



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.

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May 2014

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Photo courtesy Valente Saenz

A Word from the Editor – We’ve gotta have art [museum educators]

We’ve gotta have *art museum educators*
Miles ‘n miles of *art museum educators*
Oh, it’s fine to be a genius of course
But keep that old horse
Before the cart
First you’ve gotta have *art museum educators!*

[With apologies to Adler & Ross ☺]

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

Learning Laboratory: Cultivating a Teaching Museum Culture in a University Art Museum (USA)



Photo courtesy Natasha Reid
education and museum studies.

Principal researcher: Natasha S. Reid

Sites: Primarily at the University of Arizona Museum of Art. I will also be interviewing art museum professionals from US art museums that identify as teaching museums.

Time span: 2014-2016

Contact: nereid@email.arizona.edu ; www.nsreid.com ; 520-621-0136

Key words: Teaching Art Museum, University Art Museum, Arts-Based Research, Oral history Research, Faculty and Student Engagement

Research questions: Processes involved in fostering teaching and learning cultures in university art museums will be examined. The study will explore how art can be used to critically engage with multiple disciplines in museum settings. Oral histories of individuals involved in collaborative endeavors in these institutions will be explored, along with their arts-based responses to these initiatives. Data presentation: The data will be presented in the form of analyzed oral histories and arts-based creations developed by museum staff members, students, and faculty members. The results will appear in journal and book publications related to art and visual culture

Random Assignment Evaluation of Art Museum Teacher Professional Development (USA)



Photo courtesy Anne Kraybill

place during the fall/winter of 2014. Analysis and publication will take place spring of 2015.

Contact: anne.kraybill@crystalbridges.org 479-418-5763

Key words: Elementary teachers, arts integration, empathy, critical thinking, visual arts

Questions: This evaluation will examine how effectively training 4th and 5th grade teachers to incorporate teaching from works of art into their curriculum impacts student learning. The variables of interest will be knowledge acquisition, tolerance, empathy, and critical thinking when looking at visual works of art.

Data presentation: peer reviewed journals in educational research and museum education fields

Principal researcher: Anne Kraybill

Site: Crystal Bridges Museum of American Art

Time span: The intervention is one week during the summer of July 2014. The data collection will take

Visual images, as powerful tools for learning and research (USA)

[For this research, visual images are defined as any two dimensional expressions, such as drawing and painting.]



Research only question: what is most important in your life? Participants were expected to respond by thinking and creating a visual image. The art materials were provided. Participants shared white wood panels; they used color markers, acrylic painting and brushes and color pencils to create the visual images.

Data presentation: Findings were presented in-house report and part of a requirement for one of my interdisciplinary doctorate's class at NMSU. My vision is to co-create a better global community through Art and my mission is to

Photo courtesy Valente Saenz

explore all of the ways that Art can enrich our lives.

Principal Researcher: Valente "Pancho" Saenz

Site: The research was implemented at the classrooms of two groups of undergraduate and graduate students from the College of Education at New Mexico State University at Las Cruces, NM in the United States.

Time span: The time of the research was 30 minutes and at the end, the participants provided their written comments about the meanings of the visual images. The written information was used to validate the visual data.

Contact: Valente "Pancho" Saenz, valente.saenz@gmail.com

Key words: Visual Images, Research, Painting, Drawing, Learning

Sacred (USA)



Evaluation questions: Part of a series of innovative installations featuring imaginative combinations of contemporary and historic artworks, Sacred probes the nature of sacred within a secular, multi-faith society. What motivates visitors to attend? How do they move through Sacred? What do they find relevant? How is Sacred different from other MIA exhibitions?

Data presentation: in-house report

Principal evaluator: Cheryl Kessler, Blue Scarf Consulting

Site: Minneapolis Institute of Arts

Time span: January-June, 2014

Contact: Cheryl@BlueScarfConsulting.com

Key words: imaginative combinations, contemporary, historic, artworks

A Charge to Wonder: Art Museum as Laboratory (USA)

Questions: Evaluates first-person reports to provide a lens into cognitive processes of community college students and add to our understanding of learning in the museum. Because

of the emergent nature of project, identifying key aspects evolved over a period of twenty years of teaching a survey course on non-Western art history.

Data presentation: journal publication

Principal evaluator: Terri McNichol

Sites: Museums tri-state area: PA, NJ, NY

Time span: 20 year collection of papers; writing over 5 years

Contact: Terri McNichol President, Ren Associates; tmcnichol@renassociates.com

<http://renassociates.com>

Key words: first person reports, attentional modulation

(2) Online Journals

JOURNAL OF SCIENCE COMMUNICATION

Issue 2, 2014

Theme: Socially inclusive science communication

Includes:

- Emily Dawson, "Reframing social exclusion from science communication: moving away from barriers towards a more complex perspective"
- Barbara Streicher, Kathrin Unterleitner, Heidrun Schulze, "Knowledge-rooms science communication in local, welcoming spaces to foster social inclusion"
- Claudia Aguirre, "Science Centers. Which role can they play to participate in a city social reconstruction?"
- Lela Peri, Livio Riboli-Sasco, Claire Ribault, "Straight into conflict zones, scientific research empowers the minds"
- Mai Murmann, Lucy Avraamidou, "Narrative as a learning tool in science centers: potentials, possibilities and merits"
- Sampsa Saikkonen, Esa Valiverronen, "Framing engagement: expert-youth interaction in a PES event"

<http://jcom.sissa.it/archive/13/02>

museum and society

March 2014

Includes

- Caterina Albano, "Narrating place: the sense of visiting"
- Bodil Axelsson, "The Poetics and Politics of the Swedish Model for Contemporary Collecting"
- Adam Bencard, "Presence in the Museum - On metonymies, discontinuity and history without stories"
- Ealasaid Munro, "Doing emotion work in museums: reconceptualising the role of community engagement practitioners"

<http://www2.le.ac.uk/departments/museumstudies/museumsociety/volumes/volume-12-2014>

University Museums and Collections Journal

6/2013

Includes:

- Chan Lai-Pik. "Refusing to stand still, reaching out to the public The Art Museum of the Chinese University of Hong Kong's current public outreach efforts and its possible future directions"
- Steph Scholten. "The University of Amsterdam HeritageLab (ErfgoedLab) A learning space"
- Hammond, McKenzie-Clark and Simpson, "Museum literacy that is virtually engaging"
<http://edoc.hu-berlin.de/browsing/umacj/>

(3) Electronic List Discussions

MUSEUM-ED

March 2014

Topic: Older Children at Preschool Programs

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

The challenge of creating classes for a specific age group is often complicated when siblings—older and younger—stick around for the activities. An educator wrote to the Museum-Ed Discussion List to ask for recommendations on how to deal with bonus siblings in her preschool programs.

Most of the responding educators agree it is best never to turn anyone away. The overall consensus though is that the older siblings have to do the planned "toddler project" and are subject to the same fees. The Marianna Kistler Beach Museum of Art offers "sibling classes" in their early childhood program that provides a mix of planned activities. Overall, educators are more concerned with keeping younger kids out of classes for older students, where more complicated projects exceed preschool skills. Age limits in classes for older children are more strictly enforced overall.

Homeschool classes present another unique set of sibling issues in the classroom since these classes are developed as part of the child's educational curriculum instead of an enrichment experience. If the program is modeled on "parents as teachers," then parents are, of course, expected to stay. When older students are tackling more advanced work, some museums provide other activities for parents and younger siblings. However, a museum in Thomson, GA has a strict drop off policy so the classroom contains the target audience only.

April 2014

Topic: Social Media Policies

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

Promoting programs and classes through social media is common among museum education departments. A Museum-Ed Discussion List educator wondered how to approach the challenge of promoting department programs when social media outlets are taken out of the education department's control.

As social media becomes a larger part of museum promotion and branding, many departments that once used their own accounts to share upcoming activities and live tweet events find that Public Relations and Marketing departments are "locking down" these secondary museum accounts. Access to these tools is channeled through Marketing as a result in order to maintain tighter control on branding and messaging for the museum overall. In cases like this, how does one make sure that the education department is represented on Facebook or Twitter when their users have come to rely on these social media outlets for information?

Centralization of social media within the museum unifies the museum's message and helps prevent fatigue from over sharing if multiple departments are posting frequently throughout the day. The Discussion List recommends working closely with Marketing and PR to advocate for your department's needs and to make sure that the followers you've cultivated over the years are still getting the information they have signed up for. If your museum doesn't have a written social media policy, educators can consider taking a leadership role to develop one. Below are some great resources that outline social media policies for museums.

Online Resources:

- Find a variety of social media policies for museums online with a Google search of "social media policies museums."
- Many museums are posting their social media policies on the *Museum Social Media* wiki: <http://museumsocialmedia.pbworks.com/w/page/38318824/Example%20Social%20Media%20Policies%20and%20Plans>
- *Social Media and Organizational Change*, by Dana Allen-Greil, National Museum of American History, Smithsonian Institution; Susan Edwards and Jack Ludden, J. Paul Getty Trust; and Eric Johnson, Monticello, USA: http://www.museumsandtheweb.com/mw2011/papers/social_media_and_organizational_change

(4) Blog Postings

Play and Inspiration: SEEC Part 1

<http://www.iart4kidz.com/2014/05/play-and-inspiration-seec-part-1.html>

By Kristin Reiber Harris

Last week I spent two days at the Smithsonian Castle immersed in exploring play, preschool children and museums. The event was the Smithsonian Early Enrichment Center's Play: Engaging Young Learners in Object Rich Environments seminar. The pilot event was attended by 24 educators from both preschools and museums, primarily from the Washington, D.C. area. I arrived with great enthusiasm to both present information about my app development for

preschool kids with museum assets and be inspired by other educators working in both museums and early education centers. I was not disappointed. [Parts 2 & 3 also available at the link below]

[iArt4kidz - http://www.iart4kidz.com/](http://www.iart4kidz.com/)

Museums in times of social and technological change

<http://themuseumofthefuture.com/2014/04/18/museums-in-times-of-social-and-technological-change/>

By Jasper Visser

I believe museums (and also archives, galleries, libraries, theatres, art centres, ...) have a place in the 21st century. I also believe this place might be very different from the place they occupied until now. I believe it's not easy to be a museum nowadays – I've seen enough organisations struggle to keep their doors open and their audiences coming – but I know there is a way forward. I believe the way forward is to become more social institutions, but before we go there, let's look at the changed world.

[The museum of the future - http://themuseumofthefuture.com/](http://themuseumofthefuture.com/)

Telling Stories about Storytelling @ AAM 2014

<http://exhibitdev.wordpress.com/2014/06/03/telling-stories-about-storytelling-aam-2014/>

By Ed Rodley

One of the highlights of my AAM 2014 experience (and the source of the most dread), was the storytelling panel that Seattle-based exhibit planner Judy Rand and I organized. AAM included a "storytelling" format this year in the call for proposals, and we thought it'd be interesting to put together a session that wasn't the usual "people sitting behind a table talking while the slides went by" kind of presentation. Judy suggested we explore the power of storytelling based on the model of The Moth Radio Hour. I suggested the theme of "The thing I wished they'd told me when I started in museums" and we were off!

[Thinking about museums - http://exhibitdev.wordpress.com/](http://exhibitdev.wordpress.com/)

(5) Recent Reports

Improving Writing Quality Evaluation Report and Executive Summary

Education Endowment Foundation, UK. May 2014

"The project aimed to use memorable experiences and an approach called 'Self - Regulated Strategy Development' (SRSD) to help struggling writers in Years 6 and 7 . SRSD provides a clear structure to help pupils plan, monitor and evaluate their writing. It aims to encourage pupils to take ownership of their work and can be used to teach most genres of writing, including narrative writing. *Memorable experiences, such as trips to local landmarks or visits from World War II veterans , were used as a focus for writing lessons ...*"

http://educationendowmentfoundation.org.uk/uploads/pdf/EEF_Evaluation_Report_-_Improving_Writing_Quality_-_May_2014.pdf

Speaking Out on Art and Museums: A Study on the Needs & Preferences of Adults who are Blind or have Low Vision

Report Written by Christine Reich, Anna Lindgren-Streicher, Marta Beyer, Nina Levent, Joan Pursley, and Leigh Ann Mesiti April 2011 Report #2011-3

By Museum of Science, Boston and Art Beyond Sight

“presents findings from a joint study carried out by the Museum of Science, Boston Research and Evaluation Department (MOS) and Art Beyond Sight (ABS, formerly Art Education for the Blind) with museum visitors who are blind or have low vision. The purpose of this study was to gather information that can inform the development of pilot museum programs that meet the needs and interests of visitors who are blind or have low vision and to provide professional development for museum professionals.”[Thanks to Juli Goss for this link.]

http://informalscience.org/images/research/2013-07-03_Speaking%20Out_110718.pdf

Digital Storytelling for Social Impact

Rockefeller Foundation, USA. 2014

The Rockefeller Foundation commissioned this study to explore the power of narrative and networked communication to expand the reach and resources of social impact organizations; identify unmet needs in the field; and recommend useful tools, techniques and technologies that can elevate the practice of digital storytelling for social impact. [Thanks for Beth Kanter for this link]

<http://www.rockefellerfoundation.org/uploads/files/41207e9a-d277-425e-85e7-94715846fcfe-digital.pdf>

Next Practices in Art Museum Education

Association of Art Museum Directors, USA, 2014

100 brief case studies of new ideas and innovations in art museum education practice.

<https://aamd.org/sites/default/files/document/AAMD%20Next%20Practices%20in%20Art%20Museum%20Education.pdf>

(6) Online Resources

Sharing is Caring: Openness and sharing in the cultural heritage sector

Editor Merete Sanderhoff, SMK National Gallery of Denmark. 2014

This anthology springs from the Sharing is Caring seminars 2011 and 2011. The speakers have converted their presentations into articles, reflecting the diverse formats of the seminars – from keynotes to ignite talks.

http://www.smk.dk/fileadmin/user_upload/Billeder/forsiden/94124_sharing_is_Caring_UK.pdf

Handbook of Guidelines for Making Your Museum or Visitor Attraction Deaf-Friendly (Whether you want to use ICT or not!)

By Signes de Sens, Historic Royal Palaces & Norsk Dovemuseum. Grundtvig Partnership Project. EU. 2014

<https://sites.google.com/site/museumsictdeaf/white-book>

Building the Future of Education: Museums and the Learning Ecosystem

Center for the Future of Museums. AAM 2014

“This white paper summarizes the content and shares some of the ideas coming out of the convening. The staff and leadership of the Alliance and The Henry Ford hope this report will inspire you to become involved in this process as well: building bridges among museums, schools and other learning resources, including libraries, archives, makerspaces, learning labs and others. As you read the contributions of those who presented at the convening, think about your assumptions, hopes and dreams for the learning landscape, and decide what actions you will take to build a bright future.”

<http://www.aam-us.org/docs/default-source/center-for-the-future-of-museums/building-the-future-of-education-museums-and-the-learning-ecosystem.pdf>

Writing Style Guide for the Web

Canadian Heritage Information Network 2014

The purpose of this document is to provide guidance for writing texts that are to be published on the Web. More specifically, it deals with two main topics: plain language writing and writing for search engine optimization (SEO).

http://www.rcip-chin.gc.ca/sgc-cms/nouvelles-news/anglais-english/?page_id=8086

Storytelling: It can change your mind

PGAV Destinations. nd

“Storytelling’s been at the root of our designs since our firm’s inception; and over the decades, it’s only gotten more prominent. As we carefully study, and have the privilege of helping sculpt, the destination industry, we see guests and visitors becoming more and more captivated by storytelling, and destinations telling better stories to deliver their missions. Storytelling: It Can Change Your Mind is the result of nearly a year of interviewing neuroscientists, social scientists, and our own experienced storytellers to unravel the mysteries and skills woven throughout the best tales ever told.” [Link courtesy ALHFAM Newsletter]

<http://www.pgavdestinations.com/insights/research/>

(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]

EARLY CHILDHOOD EDUCATION JOURNAL

Vol 42 #2 Mar 2014

- Caitlin Dooley & Meghan Welch, “Nature of Interactions Among Young Children and Adult Caregivers in a Children’s Museum”

This naturalistic, qualitative study examines the nature of child- and adult-led interactions in a children’s museum. Using dialogic learning as a theoretical framework, the study examines how children and adults engage in interactions while learning at a museum. Findings suggest that

children and adults are almost equally likely to lead interactions; however, most child-led interactions are qualitatively different from adult-led interactions. Children are more likely to show-and-tell about their experiences and learn by asking questions and commenting about their play. Adults are more likely to teach by telling, prompting, and reporting a child's activities. Children and adults also are equally engaged in pretend play during their interactions. Leveraging these findings, recommendations are made for museum exhibit space design.

<http://link.springer.com/journal/10643>

THE EXHIBITIONIST

Vol 33 #1 Spring 2014

Includes:

- Rich Faron and Jessica Banda, "Exhibition Carts: Intentionally Designed Spaces on the Move"

<http://name->

aam.org/uploads/downloadables/EXH.spr_14/6%20EXH%20SP%2014%20Faron_Banda_Exhibition%20Carts.pdf

- Maria Mortati, "Design Intentionality and the Art Museum"

<http://name->

aam.org/uploads/downloadables/EXH.spr_14/8%20EXH%20SP%2014%20Mortati_Design%20Intentionality%20and%20the%20art%20Museum.pdf

- Kris Nesbitt, Lindsay Maldonado, and Fran Mast, "Small Changes, Big Impact: Scalable Renovations Lead to Improved Visitor Experiences"

<http://name->

aam.org/uploads/downloadables/EXH.spr_14/9%20EXH%20SP%2014%20Nesbitt_Maldonado_Mast_%20Small%20Changes%20Big%20Impact.pdf

THE INTERNATIONAL JOURNAL OF THE INCLUSIVE MUSEUM

Vol 6 #3 May 2014

Includes:

- Building Strong Bridges between the Museum and Its Community: An Ethnographic Understanding of the Culture and Systems of One Community's Art Museum
- Museum Educational Programmes for Children with Visual Disabilities
- Museums and the Construction of Community Identity: Case Study of the Britannia Heritage Shipyards, National Historic Site of Canada
- Visitor Involvement as a Strategy: A Museum Transmitting a Message for Social Outcasts
- Museums as Gameworlds: The Use of Live Action Role Playing Games in Greek Museums
- Designing for Audience Participation within Museums: Operative Insights from Everyday History
- Is There a Difference? An Analysis of the Presence of Museums in the Network
- Engaging New Audiences, Acquiring New Skills: What an Art Museum Can Learn from Hiring Front Staff with Local Skills
- There Is An Art Museum in My School: A Developing Model of Museum-School Partnerships
- From Representation to Participation: Inclusive Practices, Co-curating and the Voice of the Protagonists in some Italian Migration Museums

<http://ijz.cgpublisher.com/product/pub.177/prod.280>

MUSEUM MANAGEMENT AND CURATORSHIP

Vol 29 #2 May 2014

Includes:

- Katherine D. Arbithnott & Glenn Sutter & Constance Heidt, "Natural history museums, parks, and connection with nature"

Experiences in natural settings, and indirect nature experiences such as films, increase both well-being and environmentally protective behavior. Thus, public facilities such as natural history museums may facilitate pro-environmental behavior changes. In three studies, we examined nature connection, well-being, and spontaneous well-being goals as a function of exposure to museum exhibits or parks. Participants recruited in parks reported higher nature connection than those in indoor public locations. Among museum visitors, touring the exhibits did not influence nature connection, but did increase the number of pro-environmental well-being goals. When participants were randomly assigned to view a museum or a control presentation, those who viewed the museum presentation reported both higher nature connection and more pro-environmental goals. These results suggest that natural history museums and parks provide public settings in which people are more likely to be receptive to environmental information and to reflect on options for personal action.

- Emma Waterton & Jason Dittmer, "The museum as assemblage: bringing forth affect at the Australian War Memorial"

This article takes as its focus the Australian War Memorial, including its collections, the physical infrastructure of the site, its staff and the range of people who encounter it as tourists, researchers or military personnel and their families. In taking up this interest, our intention is not to diminish, ignore or bypass the role of narrative and representation in their spaces. Rather, we aim to contribute to a more-than-representational appreciation of museums. This sort of approach redirects attention to a range of elements including lighting, sound and movement. These are typically seen as 'background noise' but in reality do greatly productive work in terms of engineering atmospheres and subject positions for those within its spaces. This article interrogates the way in which these elements are utilized in four areas of the museum, all of which are explored through ethnographic reflections referencing ideas of more-than-human agency, affect and the haunting virtual.

- Farzan Baradaran Rahimi, "A model for sociocultural interactions in museums"

This paper presents a new model for the creation of strong sociocultural interactions between people and places within museum space. In this model, sociocultural interactions are the products of three basic factors: motivation, context, and actuation, each of which has subcomponents. The model asserts that for a person to perform a target interaction, he or she must become sufficiently motivated and be situated in the right context as effective actuation begins the interaction. The simultaneous presence of two of these factors, at the very least, could make the interaction occur in an effective way. This model is not only useful in planning and designing new museums, it also applies to other urban buildings and places as well.

- Te-Lin Chung, Sara Marcketti & Ann Marie Fiore, "Use of social networking services for marketing art museums"

The purpose of this study was to explore the use of social networking services (SNS) by art museums and the effectiveness of SNS as marketing tools. Staff members responsible for SNS

from 12 art museums in the Midwestern United States were interviewed to gain an in-depth understanding of SNS usage and their perceptions of SNS effectiveness. We identified three distinct marketing applications for which SNS were being used: building awareness, engaging with the community, and networking. Based on analysis of the data, three marketing strategies using SNS were proposed for cultivating relationships with visitors. Other recommendations included incorporating SNS into formal strategic marketing plans aimed at improving museum–visitor relationships and establishing protocols to maximize the efficient use of available resources.

<http://www.tandfonline.com/toc/rmmc20/29/2#.U5WyQi8ozag>

(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.]

An Examination of the Potential Social Opportunities in Museums for Children with Autism Spectrum Disorder

By Kara Gaffken, 2013. University of the Arts.

This thesis examines the potential social opportunities in museums for children with autism spectrum disorder (ASD), and how the inclusion of children's specific interests can potentially encourage the practice and development of social skills such as collaborations, stimulating conversation, initiation, leadership, and independence in the museum.

In this study, six families of children with ASD each took a visit to a Philadelphia museum of their choice. During these visits, parents were asked to observe their child's behaviors in the museum and then respond to a post-visit survey regarding such behaviors, as well as the family's overall experience. Data collected from parents' observations and responses to the survey allowed for the assemblage of six case studies detailing each child's experience. An analysis of these details suggests that there are a great deal of social opportunities for children with ASD in museums and that, additionally, the museum environment is a positive and socially beneficial place for children on the spectrum.

Contact: kara.gaffken@gmail.com

Stuck in the Middle: Understanding the Difficulties of Museum Programming for Middle School Aged Students

By Catherine Warden, . Sotheby's Institute of Art - New York, ProQuest, UMI Dissertations Publishing, 2014. 1554347.

Museum education is one of the cornerstones of any museum's mission, providing information to the general public since their inception in the United States in the 19th century. While the field of museum education has developed greatly, there is still a large group of patrons that are under-programmed, specifically middle school aged children. Through a study of museum education coupled with the development of middle school children, this thesis looks at the mentality of the middle school child and their place in the museum. This thesis looks at the connection between education in the classroom and the museum and the benefits of art education. Interviews were conducted with four major museums; The Metropolitan Museum of Art, The Museum of Modern Art, the Barnes Foundation, and the Isabella Stewart Gardner Museum.

(9) New Books & Media

The Art of Museum Exhibitions: How Story and Imagination Create Aesthetic Experience

By Leslie Bedford. 2014. Walnut Creek: Left Coast Press

“Her view of exhibitions as interactive, emotional, embodied, imaginative experiences opens a new vista for those designing them. Using examples both from her own work at the Boston Children’s Museum and from other institutions around the globe, Bedford offers the museum professional a bold new vision built around narrative, imagination, and aesthetics, merging the work of the educator with that of the artist. It is important reading for all museum professionals.”

<http://www.lcoastpress.com/book.php?id=490>

Art & Energy: How Culture Changes

By Barry Lord. The AAM Press 2014

“Barry Lord argues that human creativity is deeply linked to the resources available on earth for our survival. From our ancient mastery of fire through our exploitation of coal, oil and gas, to the development of today’s renewable energy sources, each new source of energy fundamentally transforms our art and culture—how we interact with the world, organize our communities, communicate and conceive of and assign value to art. By analyzing art, artists, and museums across eras and continents, Lord demonstrates how our cultural values and artistic expression are formed by our efforts to access and control the energy sources that make these cultures possible. Ultimately, Art & Energy reveals how, in Lord’s words, “energy transition is a powerful engine of cultural change.”

<https://www.aam-us.org/ProductCatalog/Product?ID=4580>

Beyond Pedagogy: Reconsidering the Public Purpose of Museums

By Brenda Trofanenko & Avner Segall. SensePublishers. 2014

“explores issues standing at the intersection of public pedagogy, memory, and critical theory, focusing on the explicit and implicit educational imperative of art, natural history, and indigenous museums, cultural centers, memorial sites, heritage houses, and other cultural heritage sites that comprise the milieu of educating, learning, and knowing. Taken together, the various essays comprising this book demonstrate that a more nuanced examination of the role of cultural heritage institutions as pedagogical sites requires a critical gaze to understand the function of the authority and ways through which such institutions educate. Beyond Pedagogy also makes a vital point about the complexity of such institutions and the need to comprehend how pedagogy emerges not only as an end result of the museum’s educational purpose but also in relation to the historically defined mandates that increasingly come to question the distinction between the knowledge we know and how we come to know it. As such, this volume expands our understandings of the ways in which pedagogy operates in the contexts of museums and heritage sites and the forms of knowledge, knowing, and being it conjures, celebrates, obscures, and/or silences in the process of producing among museum visitors particular notions of identity, subjectivity and voice, ones that, more often than not, reify rather than challenge traditional conceptualizations of the nation and its past, present, and future.”

<https://www.sensepublishers.com/catalogs/bookseries/other-books/beyond-pedagogy/>

Zoo Talk

By Patricia G. Patrick & Sue Dale Tunnicliffe. Springer. 2012

“Founded on the premise that zoos are ‘bilingual’—that the zoo, in the shape of its staff and exhibits, and its visitors speak distinct languages—this enlightening analysis of the informal learning that occurs in zoos examines the ‘speech’ of exhibits and staff as well as the discourse of visitors beginning in the earliest years. Using real-life conversations among visitors as a basis for discussion, the authors interrogate children’s responses to the exhibits and by doing so develop an ‘informal learning model’ and a ‘zoo knowledge model’ that prompts suggestions for activities that classroom educators can use before, during, and after a zoo visit.”

<http://link.springer.com/book/10.1007%2F978-94-007-4863-7>

(10) Calls

Call for Papers

Arts & Health: An International Journal for Research, Policy and Practice Special issue on Culture, Museums and Wellbeing

We welcome your submission of papers related to research, theory, and policy for a special issue of Arts & Health coming out in the autumn of 2015. Submissions should have a specific focus on some aspect of culture and/or museums and wellbeing. We are particularly interested in quantitative studies and well-developed qualitative studies that can contribute to a nuanced theoretical understanding of these areas. Submissions related to cultural policy and wellbeing will also be considered.

Please consult the editors if you have specific questions prior to submitting a manuscript. To submit a manuscript go to: www.tandf.co.uk/journals/rahe. Please carefully follow word count limits and manuscript style guidance (APA, 6th ed). Manuscript deadline: 15 March 2015.

Special issue co-editors:

Dr. Helen J. Chatterjee, School of Life and Medical Sciences and Department of Public and Cultural Engagement, University College London h.chatterjee@ucl.ac.uk

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Call for Proposals

Engage 35: Twenty-Five Years of Gallery Education

Established in 1989 as the National Association for Gallery Education, the development of engage coincides with both the development of gallery education as a distinct area of practice in the UK, and significant change within the visual arts and education sectors. Amongst these changes were: investment in cultural organisations developing education work in the 1980s; investment by government in new audiences engaging with the arts and culture; re-housing the arts through the Lottery in the late 1990s and 2000s. Currently we are working in the context of the austerity of the 2000s, where less investment in culture from the public sector and major changes in the education sector in England could threaten the engagement of children and young people in arts and culture. Conversely, these challenges may be may stimulate innovation

and partnership in the field of gallery education. We are principally looking at the development of gallery education in the UK. But we would very much welcome contributions from colleagues worldwide on how practice in the UK has affected their work, and also reflections on the exchange of knowledge and practice between gallery education colleagues in the UK and internationally. Deadline for proposals June 27

www.engage.org/newsitem.aspx?id=2466

Call For Papers:

Understanding and Engaging Multilingual Audiences

A special issues of Museums & Social Issues <http://www.maneyonline.com/loi/msi>

Volume 10:1 of Museums and Social Issues, a journal of reflective discourse, will explore issues related to multilingual audiences in museums, zoos, aquariums, and other visitor institutions.

This special issue seeks to advance the field's dialogue in understanding and meaningfully engaging multilingual audiences. We use the term "multilingual" to include those who speak two or more languages; this could include spoken and written languages, completely oral (not written) languages, indigenous languages, and visual languages like ASL.

All submissions should be sent to Elee Wood, Director, Museum Studies Program, IU School of Liberal Arts at IUPUI. Phone +011 (317) 274 7332 msi@iupui.edu

Authors wishing to correspond directly with the Editor are also welcome to do so via email:

eljwood@iupui.edu

CFP: <http://www.maneyonline.com/pb/assets/raw/Archaeology/MSICFP10.1.pdf>

(11) Professional Development / La Formation Professionnelle

June 18 2014 to January 15 2015

Museum Educator Series Season 2

Creative Learning Factory

A variety of brief webinars on topics of interest to museum educators

<http://www.creativelearningfactory.org/programming/webinars-workshops>

24 June 2014

Culture, Creativity and the Academy – Building a new ‘Grand Partnership’

The Culture Capital exchange

London, UK

<http://www.theculturecapitalexchange.co.uk/2014/04/16/tcce-presents-culture-creativity-and-the-academy-building-a-new-%E2%80%99grand-partnership%E2%80%99/>

June 26-27 2014

The Deepest Sense Conference: Tactility in the Arts & Sciences

Rijksmuseum, Amsterdam

<https://www.rijksmuseum.nl/en/the-deepest-sense>

30th June – 1st July 2014

Learning Beyond the Classroom

British Journal of Educational Psychology
London, UK

http://estore.kcl.ac.uk/browse/extra_info.asp?compid=1&modid=2&deptid=17&catid=16&prodid=359

July 15-19

Building Capacity for Evaluation: Individuals, Institutions, the Field

Visitor Studies Association Annual Conference
Albuquerque, NM, USA

<http://visitorstudies.org/conference-overview/conference-registration>

18 July 2014

The First World War: interpretation, engagement, education

IWM North, Manchester UK

<https://www.eventbrite.com/e/the-first-world-war-interpretation-engagement-education-tickets-11738436981>

July 24 2014

Future of Museums Conference: Technology, Museums, and the Future

Online

<http://futureofmuseums.com/page/promotion>

27th to 29th November 2014

International Conference on the Convergence of Libraries, Archives and Museums (ICLAM)

Theme: Innovative ideas, technologies and services

Indira Gandhi National Centre for the Arts (IGNCA), New Delhi, India

<http://iclam2014.in/>

(12) The Last Word

Art, on the other hand, begins with the world we construct, not with the world we see. It starts with the imagination, and then works toward ordinary experience: that is, it tries to make itself as convincing and recognizable as it can.

Northrop Frye. The educated imagination (1962) 1964, 22

Museum Education Monitor

M. Christine Castle, Museum Education & Interpretation

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