



My goal for MEM is to assist the development of theory and practice in museum education by providing a road map to new and current resources. If you like MEM and find it useful, please support my efforts by subscribing at <http://www.mccastle.com> If you are already a subscriber – thank you! Your financial support makes it possible for a freelance worker like me to produce this publication.

I encourage you to share Museum Education Monitor with others within your immediate organization. Please do not forward the newsletter beyond this boundary.

April 2014

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## A Word from the Editor – In praise of older people

I lost one of my own “older people” last month. My Dad passed away in his 88<sup>th</sup> year. So working on this issue of the MEM was especially poignant for me. It brought home, once again, how important other adults and older people are to the personal and professional lives of cultural workers. And, yet, the documentation of our work with them to date pales in comparison to say school groups. So heartening then to see the ongoing research projects and resources like *The Age of Creativity* that honour the capacity of adults of any age to enjoy, learn from and contribute to cultural institutions. My Dad loved to sing and loved to listen to the music of the late, great Peggy Lee. In memory of him, check out <http://www.youtube.com/watch?v=g-PqM0BSmt4> and remember it’s a good day for singing a song, learning together, or just having fun with the older people in your life and in your museum.

Chris Castle, Editor

Special thanks to Kris Wetterlund and researchers from around the world for their contributions to this issue. Please note that all links in this document are active using Adobe Acrobat Reader. Free Reader download at <http://get.adobe.com/reader/>

## (1) Ongoing Research

### Memory, Meaning-Making and Collections (Canada)



Research Questions: How can the handling of community-stewarded collections by seniors be used to: 1) improve our understanding of the role of artifacts in heritage and collective memory processes, and 2) develop a richer understanding of the recent urban aboriginal history in Canada?

Data Presentation: A "Program Manual" to support community organizations in integrating artifacts into their programming; conference papers and journal articles in Aboriginal

studies, museum studies, information, and anthropology-focused venues; GRASAC Knowledge Sharing database; a creative output still-to-be-determined by participating seniors

Principal Researchers: Cara Krmpotich and Lynne Howarth (University of Toronto), Heather Howard (Michigan State University).

Community Lead: Amber Sandy (First Story Toronto, Native Canadian Centre)

Sites: Native Canadian Centre of Toronto, Wigwamen Terrace Seniors Housing complex, museums with ethnographic collections

Project length: Two years, with an eye to grow to include additional communities

Contact: [cara.krmpotich@utoronto.ca](mailto:cara.krmpotich@utoronto.ca) ; [howardh@msu.edu](mailto:howardh@msu.edu) ; [lynne.howarth@utoronto.ca](mailto:lynne.howarth@utoronto.ca) ; [amsandy@gmail.com](mailto:amsandy@gmail.com)

Keywords: First Nations; collective memory; community collections; history

### RE~ACTIVE (EU)

Research question: The European Union funded project are comparing national practises in Open Air Museums on volunteering and reminiscence work in Denmark, Sweden, Norway, Hungary, Belgium and UK.

Data Presentation: Project report with guidelines.

Principal researcher: Dr Anna Hansen, [anna.hansen@jamtli.com](mailto:anna.hansen@jamtli.com)

Sites: Jamtli in Sweden, Den gamle By in Denmark, Maihaugen in Norway, Szentendre in Hungary, Bokrijk in Belgium and Beamish in UK

Time span: November 2011 ~ June 2014

Contacts: [anna.hansen@jamtli.com](mailto:anna.hansen@jamtli.com) [henrik.zipsane@jamtli.com](mailto:henrik.zipsane@jamtli.com)

Keywords: Volunteering, reminiscence, open air museums

### MathSciArtFun (UK)

Research questions: How can maths & science be popularised so as to suit difficult-to-reach adults and seniors? Can U3A members, ex-prisoners etc be engaged in production of the materials? (Particular focus may be 'Geriatric Gym', developing exercise and play activities with a health/science/metrology slant and mathematical & data skills)

Data presentation: Evaluation will focus on two key features: How many people were engaged?, and What was the depth of their engagement?

Principal Researcher: John Bibby (University of York/ MathsWorldUK.com )

Site: Nationwide

Time span: 2014-2015

Contact: John Bibby [jb43@york.ac.uk](mailto:jb43@york.ac.uk)

Keywords: older people, maths, science, health, play, energy

## Art Museum Educators and Curators: An Examination of Art Interpretation Priorities and Teacher Identities (USA)



Photo by Rory Schmitt, 2013

Research question: This study examined museum educators' and curators' priorities in teaching art interpretation to adult visitors, through an investigation of communal and personal approaches (Barrett, 2000). In addition, this study examined how participants perceived curators as teachers. Findings suggested that educators and curators belong to separate communities of practice (Wenger, 1998) that influence how they teach art interpretation, as well as how they perceive themselves to be teachers.

Data presentation: As a dissertation for the fulfillment of a PhD in Curriculum and Instruction Studies with an emphasis in Art Education. Data for this study included the administration of quantitative surveys to over 100 museum educators and curators in the United States. Research also involved the completion of eight qualitative interviews with museum educators and curators.

Principal researcher: Rory O'Neill Schmitt, MPS, ATR-BC, PhD

Candidate: Arizona State University

Sites: Surveys were collected from museum educators and curators at over 75 art museums in the United States. Qualitative interviews were completed Metropolitan Museum of Art, the Museum of Modern Art (MoMA), the Guggenheim Museum, the Phoenix Art Museum, and the Heard Museum

Time span: January 2012-April 2014

Contact: [rory.schmitt@gmail.com](mailto:rory.schmitt@gmail.com)

Keywords: Museum education, art education, art interpretation, community of practice

## (2) Online Journals



### THEMA: La revue des Musées de la civilization

#1 2014

Theme – Knowledge Sharing & Exchange in Times of Cultural Democracy

Includes:

- Marc-Olivier Gonseth, "One or two things I've come to know about museums"
- Andrea Witcomb, "'Look, Listen and Feel': The First Peoples exhibition at the Bunjilaka Gallery, Melbourne Museum"
- Bernadette Lynch, "'Generally Dissatisfied': Hidden pedagogy in the postcolonial museum"

- Viviane Gosselin, "Civic Museography, Porous Narratives and the Choir Effect: Sex Talk in the City at the Museum of Vancouver"

Each article available in English, French & Spanish

<http://thema.mcq.org/index.php/Thema/issue/current>

## ARTS RESEARCH MONITOR

Vol. 12 #10

Theme: Arts Attendance & Participation

In this issue: A focus on arts attendance and participation, including a Canadian study of arts attendance by diverse audiences, a report on cultural participation by Aboriginal children, a landmark American report on arts attendance, and an examination of whether Canadians are interested in reading Canadian content.

[http://www.hillstrategies.com/sites/default/files/ARM\\_vol12\\_no10.pdf](http://www.hillstrategies.com/sites/default/files/ARM_vol12_no10.pdf)

## (3) Electronic List Discussions

### MUSEUM-ED

February 2014

#### Topic: Museum as Resource for Parents

Visit <http://www.museum-ed.org/discussionlist/searchable-archives/> to search for this topic in the Museum-Ed Archives.

An educator in Washington, DC polled the Museum-Ed Discussion List for information about creating workshops for parents of Pre-K/early elementary children to engage and support their children's learning experience with the arts. Her envisioned program goes beyond a creative workshop for parents and children. It would support parents in the learning and growth of their children.

The Musical Instrument Museum, Phoenix, AZ has hosted PBS sponsored workshops called First Things First. They cover various topics including music and movement. Parents learn from an early childhood and music specialist and then work with their children, testing out their new skills.

Cool Culture in Brooklyn, NY is a non-profit that partners with museums to provide workshops to under-served families enrolled in New York's early education systems. Parents can become ambassadors by teaching other parents about taking their children to museums. Cool Culture created a very detailed list of best practices for taking on this sort of project that can be found in the Discussion List archives

The Marianna Kistler Beach Museum of Art, Manhattan, KS collaborates with the Parent to Parent program at Fort Riley. They host evening events with childcare, refreshments, learning and art workshop for adults. They also host parent/child events for both group and individual learning.



The Playdates program at the Museum of Fine Arts, Boston provides caregivers with tools and ideas for looking at art with their children. Parents guide the children through a themed tour with the support of a staff educator.

#### Related Links

- PBS, First things First <http://www.azff.gov/Pages/default.aspx>
- Cool Culture <http://coolculture.org/parents/getting-started>
- Fort Riley, Parent to Parent <http://beach.k-state.edu/participate/classes/artsmart.html>
- Museum of Fine Arts, Boston, Playdates <http://www.mfa.org/programs/gallery-activities-and-tours/mfa-playdates>

## (4) Blog Postings

### **Do we docent?**

<http://connected.pem.org/do-we-docent/>

By Michelle Moon

Over the past year, docents and education staff have been meeting, both as a large group and in small discussion groups, to talk about new ideas for volunteering in museum education. We're planning on growing and enhancing our volunteer program with some new types of group experiences and modes of service. As part of that discussion, we've raised the question: Does it still make sense to call education volunteers "docents"?

[Connected - http://connected.pem.org/](http://connected.pem.org/)

### **Measuring Behavioral Outcomes Using Follow-Up Methods**

<http://informalscience.org/perspectives/blog/measuring-behavioral-outcomes-using-follow-up-methods>

By Rebecca Teasdale

How do evaluators of informal science projects use follow-up data collection methods to examine behavioral impacts? I explored this question while serving as an evaluation intern at the Science Museum of Minnesota in the fall of 2013. My project drew on the evaluation reports uploaded to InformalScience.org and the coding framework developed and implemented through the Building Informal Science Education (BISE) project.

[InformalScience.org Blogs - http://informalscience.org/perspectives/blog](http://informalscience.org/perspectives/blog)

### **News Flash at the Minneapolis Institute of Arts**

<http://www.museum-ed.org/news-flash-at-the-minneapolis-institute-of-arts/>

By Kris Wetterlund

The impulse to connect events in the news to works of art in museums is common among art museum educators, and the Minneapolis Institute of Arts has created a team to bring that impulse to life. Every Wednesday in the NewsRoom, a conference room lined with white boards and specially named for this project, a rotating group of attendees hosted by editor Diane Richard stand around a table sharing ideas in a pitch-style meeting. Pictured is a group of five

from a recent Wednesday, but there are frequently more than ten people around the table pitching ideas.

[Museum-Ed Blog - http://www.museum-ed.org/category/museum-ed-blog/](http://www.museum-ed.org/category/museum-ed-blog/)

## **Teachers' Guide for Inquiry-based Art Learning**

<http://innogenesis.info/2013/08/teachers-guide-for-inquiry-based-art-learning/>

By Dave Barr

I've been taking a MOOC called Art & Inquiry given by the teaching staff at MoMA. For our final assignment we were given these instructions: "Your Final Project for this course is to take the concepts we have explored each week and create a resource that you can incorporate into your teaching. The project outline below has been structured to allow you to tailor the content to the context in which you teach so that it can be most useful. The goal of this final project assignment is to give you an opportunity to practice and be creative with the concepts from the class in a forum where you can share ideas and get feedback from your peers. The peer assessment process will also give you the opportunity to see the ideas that others come up with. Be creative! This is your chance to apply the course concepts to real-world situations." I chose an in-gallery session at the Royal Ontario Museum. And here is the result ...

[INNO/Genesis - http://innogenesis.info/](http://innogenesis.info/)

## **Break the Rules: Hands-On Tours that Really Do**

<http://uncatalogedmuseum.blogspot.ca/2014/04/break-rules-hands-on-tours-that-really.html>

By Linda Norris

In our book, *Creativity in Museum Practice*, Rainey and I highlight an AAM session from several years ago that asked participants to make a list of all the museum rules and then to think about how they could creatively be broken. What's the biggest museum rule? The one we tell school children and probably every adult would mention if asked? Don't touch.

[The Cataloged Museum - http://uncatalogedmuseum.blogspot.ca/](http://uncatalogedmuseum.blogspot.ca/)

## **(5) Recent Reports**

### **Trendswatch 2014**

By Center for the Future of Museums. 2014. American Alliance of Museums  
CFM's annual forecasting report. Each edition summarizes emerging trends identified through CFM's research. The reports: explore how each trend is playing out in the world investigate what this means for society and for museums, share examples of how museums are engaging with this trend, suggest how museums might respond.

<http://www.aam-us.org/resources/center-for-the-future-of-museums/projects-and-reports/trendswatch>

### **Quantifying the Social Impacts of Culture & Sport**

By Daniel Fujiwara, Laura Kudrna, Paul Dolan for Dept for Culture, Media & Sport, UK. April 2014

“The Department for Culture, Media and Sport (DCMS) commissioned researchers from the London School of Economics (LSE) to undertake analysis of Understanding Society data to develop the evidence base on the social and wellbeing impacts of cultural engagement and sport participation. This work gives us new evidence of the link between our policies and the social impacts of engagement in both sport and culture.”

[https://www.gov.uk/government/uploads/system/uploads/attachment\\_data/file/304896/Quantifying\\_the\\_Social\\_Impacts\\_of\\_Culture\\_and\\_Sport.pdf](https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/304896/Quantifying_the_Social_Impacts_of_Culture_and_Sport.pdf)

### **Customize: Maker Culture, Youth, Creativity**

A National Convening for Teens in the Arts. 2013 Education Report. The Institute of Contemporary Art/Boston

Hosted annually by the ICA since 2009, the Teen Convening provides an important intergenerational platform to address the evolving needs of teen audiences, and explore how museums can enrich the lives of young people through meaningful interactions with art, artists and each other.

[http://issuu.com/ica75/docs/ica\\_2013\\_convene12\\_singlepage](http://issuu.com/ica75/docs/ica_2013_convene12_singlepage)

### **Something to Say: Success Principles for Afterschool Arts Programs from Urban Youth and Other Experts**

By Denise Montgomery, Peter Rogovin, Neromanie Persaud. 2014. The Wallace Foundation  
The research shed light on both the challenges involved in attracting tweens to participate in afterschool arts programming and a set of promising practices that suggest ways to address them. Among the challenges: The very term “arts” can be a turnoff, thought by tweens to refer only to the visual arts and museum visits; their parents may better understand the benefits of sports than the benefits of arts; and – perhaps little surprise to anyone who has ever supervised a 13-year-old – tweens can be fickle, opting one minute to explore the arts with enthusiasm, the next minute to leave a structured arts program. To help overcome these barriers, the report also offers practical guidance – distilled as 10 recommended principles for success – to those ready to take on the challenge.

<http://www.wallacefoundation.org/knowledge-center/arts-education/Community-Approaches-to-Building-Arts-Education/Documents/Something-to-Say-Success-Principles-for-Afterschool-Arts-Programs.pdf>

### **My Culture, My London: Young Londoners’ ‘Journey’ to Engagement with Arts & Culture**

Prepared by Acacia Avenue for A.N.D. November 2013

The full report starts with some thoughts on how to define arts and culture from a young person’s perspective and continues with three sections that identify some typologies of young people who engage with arts and culture, and explain the barriers they have to engagement. It finishes with an analysis of sources, the pen portraits, and a final section outlining the challenges and opportunities for the arts and culture sector.

<http://www.anewdirection.org.uk/asset/view/1341.pdf>

## (6) Online Resources

### Share and share alike: Regional interpretation training goes viral

Early in 2013 three cultural learning networks in Cumbria, funded through Arts Council England Major Partner Museum funding, established a training course – a beginner’s guide to interpretation – for staff and freelancers working in and for cultural venues across Cumbria. The course covered interpretive planning, imaginative interpretation of objects, interpretive writing, live interpretation and evaluation of interpretation. Thanks to funding from the Museum Development North West Sustainable Improvement Fund, some of the sessions were filmed to produce a training legacy. It is hoped that they will be of interest to a wider audience and used for training. Find out more about the training programme and see the films here:

<http://connecttrainingvideo.moonfruit.com/home/4579588842>

### UCL Museum Wellbeing Measures Toolkit

By Dr. Linda J. Thomson & Dr. Helen J. Chatterjee, University College London Museums & Public Engagement. 2014.

“a set of scales of measurement used to assess levels of wellbeing arising from participation in museum and gallery activities that has been trialled across the UK . The Toolkit has been designed to help people involved in running in - house or outreach museum projects, evaluate the impact of this work on the psychological wellbeing of their audiences. The Toolkit is flexible in its application and supports a ‘pick and mix’ approach. It can be used to evaluate the impact of a one - off activity or programme of events.

<http://www.ucl.ac.uk/museums/research/touch/ucl-museum-wellbeing-measures-toolkit.pdf>



### Age of Creativity

Website. Curated by Miranda Laurence from Age UK Oxfordshire.

Age of Creativity is a UK wide site for professionals and organisations working in the field of arts and older people. Many, many useful resources!!

<http://www.ageofcreativity.co.uk/>

## (7) Print Journals

[Editor’s Note: An URL listed in this section provides a link to the journal, not to the article itself. Articles in print journals are available by subscription to that journal, by online purchase of the article, or through museum and university libraries. I encourage you to subscribe. I provide an abstract wherever possible to assist MEM readers in your choices. Many journals offer a free sample if you check the website. CC]

### CANADIAN JOURNAL OF SCIENCE, MATHEMATICS AND TECHNOLOGY EDUCATION

Vol 14 #1 2014

- Annick Deblois & Liliane Dionne, “Influences d’un stage muséal sur le sentiment d’autoefficacité en sciences de futurs enseignants”

This qualitative study, which is rooted in the social cognitive approach of Bandura's theory of self-efficacy, examines the experience of four interns whose teaching placements occurred at the Canadian Museum of Nature. Data from the STEBI questionnaire in conjunction with semi-structured interviews allowed us to analyse the development of the interns’ sense of self-efficacy



in the sciences. The results show an increase in the STEBI score, while vicarious learning and the possibility of repetition favour improved self-knowledge and reflective practice among primary-level interns. The results demonstrate the potential for such internships to raise one's sense of self-efficacy in the sciences.

<http://www.tandfonline.com/doi/full/10.1080/14926156.2014.874616#.U2Fxlccox0w>



## CURATOR

Vol 57 #1 January 2014

Includes:

- Andrew J. Pekarik, James B. Schreiber, Nadine Hanemann, Kelly Richmond and Barbara Mogel, "IPOP: A Theory of Experience Preference"
- Jean-François Léger, "Shaping a Richer Visitors' Experience: The IPO Interpretive Approach in a Canadian Museum"
- Jiao Ji, David Anderson, Xinchun Wu and Changyun Kang, "Chinese Family Groups' Museum Visit Motivations: A Comparative Study of Beijing and Vancouver"
- Doris Ash, "Positioning Informal Learning Research in Museums within Activity Theory: From Theory to Practice and Back Again"

**Free access to this issue available at**

<http://onlinelibrary.wiley.com/doi/10.1111/cura.2014.57.issue-1/issuetoc>

## INTERNATIONAL JOURNAL OF ART & DESIGN EDUCATION

Vol. 33 #1 Feb. 2014

- Olga Hubard, "Concepts as Context: Thematic Museum Education and its Influence on Meaning Making"

Thematic art museum education programmes - programmes where visitors make meaning of various artworks in relation to a specific preselected theme - are conspicuous within interactive museum education on both sides of the Atlantic. How do thematic programmes influence visitors' experiences with art? In this article, I explore this question based on data collected in a museum education class at a graduate school of education. The findings emphasise how the selection of a particular theme inevitably shapes the way viewers read an artwork. Viewers who are compelled by aspects of an artwork that do not 'fit' within the assigned theme feel frustrated in thematic programmes. These viewers contend that the thematic approach flattens the rich, multidimensional - and multi-thematic - experiences that artworks invite. By the same token, the data suggest that the limits that themes set can promote in-depth exploration of certain interpretive avenues in the work and yield feasible, insightful interpretations that might otherwise remain obscure. Ultimately, this article is a reminder that the themes museum educators select - or their absence - inevitably shape the way individual artworks come to life as viewers interact with them.

<http://onlinelibrary.wiley.com/journal/10.1111/%28ISSN%291476-8070>

## VISITOR STUDIES

Vol. 17 #1 2014

Includes

- Jennifer DeWitt & Emma Pegram, "What Counts as Science? Families' Perceptions of Science in a Natural History Museum"

- Henriikka Vartiainen & Jorma Enkenberg, "Participant-Led Photography as a Mediating Tool in Object-Oriented Learning in a Museum"
- Paula Cristina Remoaldo, Laurentina Vareiro, J. Cadima Ribeiro & J. Freitas Santos, "Does Gender Affect Visiting a World Heritage Site?"  
<http://www.tandfonline.com/toc/uvst20/17/1#U2BIZMcox0w>

## (8) Recent Theses, Dissertations & Major Papers

[To order, try UMI ProQuest Dissertation Express <http://disexpress.umi.com/dxweb> or contact the author directly to request a copy.]

### **Beyond the museum: Formative evaluation of a public program to encourage visitors' connections with nature**

By Heather.McKinnon Ramshaw, Royal Roads University (Canada). 2014.

By encouraging direct experiences with the environment, the Museum of Natural History, in Halifax, Nova Scotia, has an opportunity to increase visitors' understanding and appreciation of the natural world. A new public program, Exploring Your Extraordinary Surroundings (EYES) is being developed that is intended to encourage visitors to explore local natural environments and share their observations with the Museum. Designed to expand the scope of the Museum's interpretative programming, this new program included an onsite component set in the Nature Lab, and an opportunity to interact with visitors through social media. A preliminary formative evaluation, employing a mixed methods approach, was conducted to assess the effectiveness of the program and the suitability of the Nature Lab as a programming space. Through an online survey and program observations, it was determined that visitors would be interested in this type of nature observation program, and the Museum should proceed with further development.

### **Taking action toward inclusion: Organizational change and the inclusion of people with disabilities in museum learning**

By Christine A.Reich, 2014. Boston College.

This study examined organizational change in science museums toward practices that are inclusive of people with disabilities. Guided by two overarching frameworks, organizational learning and the social model of disability, this study sought to answer the following: What are the contexts and processes that facilitate, sustain, or impede a science museum's change toward practices that are inclusive of people with disabilities? The research orientation was a qualitative, multiple case study. The cases featured three science museums that varied in size and location, but shared a documented history of efforts to include people with disabilities. Data were collected through observations and interviews with people with disabilities, interviews with staff members, observations of museum work, and documentation. Data analysis focused on generating descriptions and interpretation of the individual cases and the collection of cases.

## (9) New Books & Media

## **Museums in Human Development: The Place of Museums in a Globalised and Transforming World**

By Conrad Gershevitch, 2014. Common Ground Publishing

“... attempts to answer four inter-related questions: What is happening to our world? Why is it happening? How can we think about and understand these first two questions? What are some solutions to the challenges posed by contemporary modernity?”

Museums in Human Development is a sweeping review of global trends and risks, a summary of approaches to understanding these trends, a study of civil society and those UN systems that incorporate heritage, sustainability, human rights, and distributive and cultural equity. It argues that cultural institutions, in particular museums, can provide the vectors of positive, transformative change for a world in crisis. New museology as a principle and the ecomuseum as a site share much in common with other inter-disciplinary approaches, such as urban planning and health promotion, which are approaches that respond to human necessities and the human condition in fair, consensual, flexible, sustainable, and creative ways.”

<http://onmuseums.cgpublisher.com/product/pub.196/prod.5>

## **Archaeology, Heritage, and Civic Engagement**

By Barbra J. Little and Paul A. Shackel. 2014. Walnut Creek: Left Coast Press.

“The definition of “public archaeology” has expanded in recent years to include archaeologists’ collaborations with and within communities and activities in support of education, civic renewal, peacebuilding, and social justice. Barbara Little and Paul Shackel, long-term leaders in the growth of a civically-engaged, relevant archaeology, outline a future trajectory for the field in this concise, thoughtful volume. Drawing from the archaeological study of race and labor, among other examples, the authors explore this crucial opportunity and responsibility, then point the way for the discipline to contribute to the contemporary public good.”

<http://lcoastpress.com/book.php?id=501>

## **Migrating Heritage: Experiences of Cultural Networks and Cultural Dialogue in Europe**

Edited by Perla Innocenti. 2014. Ashgate.

“Bringing together an international forum of experts, this book looks at how museums, libraries and further public cultural institutions respond to the effects of globalisation, mobility and migration across Europe. It puts forward examples of innovative practice and policies that reflect these challenges, looking at issues such as how cultural institutions present themselves to and interact with multicultural audiences, how to support networking across European institutions, and share practice in core activities such as archiving interpreting and exhibiting artefacts.

Academics, practitioners from museums and public institutions and policymakers explore theoretical and practical approaches from a range of different disciplines such as museum and cultural heritage studies, cultural memory studies, social anthropology, sociology of organizations, cultural heritage management and cultural heritage informatics.”

<http://www.ashgate.com/isbn/9781472422811>

## **Teaching the Museum: Careers in Museum Education**

Edited by Leah Melber. 2014. Washington, DC: The AAM Press

Education departments in museums of all kinds serve millions of students and adult learners every year, using the objects and other resources of the museum. Teaching the Museum offers insights, anecdotes and valuable advice on how to get started and how to succeed in this rapidly

growing field. Twenty contributors with decades of museum experience point out the opportunities for new graduates and seasoned teachers alike who want to explore this exciting profession.

<https://aam-us.org/ProductCatalog/Product?ID=4506>

## **Challenging History in the Museum: International Perspectives**

Edited by Jenny Kidd. 2014. Ashgate

“Challenging History in the Museum explores work with difficult, contested and sensitive heritages in a range of museum contexts. It is based on the Challenging History project, which brings together a wide range of heritage professionals, practitioners and academics to explore heritage and museum learning programmes in relation to difficult and controversial subjects.

The book is divided into four sections. Part I, ‘The Emotional Museum’ examines the balance between empathic and emotional engagement and an objective, rational understanding of ‘history’. Part II, ‘Challenging Collaborations’ explores the opportunities and pitfalls associated with collective, inclusive representations of our heritage. Part III, ‘Ethics, Ownership, Identity’ questions who is best-qualified to identify, represent and ‘own’ these histories. It challenges the concept of ownership and personal identification as a prerequisite to understanding, and investigates the ideas and controversies surrounding this premise. Part IV, ‘Teaching Challenging History’ helps us to explore the ethics and complexities of how challenging histories are taught. The book draws on work countries around the world including Brazil, Cambodia, Canada, England, Germany, Japan, Northern Ireland, Norway, Scotland, South Africa, Spain and USA and crosses a number of disciplines..”.

<http://www.ashgate.com/isbn/9781409467243>

## **(10) Calls**

Call for papers

### **Museums Alive! – Exploring How Museums Behave Like Living Beings**

4-5 November 2014

School of Museum Studies, University of Leicester, UK

“We aim to discuss and share ideas on some of the most seminal issues in museums today.”

See website for suggestions.

Deadline for proposals June 20, 2014

<http://www2.le.ac.uk/departments/museumstudies/museums-alive/call-for-papers>

Call for participants

### **Ethics and Gallery Education: How do ethical issues impact on learning and education in galleries and museums and on artists’ working with participants?**

Engage Summer School

8-10 July 2014

Falmouth, Cornwall, UK

Deadline for applications May 7 2014



<http://engage.org/SummerSchool2014>

Call for submissions

## **Intersection of teachers/teacher education and museums**

Dear Colleagues,

This past March, Brenda Trofanenko and I organized an AERA-sponsored conference at Boston University, assembling experts in the Learning Sciences, History and Museum Education to discuss the effective use of museums and historic sites as centers for history teacher education and professional development. The full conference website is here:

<http://www.bu.edu/sed/history-aera/conference-speakers/>. The goals for these researchers was to (a) develop a status report on the state of empirical research in this field, (b) identify effective protocols for discerning and documenting teacher learning at historic sites, (c) identify specific pedagogies, methodologies, assessment and evaluation tools that demonstrably promote analysis of historical materials on-site and classroom integration (d) develop a research agenda to further the field and (e) stimulate partnerships in which to execute the necessary research.

The major finding of the conference was how wide-open an area for investigation this topic provides. The limited research and researchers focusing on such educational issues supports significant opportunities for defining research to come out of this focus, as well as to establish yourself in such a field. However, the assemblage also recognized that we need stakeholders from other language, cultural, racial, ethnic groups to help us shape the questions that will define this new area of research. **As such, we are looking for scholars who are interested in exploring the intersection of teachers/teacher education and museums from an evidence-based learning strategies perspective.** The immediate goal would be to contribute a chapter for an edited book that puts forward an agenda for the field. AERA has right of first refusal for this book but we believe it is a strong enough submission for publication given the paucity of research being completed. The long term goal is to open up this area of research in a way that is inclusive of a diverse range of perspectives.

Would you be interested in discussing such a contribution? If you are not the person for this who is? (Advanced doctoral candidates are encouraged to apply.)

If you are interested or have questions, please contact me, either via email or cell phone, to discuss this. Please feel free to pass this along to individuals you think might be interested in this area. Deadline May 15.

Christine Baron, Clinical Assistant Professor, History/Social Studies Education, School of Education, Boston University Office: 617 353 3314 [CBaron24@bu.edu](mailto:CBaron24@bu.edu)

## **(11) Professional Development / La Formation Professionnelle**

July 7-12 2014

### **Historical Thinking Summer Institute**

Faculty of Education, UBC, Vancouver, BC

<http://pdce.educ.ubc.ca/historical-thinking-summer-institute-2014/>

July 23-26 2014

## 2<sup>nd</sup> Annual Visual Thinking Strategies Summer Institute

The Nelson-Atkins Museum of Art, Kansas City, MO, USA

[http://vtshome.org/training--2/for-individuals/summer-institute-2014?mc\\_cid=c53d3300ff&mc\\_eid=55e96b164d](http://vtshome.org/training--2/for-individuals/summer-institute-2014?mc_cid=c53d3300ff&mc_eid=55e96b164d)

August 3-8 2014

TIME 2014/ Teaching Institute in Museum Education

School of the Art Institute of Chicago, Chicago, USA

Application deadline May 15, 2014

<http://www.saic.edu/cs/teacher/teachinginstituteinmuseumeducation/>

2-4 September 2014

### Enterprising Educators

Group for Education in Museums Annual Conference

Cambridge UK

<http://www.gem.org.uk/>

11-13 September 2014

### Learning Together – An international conference: Museums and Cities of Culture for All

Limerick, Ireland

<http://www.learningtogetherconference.com/>

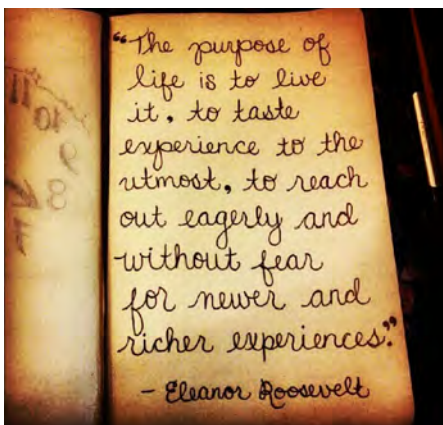
September 28 2014

### The Useful Heritage: Efficiency and excellence in the public memory sector

Inter-university Centre, Dubrovnik

<http://www.thebestinheritage.com/conference/post-conference/>

## (12) The Last Word



Thanks to Jackie Armstrong for this contribution! See more from MEM readers at

<http://www.pinterest.com/mchriscastle/mem-readers-pics-bon-mots/>

# Museum Education Monitor

M. Christine Castle, Museum Education & Interpretation

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