflict resolution, human rights, and anti-racism. In this way, I hope to further the building of respectful relationships between Peoples.

COURSE DESCRIPTION

This course acts as an introduction to the museum profession and the role of museums in society, emphasizing the importance of community partnerships, sharing of knowledge, and the development of educational programming and related initiatives that serve the public. This course offers students the unique opportunity to engage with and learn from museums through assignments and class discussion.

COURSE PRE-REQUISITES

None

LEARNING OUTCOMES

By the end of the course, the student should be able to

1. Demonstrate a good understanding of museum database systems
2. Respond to important topics, such as: museum roles, environmental sustainability, community engagement, and collaborative work in the sector.
3. Demonstrate a good understanding of community partnerships and crowd-sourced initiatives
4. Show proficiency in analyzing the structure and presentation of data and ideas

TECHNOLOGY REQUIREMENTS

None

DESCRIPTION OF CLASS FORMAT

In short, you will learn by doing, by listening, by experimenting, by participating, and by thinking critically about key readings and resources. Weekly classes will take place in-person. Please come to class prepared to discuss course content and/or readings.

On the Brightspace site, you will also find...

- important announcements, discussions, assignments/assignment marks, and links to online resources

Special Note: Assignments will be turned in via Brightspace. You are responsible for reading and acting on announcements made via Brightspace (so check it frequently!).

LEARNING MANAGEMENT SYSTEM SITE INFORMATION

The course page is accessible through Brightspace.

INSTRUCTIONAL METHODS

Readings and discussion of readings, lectures, individual work, and experiential learning and reflections through key partnerships, projects, and student presentations

LEARNING MATERIALS

Required:

Murawski, M. (2021). *Museums as agents of change: a guide to becoming a changemaker*. Rowman & Littlefield.

Recommended:

Brophy, & Wylie, E. (2013). *The green museum a primer on environmental practice* (2nd ed.). AltaMira Press.

*These two textbooks are on reserve at the [Killam Library](#) and are available for 2-hour checkout.

You are also encouraged to explore the reading list (see below) and additional resources listed in Brightspace.

METHODS OF EVALUATION

Detailed instructions regarding each assignment will be provided. Assessment of all assignments is directly related to attention to the instructions, clarity of expression and presentation, and evidence of significant analysis and reflection. All assignments will be completed individually. Group work will take place in the classroom, which is reflected in the participation grade.

See also the [SIM Grading Policy](#).

COMPONENT	DETAILS	DUE DATE	VALUE/WEIGHT
Annotated Bibliography	This assignment will help you prepare for the research report. Complete an annotated bibliography containing 5 academic (peer-reviewed) sources to support your claim. Follow APA format for the list of references and in-text citations. See instructions for more details.	Oct 07	10%
Research report	Develop a detailed research report in response to change in the museum sector. Think critically about research completed on the subject and incorporate supporting evidence in your response. Include supporting evidence from at least one of the course textbooks and a minimum of 5 additional academic sources to support your claim. The essay should be between 2,000-2,500 words double-spaced.	Oct 28	20%

Guest speaker reflection	Using the Discussion Tool on Brightspace, write a response (200-300 words double-spaced) or post a video response (3-5 minutes). What did you learn? What points resonated with you? Do you feel inspired to pursue similar endeavors? Etc. See instructions for more details.	Nov 18	5%
Participation	In-class activities & engagement. Please come to class prepared to engage with your peers and to discuss weekly readings and topics. (15%) Once a term, students will facilitate a discussion during class time of <u>one reading of their choice</u> from the weekly reading list. A brief introduction of the main takeaways (up to 3) and guiding questions (2-3) will be shared. (10%)	TBD	25%

PARTICIPATION EVALUATION RUBRIC

CRITERIA	WEIGHTING	INDICATORS
Preparation	40%	The student demonstrates consistent preparation for class; readings are always completed and the student is able to relate readings to each other and to other course material (discussions, presentations, guest speakers, etc.)
Quality of contributions	40%	The student's comments are relevant and reflect understanding of readings and other course material. The student respects the opinions of others and the contributions move the discussion forward.
Frequency of participation	10%	The student is actively engaged in the class, including individual and group activities and/or discussions at all times.
Attendance/Punctuality	10%	The student is always punctual and no unexcused absences.

INTEGRATION OF [MI Competencies](#)

The relationship of this course to the MI competencies

Your learning experiences in this course will cover the entire spectrum of the [MI competencies](#). Through our readings, discussions, exercises, and assignments, we will examine the development of information managers' **leadership** competencies in the following areas:

- explore participatory **learning** in museums through **collaborative, user-centred design** and creation in exhibitions, collections management, and educational programming, based on an awareness of trends and movements in the profession and scholarly literature, as well as their own efforts to evaluate change in the museum sector.

- Importance of **adaptation, communication, and collaboration** during museum partnerships and execution of evidence-based practices during tasks. Effective **management** and **leadership** required to successfully evaluate project goals and outcomes.
- **collaboration** with local communities, and an active commitment to **equity, diversity, inclusion, accessibility, and decolonization** are necessary to ensure that museums are inclusive spaces that reflect the needs and identities of the communities they serve.
- Museum offerings are often digital, so MI professionals must **adapt** and demonstrate an excellent understanding of **user-centered design**, as well as strong **digital and technological literacy** and **management** competencies to ensure effective and efficient museum operations in-person and online.

Learning outcomes

Upon completion of the course, students are expected to have gained basic knowledge or proficiency in the following areas:

The role of museums in community (i.e., definitions, mandates , etc.)
The ethical and values-based principles of museology.
The role of co-creation, participatory learning , and storytelling in museum education.
The role of partnerships and sustainability in the museum sector.
The role of design, accessibility , and usability in museum spaces.
The evaluation of existing digital initiatives in an ever-changing information environment.
The creation and evaluation of exhibitions and educational programming in a collaborative and inclusive work environment.
Methods by which to implement Equity, Diversity, and Inclusion in museum practices and standards.
Methods by which to decolonize museum practices and standards.

CLASS POLICIES

Attendance

Class attendance is required in all MI courses and is included in the participation mark. Attendance records will be kept by the instructor.

Citation Style

SIM courses use APA as the default standard citation style. Unless the instructor provides alternative written instructions, please use the APA citation style in your assignments to briefly identify (cite) other people's ideas and information and to indicate the sources of these citations in the References list at

the end of the assignment. For more information on APA style, consult Dalhousie Library website at <https://libraries.dal.ca/help/style-guides.html> or the APA's Frequently Asked Questions about APA

Late penalties for assignments

A penalty for late assignments will be assessed, unless prior permission has been given by the instructor to submit an assignment late, which normally will be for extended illness, medical, or family emergencies only (see below). Late submissions will be assessed a penalty of five percent per day, including weekends. Assignments will not normally be accepted seven days or more after the due date; in such cases the student will receive a grade of zero.

Missed or Late Academic Requirements due to Student Absence:

Dalhousie University recognizes that students may experience short-term physical or mental health conditions, or other extenuating circumstances that may affect their ability to attend required classes, tests, exams or submit other coursework.

Dalhousie students are asked to take responsibility for their own short-term absences (3 days or less) by contacting their instructor by phone or email prior to the academic requirement deadline or scheduled time **AND** by submitting a completed [Student Declaration of Absence form](#) to their instructor in case of missed or late academic requirements. Only 2 separate Student Declaration of Absence forms may be submitted per course during a term.

SIM GRADING POLICY

A+	90-100	Demonstrates original work of distinction.
A	85-89	Demonstrates high-level command of the subject matter and an ability for critical analysis.
A-	80-84	Demonstrates above-average command of the subject matter.
B+	77-79	Demonstrates average command of the subject matter.
B	73-76	Demonstrates acceptable command of the subject matter.
B-	70-72	Demonstrates minimally acceptable command of the subject matter.
F	<70	Unacceptable for credit towards a Master's degree.

ACCOMMODATION POLICY FOR STUDENTS

The Student Accessibility Centre is Dalhousie's centre of expertise for student accessibility and accommodation. The advising team works with students on the Halifax campus who request accommodation as a result of: a disability, religious obligation, or any barrier related to any other characteristic protected under Human Rights legislation (NS, NB, PEI, NFLD).

If there are aspects of the design, instruction, and/or experiences within this course that result in barriers to your inclusion please contact the Student Accessibility Centre. Please visit www.dal.ca/access for more information and to obtain the Request for Accommodation form.

A note taker may be required as part of a student's accommodation. Visit https://www.dal.ca/campus_life/academic-support/accessibility/accommodations-/classroom-accommodation.html for more details.

Please note that your classroom may contain accessible furniture and equipment. It is important that these items remain in the classroom, undisturbed, so that students who require their use will be able to fully participate.

ACADEMIC INTEGRITY

At Dalhousie University, we are guided in all of our work by the values of academic integrity: honesty, trust, fairness, responsibility and respect. As a student, you are required to demonstrate these values in all of the work you do. The University provides [policies and procedures](#) that every member of the university community is required to follow to ensure academic integrity.

The commitment of the Faculty of Management is to graduate future leaders of business, government and civil society who manage with integrity and get things done. This is non-negotiable in our community and it starts with your first class at Dalhousie University. So when you submit any work for evaluation in this course or any other, please ensure that you are familiar with your obligations under the Faculty of Management's Academic Integrity Policies and that you understand where to go for help and advice in living up to our standards. You should be familiar with the [Faculty of Management Professor and Student Contract on Academic Integrity](#), and it is your responsibility to ask questions if there is anything you do not understand.

Dalhousie offers many ways to learn about academic writing and presentations so that all members of the University community may acknowledge the intellectual property of others. Knowing how to find, evaluate, select, synthesize and cite information for use in assignments is called being "information literate." Information literacy is taught by Dalhousie University Librarians in classes and through Dalhousie Libraries' online [Citing & Writing](#) tutorials.

Do not plagiarize any materials for this course. For further guidance on what constitutes plagiarism, how to avoid it, and proper methods for attributing sources, please consult the University Secretariat's [Academic Integrity](#) page.

Please note that Dalhousie subscribes to plagiarism detection software that checks for originality in submitted papers. Any paper submitted by a student at Dalhousie University may be checked for originality to confirm that the student has not plagiarized from other sources. Plagiarism is considered a very serious academic offence that may lead to loss of credit, suspension or expulsion from the University, or even the revocation of a degree. It is essential that there be correct attribution of authorities from which facts and opinions have been derived. At Dalhousie, there are University Regulations which deal with plagiarism and, prior to submitting any paper in a course; students should read the [Policy on Academic Dishonesty](#) contained in the Calendar.

Furthermore, the University's Senate has affirmed the right of any instructor to require that student assignments be submitted in both written and computer readable format, e.g.: a text file or as an email attachment, and to submit any paper to a check such as that performed by the plagiarism detection software. As a student in this class, you are to keep an electronic copy of any paper you submit, and the course instructor may require you to submit that electronic copy on demand. Use of third-party originality checking software does not preclude instructor use of alternate means to identify lapses in originality and attribution. The result of such assessment may be used as evidence in any disciplinary action taken by the Senate.

Finally:

If you suspect cheating by colleagues or lapses in standards by a professor, you may use the confidential email: ManagementIntegrity@dal.ca which is read only by the Assistant Academic Integrity Officer.

Faculty of Management clarification on plagiarism versus collaboration:

There are many forms of plagiarism, for instance, copying on exams and assignments. There is a clear line between group work on assignments when explicitly authorised by the professor and copying solutions from others. It is permissible to work on assignments with your friends but only when the professor gives you permission in the specific context of the assignment. University rules clearly stipulate that all assignments should be undertaken individually unless specifically authorised.

Specific examples of plagiarism include, but are not limited to, the following:

- Copying a computer file from another student, and using it as a template for your own solution
- Copying text written by another student
- Submitting the work of someone else, including that of a tutor as your own

An example of acceptable collaboration includes the following:

- When authorised by the professor, discussing the issues and underlying factors of a case with fellow students, and then each of the students writing up their submissions individually, from start to finish.

UNIVERSITY STATEMENTS

This course is governed by the academic rules and regulations set forth in the [University Calendar](#) and the Senate.

ACCESSIBILITY

The Student Accessibility Centre is Dalhousie's centre of expertise for matters related to student accessibility and accommodation. We work collaboratively with Dalhousie and King's students, faculty, and staff to create an inclusive educational environment for students. The Centre is responsible for administering the university-wide [Student Accommodation Policy](#) working across all programs and faculties.

STUDENT CODE OF CONDUCT

Everyone at Dalhousie is expected to treat others with dignity and respect. The Code of Student Conduct allows Dalhousie to take disciplinary action if students don't follow this community expectation. When appropriate, violations of the code can be resolved in a reasonable and informal manner—perhaps through a restorative justice process. If an informal resolution can't be reached, or would be inappropriate, procedures exist for formal dispute resolution.

DIVERSITY AND INCLUSION

Every person at Dalhousie has a right to be respected and safe. We believe inclusiveness is fundamental to education. We stand for equality. Dalhousie is strengthened in our diversity. We are a respectful and inclusive community. We are committed to being a place where everyone feels welcome and supported, which is why our Strategic Direction prioritizes fostering a culture of diversity and inclusiveness (Strategic Priority 5.2).

INTERNATIONALIZATION

At Dalhousie, "thinking and acting globally" enhances the quality and impact of education, supporting learning that is "interdisciplinary, cross-cultural, global in reach, and orientated toward solving problems that extend across national borders."

RECOGNITION OF MI'KMAQ TERRITORY

Dalhousie University is located in Mi'kma'ki, the ancestral and unceded territory of the Mi'kmaq. We are all Treaty people. For more information about the purpose of territorial acknowledgements, or information about alternative territorial acknowledgements if your class is offered outside of Nova Scotia, please visit <https://native-land.ca/>.

The Elders in Residence program provides students with access to First Nations elders for guidance, counsel and support. Visit the office in the McCain Building (room 3037) or contact the programs at elders@dal.ca or 902-494-6803 (leave a message).

FAIR DEALING POLICY

The Dalhousie University Fair Dealing Policy provides guidance for the limited use of copyright protected material without the risk of infringement and without having to seek the permission of copyright owners. It is intended to provide a balance between the rights of creators and the rights of users at Dalhousie.

COURSE SCHEDULE

Date of Class	Topics & Assignments	Required Readings
Week 1 – Sept 6	Definitions, Roles, and Responsibilities	<p>Note: reading list subject to change</p> <p>Carr, C. (2021). Board age diversity and the future of museum leadership. <i>Curator (New York, N.Y.)</i>, 64(2), 237–252. https://doi.org/10.1111/cura.12416</p> <p>McTavish, L., Ashley, S., Igloliorte, H., Robertson, K., Terry, A., & McTavish, L. (2017). Critical museum theory/museum studies in Canada: A conversation. <i>Acadiensis (Fredericton)</i>, 46(2), 223–241. https://doi.org/10.1353/aca.2017.0029</p> <p>Robinson, H. (2021). Debating the “museum”: A quantitative content analysis of international proposals for a new ICOM museum definition. <i>International Journal of Heritage Studies: IJHS</i>, 27(11), 1163–1178. https://doi.org/10.1080/13527258.2021.1960886</p> <p>Tołysz, A. (2020). Museum in the process. Selected tendencies in 20th-century museology. <i>Muzealnictwo</i>, 61, 96–105. https://doi.org/10.5604/01.3001.0014.2477</p> <p>Vamanu, I. (2020). Indigenous museum curatorship in the United States and Canada: Roles and responsibilities. <i>Libri (København)</i>, 70(1), 65–79. https://doi.org/10.1515/libri-2018-0155</p>
Week 2 – Sept 13	Ethics & Collections Management	<p>NSM Partnership – Guest speaker: Museum of Natural History – Mastodon exhibit (details: TBA)</p> <p>Bakker, F. T., Antonelli, A., Clarke, J. A., Cook, J. A., Edwards, S. V., Ericson, P. G. P., Faurby, S., Ferrand, N., Gelang, M., Gillespie, R. G., Irestedt, M., Lundin, K., Larsson, E., Matos-Maraví, P., Müller, J., von Proschwitz, T., Roderick, G. K., Schliep, A., Wahlberg, N., Wiedenhoft, J., & Källersjö, M. (2020). The global museum: Natural history collections and the future of evolutionary science and public education. <i>PeerJ</i>, 8, e8225–e8225. https://doi.org/10.7717/peerj.8225</p> <p>Carfagno, J. & Rozan, A. (2016). Adopting empathy: Why empathy should be a required core value for all museums – period. In <i>Fostering Empathy through Museums</i>, edited by Elif M. Gokcigdem. Lanham, MD: Rowman & Littlefield.</p> <p>Harris, B. (2018). Indigenous representation in the 'moral museum': Perspectives from classical ethical theory. <i>Museum Management and Curatorship</i>, 33(2), 195-211.</p>

		Kidd, J. (2017). Debating contemporary museum ethics: Reporting Sekhemka. <i>International Journal of Heritage Studies</i> , 23(6), 493-505.
Week 3 – Sept 20	Exhibitions	<p>NSM Partnership – Visit to Museum of Natural History – Tour of collections storage (details: TBA)</p> <p>Anderson, S. B. (2019). Museums, Decolonization and Indigenous artists as First Cultural Responders at the new Canadian Museum for Human Rights. <i>Museum & Society</i>, 17(2), 173–192. https://doi.org/10.29311/mas.v17i2.2806</p> <p>Attisano, E., Nancekivell, S. E., & Denison, S. (2021). Components and mechanisms: How children talk about machines in museum exhibits. <i>Frontiers in Psychology</i>, 12, 636601–636601. https://doi.org/10.3389/fpsyg.2021.636601</p> <p>Fransé, R. K., van Schijndel, T. J. P., Plankman, T. I., & Raijmakers, M. E. J. (2021). Families’ experiments and conversations at an open-ended exhibit in a science museum: Individual characteristics and the influence of minimal guidance strategies. <i>Science Education (Salem, Mass.)</i>, 105(4), 707–742. https://doi.org/10.1002/sce.21620</p> <p>Navas Iannini, A. M. & Pedretti, E. (2022). Museum staff perspectives about a sustainability exhibition: What do they tell us about scientific literacy? <i>International Journal of Science Education. Part B. Communication and Public Engagement</i>, 12(1), 1–21. https://doi.org/10.1080/21548455.2021.2015638</p> <p>Popoli, Z. & Derda, I. (2021). Developing experiences: Creative process behind the design and production of immersive exhibitions. <i>Museum Management and Curatorship (1990)</i>, 36(4), 384–402. https://doi.org/10.1080/09647775.2021.1909491</p> <p>Song, L., Golinkoff, R. M., Stuehling, A., Resnick, I., Mahajan, N., Hirsh-Pasek, K., & Thompson, N. (2017). Parents’ and experts’ awareness of learning opportunities in children’s museum exhibits. <i>Journal of Applied Developmental Psychology</i>, 49, 39–45. https://doi.org/10.1016/j.appdev.2017.01.006</p>
Week 4 – Sept 27	Reconciliation	<p>Matthews, M. A., Roulette, R., & Wilson, J. B. (2021). Meshkwajisewin: Paradigm Shift. <i>Religions (Basel, Switzerland)</i>, 12(10), 894–. https://doi.org/10.3390/rel12100894</p> <p>Ng, W., Ayayqwayaksheeth, J., & Chu, S. (2022). From roots to seeds: Authentic Indigenous museum education. <i>Journal of Museum Education</i>, 47(1), 18–31. https://doi.org/10.1080/10598650.2021.1986667</p> <p>Zawadski, K. U. (2018). Lines of discovery on Inuit needle cases, Kakpiit, in museum collections. <i>Museum Anthropology</i>, 41(1), 61–75. https://doi.org/10.1111/muan.12169</p>
Sept 30		National Day for Truth and Reconciliation , University closed
Week 5 – Oct 4	Sustainability	<p>Engelman, E. (2020). Resilience in the midst of rising waters: Maritime museums face the future. <i>Parks Stewardship Forum</i>, 36(3), 413–428. https://doi.org/10.5070/P536349846</p> <p>Hansson, P., & Öhman, J. (2022). Museum education and sustainable development: A public pedagogy. <i>European Educational Research Journal EERJ</i>, 21(3), 469–483. https://doi.org/10.1177/147490412111056443</p>

		<p>Sutter, G., Sperlich, T., Worts, D., Rivard, R., & Teather, L. (2016). Fostering cultures of sustainability through community-engaged museums: The history and re-emergence of ecomuseums in Canada and the USA. <i>Sustainability</i>, 8(12), 1310–1310. https://doi.org/10.3390/su8121310</p> <p>Wang, Y.-C., & Chiou, S.-C. (2018). An analysis of the sustainable development of environmental education provided by museums. <i>Sustainability</i>, 10(11) http://dx.doi.org.ezproxy.library.dal.ca/10.3390/su10114054</p> <p>Zbucnea, A. & Bira, M. (2020). Does stakeholder management contribute to a museum’s sustainable development? <i>Management Dynamics in the Knowledge Economy</i>, 8(1), 95–107. https://doi.org/10.2478/mdke-2020-0007</p>
Oct 10		Thanksgiving Day , University closed
Week 6 – Oct 11	Digital Initiatives	<p>Bieszk-Stolorz, B. Dmytrów, K., Eglinskiene, J., Marx, S., Miluniec, A., Muszyńska, K., Niedozytko, G., Podlesińska, W., Rostoványi, A. v, Swacha, J., Vilsholm, R. L., & Vurzer, S. (2021). Impact of the availability of gamified e-guides on museum visit intention. <i>Procedia Computer Science</i>, 192, 4358–4366. https://doi.org/10.1016/j.procs.2021.09.212</p> <p>Darzentas, D., Cameron, H., Wagner, H., Craigon, P., Bodiaj, E., Spence, J., Tennent, P., & Benford, S. (2022). Data-inspired co-design for museum and gallery visitor experiences. <i>Artificial Intelligence for Engineering Design, Analysis and Manufacturing</i>, 36. https://doi.org/10.1017/S0890060421000317</p> <p>Fortin, C., Hennessy, K., & Bizzocchi, J. (2020). Navigating the cyber museum: Reconstructing Indigenous living history in a journey into time immemorial. <i>Leonardo (Oxford)</i>, 53(1), 38–44. https://doi.org/10.1162/leon_a_01545</p> <p>Hanussek, B. (2020). Enhanced exhibitions? Discussing museum apps after a decade of development. <i>Advances in Archaeological Practice</i>, 8(2), 206–212. https://doi.org/10.1017/aap.2020.10</p> <p>Katz, H. & Winegardner, Z. (2020). Create, connect, contemplate: Engaging digital technology for the future art museum and curriculum. <i>Art Education (Reston)</i>, 73(3), 29–37. https://doi.org/10.1080/00043125.2020.1717819</p>
Week 7 – Oct 18	Co-creation	<p>Burke, G., Alfrey, L., Hall, C., & O’Connor, J. (2021). Drawing with art-well-being: Intergenerational co-creation with seniors, children and the living museum. <i>The International Journal of Art & Design Education</i>, 40(3), 630–654. https://doi.org/10.1111/jade.12372</p> <p>Bunning, K., Kavanagh, J., McSweeney, K., & Sandell, R. (2022). Embedding plurality: Exploring participatory practice in the development of a new permanent gallery. <i>Science Museum Group Journal</i>, 3(3). https://doi.org/10.15180/150305</p> <p>Hajibayova, L. & Latham, K. F. (2017). Exploring museum crowdsourcing projects through Bourdieu’s Lens. <i>Knowledge Organization</i>, 44(7), 506–514. https://doi.org/10.5771/0943-7444-2017-7-506</p>

		<p>Marini, C. & Agostino, D. (2021). Humanized museums? How digital technologies become relational tools. <i>Museum Management and Curatorship (1990)</i>, 1–18. https://doi.org/10.1080/09647775.2021.1969677</p> <p>Thyne, M. & Hede, A.-M. (2016). Approaches to managing co-production for the co-creation of value in a museum setting: When authenticity matters. <i>Journal of Marketing Management</i>, 32(15-16), 1478–1493. https://doi.org/10.1080/0267257X.2016.1198824</p>
Week 8 – Oct 25	Partnerships	<p>Crabbe, K., Husok, O., & Kraehe, A. M. (2022). Youth creative agency toward art museum futurity: Re-imagining inclusive practices through youth participatory action Research. <i>Journal of Museum Education</i>, 47(1), 59–70. https://doi.org/10.1080/10598650.2021.1969857</p> <p>Marcum, D. (2014). Archives, libraries, museums: Coming back together? <i>Information & Culture: A Journal of History</i>, 49(1), 74-89.</p> <p>Robinson, H. (2012). Remembering things differently: Museums, libraries and archives as memory institutions and the implications for convergence. <i>Museum Management and Curatorship</i>, 27(4), 413-429.</p>
Week 9 – Nov 1	Accessibility	<p>Bradford, L., Diaz, A., & Schilling, R. (2021). Expanding museum communities: International perspectives on access in exhibition design and public programs. <i>Journal of Museum Education</i>, 46(1), 38–47. https://doi.org/10.1080/10598650.2020.1842624</p> <p>Clary, K. S., & Dillian, C. (2021). Printing the past: Building accessibility and engagement through 3-D technologies. <i>The Public Historian</i>, 43(2), 41–62. https://doi.org/10.1525/tph.2021.43.2.41</p> <p>Edelstein, R. (2022). New foundations: Principles for disability-inclusive museum practice. <i>Journal of Museum Education</i>, 47(2), 192–205. https://doi.org/10.1080/10598650.2022.2073093</p> <p>Schwartzman, R. & Knowles, C. (2022). Expanding accessibility: Sensory sensitive programming for museums. <i>Curator (New York, N.Y.)</i>, 65(1), 95–116. https://doi.org/10.1111/cura.12452</p> <p>Ware, S. M., Zankowicz, K., & Sims, S. (2022). The call for disability justice in museum education: Re-Framing accessibility as anti-ableism. <i>Journal of Museum Education</i>, 47(2), 130–137. https://doi.org/10.1080/10598650.2022.2077079</p>
Nov 7-11		Fall Study Break
Nov 11		Remembrance Day , University closed
Week 10 – Nov 15	Stories	<p>Adamek, A., & Gann, E. (2018). Whose artifacts? Whose stories? Public history and representation of women at the Canada Science and Technology Museum. <i>Historia Critica</i>, 68(68), 47–66. https://doi.org/10.7440/histcrit68.2018.03</p> <p>Dal Falco, F., & Vassos, S. (2017). Museum experience design: A modern storytelling methodology. <i>The Design Journal</i>, 20 (Sup1), S3975-S3983.</p> <p>Huhn, A. & Anderson, A. (2021). Promoting social justice through storytelling in museums. <i>Museum and Society</i>, 19(3), 351–368. https://doi.org/10.29311/mas.v19i3.3775</p>

		<p>Linden, C. (2020). Stories that center Queer California, and what still gets left out. <i>Journal of Museum Education</i>, 45(4), 389–402. https://doi.org/10.1080/10598650.2020.1827828</p> <p>Nielsen, J. (2017). Museum communication and storytelling: Articulating understandings within the museum structure. <i>Museum Management and Curatorship</i>, 32(5), 440-455.</p>
Week 11 – Nov 22	Education	<p>NSM Partnership – Visit to Museum of Natural History (Nov. 22nd)</p> <p>Demirović Bajrami, D., Vuksanović, N., Petrović, M. D., & Tretiakova, T. N. (2022). Competencies of a museum guide as predictors of visitors’ learning outcomes: A case from Canada. <i>Journal of Museum Education</i>, 47(2), 251–262. https://doi.org/10.1080/10598650.2022.2062542</p> <p>Ferguson, M., Walby, K., & Piché, J. (2016). Tour guide styles and penal history museums in Canada: Tour guide styles and penal history museums. <i>The International Journal of Tourism Research</i>, 18(5), 477–485. https://doi.org/10.1002/jtr.2065</p> <p>Hindley, A. F. & Olsen Edwards, J. (2017). Early childhood racial identity - The potential powerful role for museum programming. <i>Journal of Museum Education</i>, 42(1), 13–21. https://doi.org/10.1080/10598650.2016.1265851</p> <p>McCreary, T. & Murnaghan, A. M. F. (2019). The educational work of a National Museum: creating knowledgeable young citizens in Ottawa, Canada. <i>Children’s Geographies</i>, 17(6), 635–648. https://doi.org/10.1080/14733285.2019.1582751</p> <p>Taber, N., & Grover, A. (2021). Leveraging, militarising, and stereotyping civilians for the war effort: pedagogies of gender in war museums in Canada, England, and Europe. <i>International Journal of Lifelong Education</i>, 40(3), 268–280. https://doi.org/10.1080/02601370.2021.1946864</p>
Week 12 – Nov 29	Challenges & Planning for Future	<p>Choi, B., & Kim, J. (2021). Changes and challenges in museum management after the COVID-19 pandemic. <i>Journal of Open Innovation</i>, 7(2), 148–. https://doi.org/10.3390/joitmc7020148</p> <p>Hughes, M. K. (2022). Unmasking the pandemic: From personal protection to personal expression: Royal Ontario Museum, Toronto, Canada. Exhibition review date: December 2021. <i>Fashion Theory</i>, 26(5), 693–699. https://doi.org/10.1080/1362704X.2022.2070987</p> <p>Magliacani, M., & Sorrentino, D. (2021). Reinterpreting museums’ intended experience during the COVID-19 pandemic: Insights from Italian University Museums. <i>Museum Management and Curatorship (1990)</i>, 1–15. https://doi.org/10.1080/09647775.2021.1954984</p> <p>Morgan, J., & Macdonald, S. (2020). De-growing museum collections for new heritage futures. <i>International Journal of Heritage Studies : IJHS</i>, 26(1), 56–70. https://doi.org/10.1080/13527258.2018.1530289</p> <p>Valeonti, F., Bikakis, A., Terras, M., Speed, C., Hudson-Smith, A., & Chalkias, K. (2021). Crypto collectibles, museum funding and OpenGLAM: Challenges, opportunities and the potential of non-fungible tokens (NFTs). <i>Applied Sciences</i>, 11(21), 9931–. https://doi.org/10.3390/app11219931</p>

		Walton, S. Livermore, L., Dillen, M., De Smedt, S., Groom, Q., Koivunen, A., & Phillips, S. (2020). A cost analysis of transcription systems. <i>Research Ideas and Outcomes</i> , 6, 145–30. https://doi.org/10.3897/rio.6.e56211
Dec 7		Classes end, fall term Wednesday, December 7 - Monday classes will be held