MSL 2332W Public Programs and Education

Winter Term 2016

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Office hours: as prearranged by email or phone

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

Blackboard access: Note that we will be setting this up soon. It is not yet operational. In the meantime, we will contact students directly via email.

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 the museum field. Students will be required to create an ongoing 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. A greater proportion of the discussion will centre on approaches taken for public programming as an exercise involving local and time-limited activity within the larger setting of the themed venue of the museum and its extensions into the community.
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 centered on the development of each student’s personal journal – a form of 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
  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 an ongoing journal that will exemplify her or his individual approach to observing and learning from the public setting we all live within;
  5.) Worked with a close group of fellow students to develop a virtual museum programme;
  6.) Worked together with the class to develop further skills to enable future learning and maturation as a museum professional.

The objectives and ongoing learning opportunities outlined above are well placed 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 the 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 due 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 with our colleagues, and to work successfully in teams.

**Evaluation:** (Note: for further information on assignments please see appendices I & II.)

i.) **Class Participation:** At the beginning of the term, students will be randomly assigned to teams. 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 assessed as part of the overall mark for the class. 15% (Marks are based on the demonstration of class interest and participation. We are aware that with regard to participation in discussions, some students are more comfortable in smaller group settings. Every accommodation will be provided to allow for individual needs.)

ii.) Short Essay: A 750 word (approximate but no more than that!) essay (with or without illustration at the discretion of the student) will be assigned early in the term regarding the debate on educational practice and results from two perspectives: 1.) The teacher-centred behavioural – outcome based learning - model that requires a structured curriculum that adheres to the transfer of accepted theories and results in any given field and that encourages students to learn through modelling the thoughts and approaches shown by the teacher; and 2.) The student-centred constructivist model of learning that emphasizes process and personal exploration with limited guidance and knowledge authority being practiced by the teacher. Both models are currently utilized in formal and informal learning environments. The future museum professional will have to navigate the current patchwork of methods that has developed from the application, by professionals, of aspects from both of the opposing schools of thought and practice.

Exact wording of the assignment will be given to the students in the third week of classes. It will be focused on a particular area of content. 15% (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 develop naturally into thematic hierarchies. 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. The journal will connect well to the discussions in the classroom and with the field trips. Journal entries will be made on a daily basis with content that is determined by the individual student. 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.

35% (Marks 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 virtual experience that incorporates the observations developed through the term by each individual team member. The experience will be a public programme that is set in the form of a virtual tour of the city as a museum. Included in the Programme Plan will be the following: 1.) A Virtual Tour utilizing elements from all team members’ journals; 2.) Subsidiary Information annotating the journal - annotations can include the following: i.) Overall thematic approach; ii.) Examples of in-depth content; iii.) Examples of a further detailed tour experiences; iv.) Proposed interactive components; v.) An assessment of the pedagogical experiments being emphasized in the virtual tour; vi.) Audience targets; vii.) Educational theories explored in the programme; viii.) Educational outcomes anticipated; ix.) literature citations and other standardized referencing for categorization of items cited; 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 presentation. 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. The experience must be fully described to allow the instructors of the course to understand the intended outcome as clearly as possible.

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

35% (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.)

**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. If our approach is successful, the class experience will be painless!
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 daily and time on readings and other class-related activities weekly;
9.) Enjoy non-consensus;
10.) Have a really good time together.
Course Structure:
The course activities will alternate between in-class sessions and field trips. 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 14
   - Introductions
   - Team assignments
   - Short lecture
   - Team interactive exercise
   - Outline of class schedule and assignments
   - Discussion of Field Trip on January 21
   - Assignment of readings for the week, including information on Field Trip for following week
   - Individual Student Journals – discussion and launch

2.) Week 2: January 21
   - Excursion # 1 - Field Trip to STEAMLabs, 192 Spadina Ave, tour and talking with Lead Programmer and Founder, Andy Forest
   - 2:00 to 4:00 pm

3.) Week 3: January 28
   - Overall theme – Personal Meaning-Making & Open-ended Interpretation
   - Discussion in class as a whole and in team groups on readings assigned as they are related to the field trip and the lectures.
   - Interactive exercise on the theme of teacher-centred versus student-centred educational theory
   - Assignment of Short Essay
   - Assignment of Readings for next week including information on field trip for following week
   - Discussion on Journals to date
   - At 3:00 p.m. - Leslie Barnes – introducing Omeka and hands-on practice importing data from Journals - Robarts 7002

4.) Week 4: February 4
   - Excursion # 2 – Field Trip to Spadina House, 285 Spadina Rd, contact Karen Edwards
   - 2:00-4:00 pm
   - Introduction by Karen Edwards, tour of house, Museum Anarchist chart activity

5.) Week 5: February 11
   - Overall theme – Authenticity
   - Lecture: Part One - Introduction to Authenticity and the need for the stimulation of the senses in a programming experience; Part Two - Introduction to the teaching of critical thinking and teaching toward societal involvement as Exemplified in a Public Programme Experience
- Discussion in class as a whole and in team groups on readings assigned as they are related to the field trip and the lectures.
- Interactive Exercise on the theme of the “real” object
- Assignment of Readings for next week including information on field trip for following week
- Assignment of virtual trip to the ROM in preparation for field trip on February 25
- Short Essay Due
- Discussion on Journals to date
- 3:00 p.m. - Leslie Barnes - exhibit creation in Omeka – hands-on practice for final Programme Plan creation on OMEKA platform - Robarts 7002

6.) Week 6: February 18 – READING WEEK

7.) Week 7: February 25
- Excursion # 3 – Field Trip to ROM – 2:00 to 4:00 pm - to discuss social media outreach and digital programming, with Ryan Dodge, Coordinator of Social Media and Outreach, ROM
- Short Essay returned marked

8.) Week 8: March 3
- Overall theme – Memory Formation & Community Engagement
  - Lecture: Part One – Memory Formation and the connection to tangible and intangible experience; Part Two – Paedogogy of the Oppressed and Radicalizing the teaching experience in museums
  - Discussion in class as a whole and in team groups on readings assigned as they are related to the field trip and the lectures.
  - Interactive exercise exploring the use of different senses in memory formation – the impact of “smell” on memory
  - Assignment of Readings for next week including information on field trip for following week
  - Discussion on Journals to date

9.) Week 9: March 10
- Excursion # 4 – Black Creek Pioneer Village – 1000 Murray Ross Parkway – with Wendy Rowney, Assistant Operations Manager and staff
- 2:00 to 4:00 pm

10.) Week 10: March 17
- Overall Theme – The Visceral Experience
  - Lecture: Part One – The Visceral Reaction in an Immersive Experience; Part Two – Bias and Discrimination Affect Judgement during Observation
  - Discussion in class as a whole and in team groups on readings assigned as they are related to the field trip and the lectures.
  - Interactive exercise exploring bias
  - Assignment of Readings for next week including information on field trip for following week
  - Team work on Programme Plan final assignment
11.) **Week 11: March 24**
- Excursion # 5 – The Powerplant Gallery – 231 Queens Quay West - to visit the installation “Black Cloud” by Carlos Amorales and to discuss the installation with Powerplant programming staff – contact, Amanda Rataj.
- 2:00 to 4:00 pm

12.) **Week 12:**
**March 28 – Monday**

**March 31 – Thursday Class**
- **Overall Theme – The Transcendental Experience**
- Lecture: Part One – An Exploration of the Numinous – the deeper museum experience; Part Two – The Pursuit of Identity and the Need for Passion, Fear, Sex, Death and Love in our Programmes
- Discussion in class as a whole and in team groups on readings assigned as they are related to the field trip and the lectures.
- Interactive exercise exploring the transcendental experience
- Team work in class on the Programme Plan final assignment
- (Note: Final Assignment Due April 4, Monday)

13.) **Week 13:**
**April 4 – Monday**
- Final Assignment Due Monday, April 4

**April 7 – Thursday during class time**
- Presentation of Programme Plans by teams – 15 minutes each (7 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 through the INFORUM and/or on-line as indicated. Other articles or sources may be added to the list below during the term.)

January 14:

Assigned Required Reading – to prepare for January 21 and January 28:


3.) Mary Anne Weegar and Dina Pacis, 2012. A comparison of two theories of learning –
behaviorism and constructivism as applied to face-to-face and online learning, E-Leader Manila
www.g-casa.com/conferences/manila/papers/Weegar.pdf

Suggested Reading:


https://www.researchgate.net/publication/235945165_Foucault%27s_Discourse_and_Power_Implications_for_Instructionist_Classroom_Management

January 28:

Assigned Required Reading – to prepare for February 4 and February 11:
https://www.google.ca/url?sa=t&rct=j&q=&esrc=s&source=web&cd=1&ved=0ahUKEwjWhJTIqXKAhWSuB4KHYs1DncOQggbMAA&url=https%3A%2F%2Fwww.researchgate.net%2Fpublication%2F257243918_First_steps_in_teaching_argumentation_A_South_African_study&usg=AFQjCNRucUs5zFaiGesIDk-b_TSSrIL1g&sig2=726zD1js3y7eDdOrAh7soA&bvm=bv.111396085.d.dmo

Suggested reading:
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  
www.nyu.edu/classes/bkg/web/SIEF.pdf


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


February 11:
Assigned required reading – to prepare for February 25 and March 3:

Suggested readings:


L. S. Vygotsky –
http://scholar.google.ca/scholar_url?url=http://elibrary.kiu.ac.ug:8080/ispui/bitstream/1/1378/1/Davydov,%2520V.%2520(1995)%2520The%2520Influence%2520of%2520L.%2520S.%2520Vygotsky%2520on%2520Education%2520Theory,%2520Research,%2520Practice.pdf&hl=en&sa=X&scisig=AAGBfm1F4L8I1x30mUKGInMOb14RbtTJ[Vtw&nossl=1&oi=scholarr&sqi=2&ved=0ahUKEwiDn7SR6qTKAhVD2R4KHeW7DnUQgAMIGygBMAA


March 3:

Assigned Required Reading to prepare for March 10 and March 17:
3.) http://museumtwo.blogspot.ca/2013/03/on-white-privilege-and-museums.html

Suggested Readings:

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

March 17:

Assigned Required Reading to prepare for March 24 and March 31:
1.) PDF on Carlos Amorales exhibit at the Powerplant – see http://www.thepowerplant.org/exhibitions.aspx
2.) ESSAY: The Case for Meta-Lamarckism http://lamarcksevolution.com/the-case-for-meta-lamarckism/
5.) 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
Suggested reading and viewing:

Marina Abramovic - https://www.artsy.net/artist/marina-abramovic-1;

Annie Sprinkle - https://en.wikipedia.org/wiki/Annie_Sprinkle;
Appendix I – Reflections on the definition and practice of public programming:

Hooley McLaughlin- January 15, 2016

After our first class yesterday, I thought it would be helpful to some of the students in the Public Programs and Education MSL2332 class were I to outline what a programme is for the purposes of this class and why this definition will afford a more effective approach to your work as a museum professional.

Firstly, I agree that 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 vitrines. 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. I emphasize that 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 ongoing mandate of a museum and the current themes of the institution.
Museums more and more are connected to events that are happening around the world. As such, museums are often the only places where there can be the chance for a relatively unbiased dialogue between the public and professionals. Events that affect all of us, such as Climate Change; the destruction of lives, communities and cultural heritage in Syria; health challenges in an ageing society; the debates on evolution versus creationism; 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 the province of their grownups and are not left solely to schoolteachers. Museums have ongoing programmes that seek to stimulate curiosity and creativity and innovative behaviour. 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 five 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. Some are open-ended like the social media extensions at the ROM. Others show that the artefact/structural context is intimately tied to the programming experience, such as Black Creek Pioneer Village and Spadina House. The STEAMLABS project explores a constantly changing set of designs and approaches that are responsive to the learner. Art gallery experiences, such as the one we will experience at The Power Plant, even when guided require a sensitivity, on the part of the staff leading a tour, that allows for personal reverie, both spiritual and visceral emotional content, to surface. 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. When I knew him he was the finest carpenter I had ever met. (My work at the time was closely associated with woodworkers and therefore I had comparators.) 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 can be very focussed. It can 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 ongoing 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.

Your programme need not be fully experienced online, let’s make that perfectly clear. The programme plan for the course is to be presented in any form online, allowing all the parameters and additional materials and annotation to be fully expressed.

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, a linear experience. All public programmes have a time dimension. The journeys can have as many forms as 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. The mark for the journal is based on the degree to which you show that you have observed and have reflected on the lives of our public. However, that reflection can be didactic or not, as you choose. Commentary and the creation of a literal taxonomy of related philosophical analyses or related elements such as music or videos from completely different sources than your immediate environment 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 plans are marked along similar lines, but there is more emphasis on the layered presentation and the clarity of the programmed experience. Again, this is not necessarily an
experience that is realized online. It can be, but equally the database can be an instrument that houses the description of activities 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 reflect ongoing interchange between team members, with the class, and at least theoretically, 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:

Hooley McLaughlin – January 15, 2016

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. I have observed that we must have conscious awareness of 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 a number of education approaches during our five field trips. We will discover that most 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.