MSL 2332W Public Programs and Education
Winter Term 2017

Instructor:
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Office hours: Thursdays after class, 4:00 pm to 5:30 pm, Room 619, Bissell

Class: Thursdays 1 pm to 4 pm, Room BL 538, or in the field at locations designated in the syllabus

Course Description:
This course explores the theoretical roots, ideological positions and selected research literature of museum-based public programming and education strategies as understood and practiced currently in museums, historic sites and other venues established for the public's understanding and involvement in tangible and intangible heritage in a pluralistic world society. The course offers a balance of theoretical learning and discussion along with field trips that introduce the student to methods and real-life challenges that confront professionals in museum-related fields. Students will be required to create a journal of observations throughout the term culminating in a programme plan for a virtual experience, incorporating thematic development, examples of content and interactivity, and educational goals for individual learning and community outreach.

Regarding Objectives and Outcomes:
-      The intention of the course is to provide a forum for an investigation into theories of public education and its application to the programming of the museum as an institution dedicated to public understanding and learning.
-      As much as is possible, venues discussed in class, and at times on field trips, will vary to include museums, galleries, historic sites and other sites of informal learning.
-      Students will have the opportunity to speak with professionals in their work settings in order to gain a better understanding of their challenges and motivations.
-      Outcomes per se in this course will be determined as we progress through the term. In that the class will be centred on the development of each student's personal journal – a journey of learning through observation – dialogue in and outside the classroom will determine the trajectory of an individual student and of the class as a whole. To expect anything other than this would be teleological and

solipsistic.
- Emphasis will be on the development of confidence in one's personal understanding and approach to the subject of public programming and education in museums.
- Upon completing the course, each student will have accomplished the following:
1.) Had the opportunity to have reflected on theoretical and practical issues concerning programming for museums and will have seen them in a variety of contexts;
2.) Gained familiarity with a selected set of literature aimed at stimulating further research and thinking;
3.) Had the opportunity to participate in constructive dialogue and critical analysis of key aspects of museum programming and education;
4.) Created a journal that will exemplify her, his or their individual approach to observing and learning from the public setting we all live within;
5.) Worked with a group of fellow students to develop a virtual museum programme;
6.) Worked together with the class to develop further skills to enable future learning as a museum professional.

The objectives and learning opportunities outlined above are set within the envelope of programme initiatives established for the Museum Studies Program as a whole. With allusion to the overall Museum Studies Program philosophy, students attending MSL 2332 will be reinforced in their understanding of the following:
• The history of museums and their central role in our society;
• The ethical issues facing our institutions;
• Our individual and collective responsibilities to society as the keepers of memory and curators and educators for an increasingly pluralistic world;
• Our needs and responsibilities for unbiased assessment and external evaluation of our work;
• Our awareness of the need for constant innovation and change, with awareness of the need to preserve best practices;
• Our individual and collective need to organize our work, to communicate effectively with all our communities and our colleagues, and to work successfully in teams.

Assignments and Evaluations: (Note: for further information on assignments please see appendices I & II, at the end of this syllabus)

Summary of Assignments and Evaluations:
i.) Class Participation: Voluntary - no marks given;
ii.) Short Papers: Two 500 word short written assignments - 15% X 2 = 30%;
iii.) Journal: Private Journal (30 entry minimum) - 25%; Class-posted OMEKA Journal (10 entry minimum) - 10%: Total Journals mark - 35%;
iv.) Team Programme Plan(OMEKA) - 35%.

Details on Assignments and Evaluations:

i.) **Class Participation:** At the beginning of the term, students will be randomly assigned to teams. These teams will be the student working groups for the term. Team members will be responsible for the success of one another during the term for all assignments. Class participation will at times include breakaway sessions to allow teams to discuss issues and content that has been assigned and discussed in class.

For each in-class session there will be mandatory readings.   Each student will be expected to have read and thought about the assigned readings. Class discussion will take place in the class as a whole and at times in team groups. Participation in discussions is expected.

Class participation will be voluntary. No marks will be assigned. However, each student is expected to treat attendance seriously, and therefore, the professor requires that a student inform the professor if she, he or they cannot attend a class. No excuse need be given, but an email before the class is expected. (An email following the class is acceptable if the circumstances necessitate it.) No penalties will be assessed if a student fails to supply an email, but the professor may ask the student to discuss attendance should it appear to be an issue.

ii.) **Short Papers:** Two 500 word (approximate) papers (with or without illustration at the discretion of the student) will be assigned. The first paper will be assigned during the second class, and will be due two weeks after that. The second paper will be assigned during the sixth class and will be due the ninth week.

Details on the paper requirements will be given at the time of the assignments.
15% per paper = 30% of the total marks of the course
 (Marks based on clarity regarding the assessment of the issues involved in the museum setting and on the originality of the discussion.)

iii.) **Journal:** A journal of observations developed throughout the term. The observations will form the basis of the individual student's view of the community and life she or he experiences on a daily basis. Although individual perspectives are expected in the journals, team members will connect regularly to ensure that fellow team members are thriving in the pursuit of the journal assignment.

Ideally, the student will see the city as a museum in itself and the activities of its inhabitants the programming and learning experiences that have been afforded by the context of the city and the people that form our community. Observations will inevitably become focussed on themes as the student pursues the journal entries.

The student can form a journal in a purely observational format and/or can annotate the journal with personal reflections and suggestions for further investigations. The journal can be in written, photographic, video, and/or audio format. Students are encouraged to observe using all senses. Thus, visual observations, scents, weather, time of day, the impact of social interactions, textures,

overheard and direct conversations, ambient sounds, taste of foods, and emotional content are to be encouraged. Journal observations will form part of the class discussion during lecture days.

Journal entries can be made on a daily or a weekly basis with content that is determined by the individual student. (Frequency is up to the student, but daily entries are suggested. However, please keep in mind the requirement to hand in at least 30 entries for marking purposes, at the end of the term. It will be assumed that if a student is making entries on a weekly rather than a daily schedule, more then one entry would be made at a time.)

Individual journals are considered private, but a selection of entries (summaries or examples to be determined by each student) will be shared by each student with the class on a weekly basis. A database will be made available for journal posting on a weekly basis. We will be using the OMEKA platform, and will be assisted by Leslie Barnes, Digital Scholarship Librarian. Leslie has pilot-testing the OMEKA system for the past year. The database is well suited for museum presentations. Entries during the term will be accessible for viewing by all class members.   (At the end of the term, each student will have made a minimum of 10 OMEKA level journal entries for marking purposes.)

Private journals are due for marking on Monday, March 27. Students can hand in whatever portion of their respective journals (with daily and/or weekly observations) they wish to share with the professor, however, there must be at least 30 entries (covering a period of time over the term) in the portion that is handed in. Private journal mark: - 25% of course.

Weekly journal entries posted to the class on OMEKA: 10% of course. (Note: at least 10 shared OMEKA journal entries are required from each student.)

Total Journal Mark: 35% of Course Mark.

(Marks for the Journals are based on the regularity of the observations, the degree to which they show a thoughtful awareness of the people in the community around us, and the degree to which they show an ability to develop a higher level thematic understanding as the observations unfold over the term.)

iv.)   **Programme Plan:** This assignment is a team effort. Each team will develop a programme plan for a **public programme** that is set in the form of a **virtual experience set in the city as a museum**. Included in the Programme Plan will be the following:
1.) A Virtual Experience (that can utilize elements from all team members' journals if the team decides to go in that direction);
2.) Subsidiary Information annotating the journal - annotations can include the following: i.) Overall thematic approach; ii.) Examples of in-depth content; iii.) Examples of experiences - including physical extensions of the virtual; iv.) Proposed

interactive components; v.) An assessment of the paedogogical experiments; vi.) Audience targets; vii.) Educational theories explored in the programme; viii.) Educational outcomes anticipated; ix.) literature citations; x.) Mapping of the virtual journey; xi.) Methods for evaluation; xii.) Critical assessment of the final product.

The virtual tour that forms the centre of the exercise will be in the form of a basic OMEKA "exhibit" presentation. (Note that the term "exhibit" is used by the OMEKA platform, but that we are using OMEKA to produce Programme Plans. Instructions for the use of OMEKA will occur during class time and librarians will be available to students to help with the OMEKA connected aspects of the course.

Teams will present their projects in short presentations during the last class. Projects will remain on the OMEKA site for at least one year.

The OMEKA Team Programme Plans are due to be completed on Monday April 3.

The Team Programme Plan Presentations are made during the final class, Thursday April 6, using the computer and projector connected to the OMEKA Projects online.

Programme Plan Team Mark 35% of the course. (Marks will be based on the clarity of communication, the originality and creativity expressed in the project, the thoughtful reflection on the communities being observed and the audiences viewing the final products, and the team solidarity. Note that the mark for this section of the course will be a team mark assessed to all members of any given team.)

Please note that 25% of the Programme Plan mark will be assessed based on the OMEKA programme, and the remaining 10% will be assessed based on the 15 minute presentation by the Team during the final class.

Teaching Philosophy for Course:
1.)   To encourage your individual strengths and to help you challenge yourself as a maturing museum professional;
2.)   To provide you with a strong foundation for critical thinking;
3.)   To provide a foundation for future work as a professional in a team-oriented working environment;
4.)   To ensure that each and every aspect of the course, including classroom activities, fieldtrips, and assignments, is truly enjoyable, exciting and stimulating. The goal of this course – a joyful exchange of ideas that results in significant learning and development.
5.)   Recognizing that there are many styles of learning, the class instructors will always be available for discussion if the class as a whole, an individual, or a team requires consideration for alternative approaches.

Course Assumptions:
We will all strive to do the following:
1.)   Approach each class, field trip and assignment with enthusiasm and confidence;

2.) Enjoy differences of opinion and constructive debate;

3.) In keeping with the role of the university as a place for freedom of expression, take pleasure in trying out new ideas that take us beyond our comfort zones, while being sensitive to our colleagues' needs for personal support and thoughtfulness;

4.) Be aware that there is no correct solution, approach, or style of work or expression, and that we must all learn to tolerate different points of view in a learning environment;

5.) Be mutually supportive and work closely with our teams and with the class as a whole to ensure success for all;

6.) Participate as fully as we are able in all sessions.

7.) Attend all classes if at all possible. A student who is unable to attend a class will inform the instructors that attendance is not possible. Preferably, instructors will be told before the class time, but if that is not possible, will be told as soon as possible following the class. No reason need be given for the absence. It is expected that students will treat attendance as a professional requirement and will attend class unless it is not possible to do so.

8.) Spend time on our journals and time on readings and other class-related activities weekly;

9.) Enjoy non-consensus;

10.) Have a really good time together.

Course Schedule:
Noting that the dates of excursions and the themes for classes may change during the term, the Class Schedule is as follows:

1.) Week 1: January 12
Overall theme – Dream Space, Pragmatic Space and Didactic Space
- Introductions
- Team assignments
- Team and Class discussion on the assigned Annis article
- Discussion: definition of words - "programming" and "education"
- Outline of class schedule and assignments
- Individual Student Journals – discussion and launch

2.) Week 2: January 19
Overall theme - Outcome versus Process
- Lecture: Two Opposing Approaches in Modern Paedogogy – Outcome based (teacher-centred, top-down) learning versus Constructivist Process (Student-centred, bottom-up) learning.
- Interactive exercise on the theme of teacher-centred versus student-centred educational theory
- 1st Short Essay Assigned
- (Last hour – go to see Leslie Barnes at learning lab for OMEKA
- 4th floor e-education lab Robarts)

3.) Week 3: January 26
Overall theme – Authenticity
•   Lecture: Introduction to Authenticity and the need for the stimulation of the senses in a programming experience
•   Discussion in class and in team groups on readings assigned
•   Interactive Exercise on the theme of the "real" object
•   (Last hour - Leslie Barnes - exhibit creation in Omeka – hands-on practice for final Programme Plan creation on OMEKA platform - Robarts - 4th floor e-education lab

4.) Week 4: February 2
Overall theme - Accessibility - including the Paedogogy of the Oppressed and Radicalizing the teaching experience in museums
•   Discussion in class as a whole and in team groups on readings assigned.
•   Discussion on Journals to date
•   Time in class for students to discuss Journals within their respective teams
•   **1st** Short Essay Due via email - by midnight February 2.

5.) Week 5: February 9
Overall theme – Memory Formation
•   Lecture: Memory Formation and the connection to tangible and intangible experience
•   Interactive exercise exploring the use of different senses in memory formation – the impact of "smell" on memory
•   Time in class for teams to work together on Programme Plans

6.) Week 6: February 16
Field Trip # 1 – Field Trip to ROM – 2:00 to 4:00 pm
- social media outreach and digital programming, with Ryan Dodge, Coordinator of Social Media and Outreach, ROM
•   1st Short Essay returned marked via email
•   2nd Short Essay Assigned

7.) Week 7: February 23– READING WEEK

8.) Week 8: March 2
Field Trip # 2– Black Creek Pioneer Village – 1000 Murray Ross Parkway – with Wendy Rowney, Assistant Operations Manager and staff
•   Arrive at 1:30 pm; programme goes until 4:00 pm

9.) Week 9: March 9
Field Trip # 3 to STEAMLabs - 192 Spadina Ave, tour, Q & A, and 3D Printing Workshop
•   Arrive at 1:30 pm: programme goes until 4:00 pm

- *Please note: As we are being given a complete experience, including a 3D Printing Workshop, there will be a small charge per student of $15.00. Students will be responsible for this fee. The fees will be collected by the professor by week five, **February 9**.*
- 2nd Short Essay Due via email by midnight

10.)   Week 10: March 16
Overall Theme – The Visceral Experience
- Lecture: The Visceral Reaction in an Immersive Experience;
- Interactive exercise exploring the transcendental experience
- Time in class for Teams to work together on Programme Plans
- - Note - during this week - **30 minute one-on-one meeitngs scheduled with each student**

11.)   Week 11: March 23
Overall Theme – The Transcendental Experience
- Lecture: An Exploration of the Numinous – the epiphanic museum experience
- 2nd Short Essay returned marked via email
- (Last hour – Leslie Barnes comes to classroom to help Teams with their Programme Plans on OMEKA)

12.)   Week 12:
March 27 – Monday
- Journal Entries Finalized Monday, March 27.

March 30 – Thursday Class
Overall theme - Passion, Joy, Fear, Sex, Death and Love
- Lecture: The Pursuit of Identity and the Need for Passion, Joy, Fear, Sex, Death and Love in our Programmes
- Team work in class on the Programme Plan final assignment
- (Note: Final Assignment Due April 3, Monday)
- (Last hour – Leslie Barnes comes to help groups with Programme Plans on OMEKA)

13.)   Week 13:
April 3 – Monday
- Final Assignment Due Monday, April 3

April 6 – Thursday during class time
- Presentation of Programme Plans by teams – 15 minutes each (X teams)
- General discussion on experiences during the term – observations and comments on future applications

Readings and further notes:
(Note: Required articles will be made available on Blackboard, through the INFORUM and/or on-line as indicated. Other articles or sources may be added to the list below during the term. Blackboard postings will be made at least a week in advance of the relevant class.)

To be read by January 12:
1.) On approaches educational theory, meaning making and identity – Sheldon Annis, "The museum as a staging ground for symbolic action" in Museum International (ICOM), v. 38: 3, January/December 1986, p 168-171

To be read by January 19:
1.) Mary Anne Weegar and Dina Pacis. A comparison of two theories of learning – behaviorism and constructivism as applied to face-to-face and online learning, E-Leader Manila, 2012.

Suggested Further Reading:
Fosnot, Catherine Twomey, and Randall Stewart Perry. "Constructivism: A psychological theory of learning." *Constructivism: Theory, perspectives, and practice* 2 (1996): 8-33.

Wood, Elizabeth E., and Kiersten Fourshé Latham. The Objects of Experience: Transforming Visitor-Object Encounters in Museums. Walnut Creek, CA: Left Coast Press, Inc, 2014.

Falk, John H. Identity and the Museum Visitor Experience. Walnut Creek, Calif: Left Coast Press, 2009.

Victor Pitsoe and Meoketsi Letseka, 2013. Foucault's Discourse and Power: Implications for Instructionist Classroom Management. Open Journal of Philosophy Vol 3, no. 1, 23-28, 2013 https://www.researchgate.net/publication/235945165_Foucault%27s_Discourse_and_Power_Implications_for_Instructionist_Classroom_Management

 On Critical thinking - Martin Braund, Zena Scholtz, Melanie Sadeck, and Robert Koopman. First steps in teaching argumentation: A South African study. Journal of Educational Development, 2012. https://www.google.ca/url?sa=t&rct=j&q=&esrc=s&source=web&cd=1&ved=0ahUKEwjWhJTflqXKAhWSuB4KHYs1DncQFggbMAA&url=https%3A%2F%2Fwww.researchgate.net%2Fpublication%2F257243918_First_steps_in_teaching_argumentation_A_South_African_study&usg=AFQjCNFucUs5zFaXiGesJDk-b_TSSrIL1g&sig2=726zD1js3y7eDdOrAh7soA&bvm=bv.111396085,d.dmo

Alina Rezniskaya, Monica Glina, Brian Carolan, Oliver Michaud, Jon Rogers, and Lavina Sequeira. 2012. Examining transfer effects from dialogic discussions to new tasks and contexts. Contemporary Educational Psychology. v37 n4 p288-306 Oct 2012 eric.ed.gov/?id=EJ978001

Gloria Boutte, Charlease Kelly-Jackson, and George Lee Johnson. Culturally Relevant Teaching in Science Classrooms: Addressing academic achievement, cultural competence, and critical consciousness. International Journal of Multicultural Education, Vol 12, no 2, 1-20, 2010.

L. S. Vygotsky – See Vygotsky's Educational Theory in Cultural Context. Eds Alex Kozulin, Boris Gindis, Vladimer S. Ageyev, Suzanne M. Miller. Cambridge University Press, 2003.

To be read by January 26:
 1.)   Hede, Thyne. "A journey to the authentic: Museum visitors and their negotiation of the inauthentic" *Journal of Marketing Management* 26(7-8) 686-705, July 2010

2.)   Stuedahl, Dagny and Christina Mörtberg. "Heritage Knowledge, Social Media and the Sustainability of the Intangible" in *Heritage and Social Media*. Edited by Elisa Giaccardi. London: Routledge, 2012. P. 107-125.

3.) Toni Morrison. Nobel Lecture, December 7, 1993.
Also, you can listen to the lecture:
http://www.nobelprize.org/nobel_prizes/literature/laureates/1993/morrison-lecture.html

4.) On approaches to identity and authenticity in the pursuit of memory – Hooley McLaughlin, 1998. The Pursuit of Memory: Museums and the Denial of the Fulfilling Sensory Experience, in *The Journal of Museum Education,* Vol. 23, No. 3, Too Hot to Handle? Museums and Controversy (1998), pp. 10-12 (And subsequently republished in: Transforming Practice: Selections from the Journal of Museum Education 1992-1999, Editors Joanne S. Hirsch and Lois H. Silverman (Washington D.C.: Museum Education Roundtable, 2000).

5.) Hooley McLaughlin, The Ends of Our Exploring: Ethical and Scientific Journeys to Remote Places (Toronto: Malcolm Lester Books, 1999) - Chapter One, "Siberia."

Suggested Further Reading:
Baudrillard, Jean. Simulations. New York: Semiotext Inc., 1983

Vagnone, Franklin D., Deborah E. Ryan, and Olivia B. Cothren. Anarchist's Guide to Historic House Museums. Walnut Creek, California: Left Coast Press, Inc, 2015. Pages 33-46.

ICOMOS- The Nara Document of Authenticity (1994)

ICOMOS- The Declaration of San Antonio (1996)

ICOMOS- Quebec Declaration on the Preservation of the Spirit of Place (2008)

Museum of Jurassic Technology- www.mjt.org

Barbara Kirshenblatt-Gimblett
SIEF Keynote, Marseilles, April 28, 2004. To appear in the conference proceedings, 2005.
From Ethnology to Heritage: The Role of the Museum
www.nyu.edu/classes/bkg/web/SIEF.pdf

Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction." In One-way street and other writings, 228–59. London; New York: Penguin, 2009.

Falk, John H. Identity and the Museum Visitor Experience. Walnut Creek, Calif: Left Coast Press, 2009.

To be read by February 2:
1.) Katie Stringer. Programming for People with Special Needs: A Guide for Museums and Historic Sites. American Association for State and Local History Series. Ed. Russell Lewis. Rowman & Littlefield, Lanham, Boulder, New York, London, 2014.

2.)   Paulo Freire, Pedagogy of the oppressed. Myra Bergman Ramos, trans. Continuum International Publishing: New York, 2010. - 1st chapter

3.) Nina Simon. http://museumtwo.blogspot.ca/2013/03/on-white-privilege-and-museums.html

4.) Jean-Paul Sartre. Preface to Frantz Fanon's Wretched of the Earth, 1961.

5.) Danielle S. McLaughlin. "It's Time Canadians Started Practicing Systemic Inclusion." Huffington Post Canada, Posted: 12/12/2016 12:37 pm EST Updated: 12/12/2016 12:56 pm EST
(http://www.huffingtonpost.ca/danielle-s-mclaughlin/disability-discrimination_b_13567052.html)

Suggested Further Reading:
Federico Ferretti, Radicalizing pedagogy: Geography and libertarian pedagogy between the 19th and the 20th century. In S. Springer, R. White, M. Lopes de Souza, Transgressing Frontiers, New York, Rowman & Littlefield http://raforum.info/reclus/IMG/pdf/RadicalizPedag.pdf

Paulo Freire. Pedagogy of freedom. Patrick Clarke, Trans. Rowman and Littlefield: Lanham, Maryland, 1998.

John Dewey. Experience and Education. Touchstone: New York, 1997.

John Dewey. How we think. Dover: Mineola, New York, 1997.

Ira Shor. Empowering Education. University of Chicago Press: Chicago and London, 1992.

To be read by February 9:
1.) On memory - Ward, Jamie. "Multisensory Memories: How Richer Experiences Facilitate Remembering." In *The Multisensory Museum: Cross-Disciplinary Perspectives on Touch, Sound, Smell, Memory, and Space.* Edited by Nina Levent and Alvaro Pascual-Leone. Lanham: Rowman & Littlefield, 2014. P 273-284.

Suggested Further Reading:
Proust, Marcel. *In search of lost time*. Edited by Christopher Prendergast. London; New York: Penguin Books, 2003.

Stevenson, Richard, "The Forgotten Sense: Using Olfaction in a Museum Context: A Neuroscience Perspective." In The Multisensory Museum: Cross-Disciplinary Perspectives on Touch, Sound, Smell, Memory, and Space. Edited by Nina Levent and Alvaro Pascual-Leone. Lanham: Rowman & Littlefield, 2014. P. 151-166.

Keller, Andreas. "The Scented Museum." In The Multisensory Museum: Cross-Disciplinary Perspectives on Touch, Sound, Smell, Memory, and Space. Edited by Nina Levent and Alvaro Pascual-

Leone. Lanham: Rowman & Littlefield, 2014. P. 167-176.

Drobnick, Jim. "The Museum as Smellscape." In The Multisensory Museum: Cross-Disciplinary Perspectives on Touch, Sound, Smell, Memory, and Space. Edited by Nina Levent and Alvaro Pascual-Leone. Lanham: Rowman & Littlefield, 2014. P. 177-196.

To be done by February 16:
- Look up and investigate the ROM on the Web - virtual experiences, Facebook, Twitter etc.

To be read by March 9:
1.) For Steamlabs – Article by Andy Forest – "Youth Makerspace Playbook" - http://makered.org/wp-content/uploads/2015/09/Youth-Makerspace-Playbook_FINAL.pdf

To be read by March 16:
1.)   Bacci, Francesca and Francesco Pavani. " 'First Hand,' Not 'First Eye' Knowledge: Bodily Experience in Museums." In The Multisensory Museum: Cross-Disciplinary Perspectives on Touch, Sound, Smell, Memory, and Space. Edited by Nina Levent and Alvaro Pascual-Leone. Lanham: Rowman & Littlefield, 2014. P 17-28.

2.)   Immersive Visceral Experience: Golding, Viv. "Dreams and Wishes: the multi-sensory museum space." In Museum Materialities: Objects, engagement, interpretations. Edited by Sandra Dudley. 224-240. London: Routledge, 2010.

Suggested Further Reading:
Gustafsson, Brigitta. "The Meaning of Places through Stories: A pedagogical perspective." Museum International. 63(1-2) 2011. P. 63-69.

Exhibit B - http://www.materialworldblog.com/2014/12/exhibit-b/

To be read by March 23:
1.) Wood, Elizabeth E., and Kiersten Fourshé Latham. The Objects of Experience: Transforming Visitor-Object Encounters in Museums. Walnut Creek, CA: Left Coast Press, Inc, 2014

Suggested Further Reading:
Latham, Kiersten. "Numinous Experiences with Museum Objects." *Visitor Studies* 16(1), 3-20, 2013.

To be read by March 30:
1.) On the concept of Passion – Hooley McLaughlin, 1998. The Pursuit of Memory: Museums and the Denial of the Fulfilling Sensory Experience, in *The Journal of Museum Education,* Vol. 23, No. 3, Too Hot to Handle? Museums and Controversy (1998), pp. 10-12 (And subsequently republished in: Transforming Practice: Selections from the Journal of Museum Education 1992-1999, Editors Joanne S. Hirsch and Lois H. Silverman (Washington D.C.: Museum Education Roundtable, 2000).

2.) Hooley McLaughlin, "The Play of the Unmentionable: What we don't talk about and should," Museums & Social Issues, Special issue "Museums, Health and Medicine," Eds Judy Diamond, Laura Martin and Martin Weiss, April 2016, vol. 11: no. 1., pp 34-42.

Suggested Further Reading and Viewing:
- Marina Abramovic - https://www.artsy.net/artist/marina-abramovic-1 ;
- Annie Sprinkle - https://en.wikipedia.org/wiki/Annie_Sprinkle;

On Exhibit B:
https://www.google.ca/url?sa=t&rct=j&q=&esrc=s&source=web&cd=8&ved=0ahUKEwjMueinjKzRA
hUJw4MKHeWNBH0QFggyMAc&url=http%3A%2F%2Fwww.cbc.ca%2Fradio%2Fthecurrent%2Fthe
-current-for-april-20-2015-1.3040089%2Fexhibit-b-human-zoo-sparks-art-and-censorship-
controversy-1.3040096&usg=AFQjCNEKWmr1e4xVm8YdFYR3hy5U7eudaw&sig2=pOlIaQYRB-
xR2Pl7zY1uZg&bvm=bv.142059868,d.amc

On the 3D modelling of the clitoris:
- https://www.theguardian.com/education/2016/aug/15/french-schools-3d-model-clitoris-sex-
education
- http://www.museumofsex.com/the-internal-clitoris/

Appendix I – Reflections on the definition and practice of public programming:
Hooley McLaughlin

A programme is not the display of artefacts or devices or artwork that one can find in the museum after we have closed up for the night. But neither is that lovely collection or array of artefacts and devices a museum experience.

Our public, in whatever form they may assemble themselves at our institutions – be that a single person, a couple, a group of friends, a family on an outing, a tourist group, a class with or without a teacher, a corporate outing, a media company broadcasting out to the world, a person enjoying us online at home, a community festival enjoying our outreach activity, a visiting scholar engaging with the collection and our curators – **our public in any of these configurations completes** the reality of the museum.

Public programmes, in popular understanding in our museum field, take on a number of well-known forms. These include extra-exhibition activities that enhance an display of objects or artefacts, including experiences designed to allow people to touch or smell and hear the objects in action - experiences that allow the programmer to engage the visitors in an activity that animates the subject being viewed in the static exhibit. Programming also includes guided experiences through galleries, with the occasional hands-on activity designed to make the objects seem more real. For example, historical objects too valuable for handling can be paired with less valuable objects that can be touch or used in a programme. Guided experiences can include nature walks or walks through a city or a community. Any guided experience is a public programme.

Not all public programming takes place within or even connected to the setting of the objects that form a museum display. Programming can include workshops that are set up in special classrooms or in the field or community. These events are often quite tangential to the display of tangible heritage or to the hands-on illustration of a basic principle in a science centre or science museum, for example. Workshops can allow for in-depth engagement and discoveries. Furthermore, public programming includes special events at a museum. A visiting speaker, or a visiting performance artist can provide a powerful experience. It is the job of the public programmer to bring in these presentations and ensure they reflect the mandate of a museum and the themes of the institution.

Museums more and more are connected to events that are happening around the world. Museums often host unbiased dialogues between the public and professionals. Events that affect all of us, such as Climate Change; or, the destruction of lives, communities and cultural heritage in Syria; or, health challenges in an ageing society; or, the debates on evolution versus creationism; or, the museum representation of Black culture and history, all are examples of subjects that have been covered in town halls and public forums in museums. The latest

discoveries in science; space exploration; the political and religious conflicts that result in archaeological crises; the societal implications of medical breakthroughs, often dominate our everyday news media. These same subjects are the content more and more for our public programmes.

The educational experiences of children are increasingly sought after by adults too. Museums have programmes that seek to stimulate curiosity and creativity and innovative behaviour in people of all ages. And if you think about it, we are all children, at any age, and we look to the museum experience as an enhancement and a validation of our respective inner identities.

Let's go back to that static display that sits in the dark when the museum is closed at night. The research and design of that public display is also a public programming task. There is a story and a point of view that is portrayed. Effectively, there is no part of the public-facing museum that cannot be called public programming. But for the purposes of this course, we will concentrate on the one aspect of museums that easily differentiates the static display from the public programme – the interaction between museum staff and visitors.

In this Museum Studies course, we are providing three field trips. These are in effect short case studies. At each venue we will be given insight into the staff-visitor engagement and the importance of programming decisions that have led to that activity or event. At the ROM we will explore their open-ended social media extensions. At Black Creek Pioneer Village we will experience programming that uses an authentic historical setting.. The STEAMLABS project explores a constantly changing set of designs and approaches that are responsive to the learner. These experiences do not exhaust the possibilities for programming case studies, of course, but they serve to open up the dialogue we are having in the class.

Perhaps the most important attribute of a public programmer is the ability to observe and understand people. The 24-hour day is a long and arduous one for any of us. People who come to a museum bring their whole selves. On a museum visit, they seek validation for the choices they have made regarding their personal identity. A museum experience is never a trivial everyday activity for a visitor, however mundane it may feel to us after we've worked in a public institution for years.

I once knew a carpenter who first apprenticed for his trade in China. He spent the first five years of his training watching only. He was not allowed to touch a tool. BY the time I met him, he had mastered the art and was the finest carpenter I had ever met - even though he had spent the first five years observing only.   The world around us is the source of our understanding of people's interests, concerns, aspirations, fears, beauty, loneliness, happiness, social awareness, hostility, prejudices, biases, pride, expression, knowledge, learning, and grace. The stage of one's life; the way we move down the street; the way we dress; who we are with; who we avoid; how we talk; how loudly or softly we make our presence known; all

are indicators of what is happening to us, what we need and want. The local context of sounds, smells, food, light, darkness, temperature, wind, rain, snow, textures, loved ones, homes, lack of homes, cats and dogs, sexual signals, dangers, transportation, houses of learning and wisdom, prayer, drinking and partying, all must eventually figure into our programming plans for our public.

Spend the time on your journals. Begin to open your eyes and senses to the world around you. You will very quickly find that you conform your observations through your personal filters. Themes will emerge. Since you will eventually be working in your team to develop a project that is a programme plan, you will find that you may literally start to imagine a physical activity that works within a small subset of your observations. With your teammates you may find convergences that allow for a very focussed activity. You may, however, move into more tangential interpretations of programming. Marina Abramovic in 2012 performed her The Artist is Present programme at MOMA in New York. People lined up for hours for the chance to sit opposite her to see if they could outstare her. The power of that programme cannot easily be achieved through standard methods where we compare educational approaches. It was a deep identity-seeking experience for the public. For Abramovic it was the product of many years of intense performance art being performed in museum settings where she exposed her soul, body and spiritual essence to the public. What I am saying here is that there are no limits to your explorations into programme plans.

While it is true that the computer database seems to drive museum people to simple solutions – the placing of images of objects, art pieces for a museum collection, or historic houses into a virtual tour – it does not have to be a limiting criterion. Nor do on-line presentations necessarily have to force us to imagine gaming activities or other virtual experiences that mirror physical activities within the walls of a museum. At the most basic level, this course requires that you create a programme plan that at least reflects some aspect of your learnings from observations you have made over the term. The plan itself may or may not be very focussed. It may be a description of a physical public programme that you imagine in a specified museum space. Of course, a programme plan requires subsidiary material, including thematic reasoning, educational theory and goals, descriptions of methods for evaluation and innovation. The richness of material that can be added when using a computer database affords a dimension to your work that cannot be achieved when we use traditional methods for student work. Essays, even when illustrated, do not easily allow for examples that use audio, video, mapping techniques or interactive layering tools. Perhaps most important, however, is the dynamic changing nature of an online project. In the future, written museum programme plans will be replaced by computerized platforms that are constantly absorbing new ideas and information and that are responsive to the participation of the public.

Ideally, we would have the chance to try out the programmes described in the plans. The database will remain up for some time after the class. I would suggest that students utilize this opportunity to the fullest extent. Plans can continue to

develop and can be used to apply for opportunities to work on physical activities at locations of future employment. At the very least, the experience will have broadened the definition of what is possible and will have expanded the tools that can be used in your future work.

The reference to a virtual tour in the assignment requirements should not be taken literally. A tour is a journey. The journey can take any form you can imagine. The "journals," you will note, are determined in part by the same root as the one for the word "journeys" – referring to daily events, events occurring in time.

Journal entries can be didactic or not, as you choose. Meta-commentary can be added with the online database. But, some students may choose to have unstated commentary – allowing it to be derived directly from the collected experiences. For example, a photo essay can at times speak for itself and would suffer from too didactic an explanation. Let's allow for surprises and let's not worry about there being one correct approach.

The programme plan will exhibit a more layered presentation. It can describe a virtual experience, or a real physical experience that would take place within a physical venue such as on the floor of an actual museum building. We are not asking for a virtual presentation of a museum collection. And a good programme plan will have elements that provide for interactions with the public.

Finally, a prime requirement for the work for this course is personal enjoyment. Find a way to achieve that and you will find success in your work in the future.

Appendix II – Reflections on the definition of Education:

Education for the purposes of the Public Programs and Education MSL 2332 course refers to the theory and practice associated with public learning in museums. The learning experience is associated with all public programming activities but equally with the unstaffed exhibition material display of objects, interactive devices, art works or contextual settings such as are found in historic houses.

All museum professionals require an understanding of the public educational experience at a number of levels, including: the design and atmosphere of a programme space; the schedule of activities; the time needed to absorb the meta-physical or non-didactic qualities of the display or activity zone; the degree of additional programming needed for further exploration or realization of the subject matter; and the need for public participation and feedback.

For this course, we will explore examples of education approaches during our field trips. We will discover that institutions combine disparate arms of educational theory in an attempt to cover the differing needs of their publics. Theoretical

polarities will be investigated more precisely during class discussions. Teacher-centred (top-down) outcomes based approaches will be considered in comparison with student-centred constructivist (bottom-up) approaches.

When developing programme plans it will be necessary to be aware of the different theoretical education approaches. As well, it will be important to note that pragmatic programme planning often requires the museum professional to use both top-down and bottom-up methods in the same programme. It is a messy process, but practice is never like theory. Being aware of the approach one is taking will help in evaluation of the public's response to a programme.

As the term develops we will explore our own reactions to different approaches we observe and use in our programme plans.