Institute of Archaeology

ARCL0130 Museum Communication and Audience Engagement
2023-24, TERM 1

15 CREDITS

Deadline for coursework for this course: Friday 24 November 2023
Marked assignments returned: Friday 22 December 2023

Scotland's Early People display with sculpture by Eduardo Paolozzi in the Museum of Scotland

(Image by: dun_deagh - https://www.flickr.com/photos/dun_deagh/7754561382/, CC BY-SA 2.0,
https://commons.wikimedia.org/w/index.php?curid=56887772)

Lectures: Thursdays 9:00-11:00 / IoA Room 209
Seminars: Tuesdays 11:00-12:00 / 12:00-13:00 / IoA Room 209 or Wellcome Collection

Co-ordinator: Prof Theano Moussouri
Room: 405b
Online academic feedback & support meetings:
9–11 Wednesdays (not Reading Week)

Email: t.moussouri@ucl.ac.uk

Moodle: https://moodle.ucl.ac.uk/course/view.php?id=39067

IMPORTANT INFORMATION REGARDING ASSESSMENTS:

The **coursework coversheet** is available on the course Moodle pages and here: https://www.ucl.ac.uk/archaeology/current-students under "Policies, Forms and Guidelines".

Please enter **your five-digit candidate code on the coversheet and *in the subject line***
when you upload your work in Moodle.

Please use **your five-digit candidate code as the name of the file** you submit.

Please refer to https://www.ucl.ac.uk/archaeology/current-students/ioa-student-handbook/13-information-assessment
https://www.ucl.ac.uk/archaeology/current-students/ioa-study-skills-guide/referencing-effectively-and-ioa-guidelines
https://www.ucl.ac.uk/students/exams-and-assessments/academic-integrity
https://library-guides.ucl.ac.uk/referencing-plagiarism/acknowledging-AI
for instructions on coursework submission, IoA referencing guidelines and marking criteria, as well as UCL policies on penalties for late submission, over-length work, the use of text generation software (AI) and academic misconduct.

Table of Contents

1. Module Overview

Module description

This module explores the relationship between public museums and their audiences. It examines the museum - audience relationships through three distinct, but interrelated theory and practice lenses. The first part of the module focuses on how museums construct their audiences and communicate with them, drawing on communication and cultural studies. In the second part, the module examines the multi-faceted nature of audience relationships with museums. Drawing on different approaches to public engagement integrated with learning sciences, this part aims to construct a more complete understanding of the visitor experience, and to provide novel insights into the nature of making meaning with an emphasis in the type of museum experiences that facilitate stronger relationships with visitors. The third part examines the methodologies and frameworks museum professionals and researchers use to elicit in-depth accounts of the audience expectations and experiences. It also discusses the different purposes audience research serves and its role in transforming museum practice.

Module Aims

This module aims to:

- Foster a broad understanding of the general principles of effective communication with museum visitors - from culturally, socially, linguistically and ability diverse communities - which is based on sound practice, research and theory grounded in the communication, museum studies, cultural studies, learning theory and visitor studies literature

- Foster critical awareness of the ethical issues involved in engaging with diverse communities and the development of sustainable products and services

- Discuss the importance of visitor studies and evaluation in the development of exhibitions and other services, and in understanding the various roles museums play and the impact they have on peoples' lives

- Discuss the ways in which theories of communication and learning can inform the work with museum media

- Encourage students to take responsibility for their own learning through the provision of supportive practical exercises and assessments that enable ethical and responsible contributions for museum types

- Encourage students to develop self-directed learning strategies that will help them develop their professional, academic and personal knowledge and skills throughout their life.

Learning outcomes

On successful completion of this module you should be able to:

- Assess the impact of wider political agendas and current museum thinking on museum research and practice

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- Use inclusive terminology that is responsive to diversity in terms of culture, social and linguistic background and ability
- Assess various media and interpretive techniques in terms of their usefulness in effective communicating with and engaging audiences in a culturally responsive manner
- Analyse concepts, issues, models, visual representation and theories
- Synthesise information to make valid, well-supported arguments
- Analyse and evaluate a range of sources/evidence in terms of origin and purpose, consistently recognising value and limitations
- Interpret a range of different perspectives and their implications.

Methods of assessment

The module is assessed by a 3,000-word essay. The topics and deadline for the assessment are specified in section 2 below (see p. 7).

Communications

- **Moodle is the main hub** for this course.
- Important information will be posted by staff in the **Announcements section of the Moodle page** and you will automatically receive an email notification for these.
- Please post any general queries relating to module content, assessments and administration in **Moodle Class Discussion Forum** or via **email**. The Forum will be checked regularly.
- Online academic feedback & support bookable appointments for students here. Please note that appointments are released every 2 weeks.
- For personal queries, please contact the co-ordinator by email.

Week-by-week summary

Week	Date	Topic	RM	Time
1	5 October	Module Overview and key concepts	209	9-1.00
2	12 October	Conceptualising audiences in museums	209	9-1.00
3	19 October	The museum as a communicator	209	9-1.00
4	26 October	Communicating through integrated exhibitions	209	9-1.00
5	2 November	Making meaning with museum objects and displays	209	9-1.00
6	**Reading week, no teaching, 6 Nov–10 Nov**			
7	16 November	The socially responsive museum: transforming museum practice	209	9-1.00

8	23 November	Engaging with disabled audiences	209	9-1.00
9	30 December	Audience research frameworks	209	9-1.00
10	7 December	Applied audience research: data collection methods & analysis	209	9-1.00
11	14 December	Reflecting on data and measuring what matters	209	9-1.00

Lecturers

Theano Moussouri, Professor of Museum Studies

Stephen Foulger, Director, Foulger & Foulger Ltd, and IoA Honorary Lecturer

Marina Maniadaki, Exhibitions and Project Manager, Museum of the Home

Dr. Rafie Cecilia, Lecturer in CMCI, Museums & Gallery Studies, King's College London

Dr. Diana Rahman, National Officer at United Nations Office for Disaster Risk Reduction (UNDRR)

Karen Davies, Head of Learning Research and Recourses, Science Museum Group

Beth Hawkins, Academy Manager, Science Museum Group

Weekly Module Plan

The module is taught through lectures, individual and group exercises and discussions. Students will be required to undertake set readings, complete pre-class activities and make (non-examined) short presentations of case study material in order to be able to actively participate in the discussion. Lecture PowerPoints will be available on Moodle roughly one week in advance. The lectures are on **Thursday, 9:00-11:00**. The deadline to complete weekly discussion board activity is mid-day on Wednesday. The seminars (in groups) are on **Thursday, 11:00-12:00 or 12.00-13.**

Workload

This is a 15-credit module which equates to 150 hours of learning time including session preparation, background reading, and researching and writing your assignments. With that in mind you should expect to organise your time in roughly this way:

20 hours	*Staff-led teaching sessions (lectures, seminars, tutorials, discussion-board sessions)*
60 hours	*Self-guided session preparation (reading, listening, note-taking and online activities), about 6 hours a week*
40 hours	*Reading for, and writing, the essay*
30 hours	*Reading for, and researching group tasks; developing and practicing presentation*

2. Assessment

The assessment will be discussed in class, in advance of the submission deadline. If students are unclear about the nature of the assignment, they should discuss this with the Module PGTA. **Detailed guidance** on completing the assessment will be discussed in class (**Week 5**). You will receive feedback on your written coursework via Moodle and have the opportunity to discuss your marks and feedback with the PGTA (please book an appointment directly).

For more details see the 'Assessment' section on Moodle. The coursework coversheet is available on the course Moodle pages and here: https://www.ucl.ac.uk/archaeology/current-students under "Policies, Forms and Guidelines".

Please make sure you enter your five-digit candidate code on the coversheet and in the subject line when you upload your work in Moodle.

Please use your five-digit candidate code as the name of the file you submit.

The IoA marking criteria can be found in the IoA Student Handbook (Section 13: Information on assessment). The IoA Study Skills Guide provides useful guidance on writing different types of assignment.

Please note that **late submission, exceeding the maximum word count and academic misconduct (unacknowledged use of text generation software and plagiarism)** will be penalized and can significantly reduce the mark awarded for the assignment and/or overall module result. Please do consult:

-        https://www.ucl.ac.uk/archaeology/current-students/ioa-student-handbook/13-information-assessment with sections 13.7–13.8: coursework submission, 13.10: word count, 13.12–14: academic integrity

-        https://www.ucl.ac.uk/students/exams-and-assessments/academic-integrity for UCL's guidance on academic integrity

-        https://library-guides.ucl.ac.uk/referencing-plagiarism/acknowledging-AI for UCL's guidance on how to acknowledge the use of text generation software.

Assessment: essay (3,000 words)

Deadline: Friday 24th November 2023

Marked essay returned: Friday 22 December 2023

Contributes **100**% to overall grade

It is essential that the first word in the file name is your examination candidate number (e.g. YGBR8 Essay 1). **Note that this changes each year.**

This assessment requires you to choose one of the following six questions to write an **essay** which critically investigates a topic connected to museum learning, communication, and/or audience engagement using relevant examples/case studies and theory.

Please do not change the wording of your chosen question or use your own question and make sure that you include your chosen question at the top of the first page of your essay. Although you can use software for language review (such as Grammarly), you cannot use generative AI (such as ChatGTP). Also you cannot use generative AI (such as ChatGTP) to generate content.

Choose **one** of the following essay questions:

> **1.** Critically analyse the learning approach of an exhibition of your choice.
>
> **2**. Critically discuss the impact that ideas from Culturally Responsive Pedagogy have on contemporary museum practice?
>
> **3.** Critically discuss what makes a participatory museum?
>
> **4.** Critically discuss museum-community collaborations as a form of new knowledge construction and museum expertise.
>
> **5.** Museums have the potential to be sites of progressive pedagogy. Critically discuss this statement.
>
> **6.** Critically discuss the benefits and the challenges of museum-community collaboration for museums.

3. Resources & Preparation for Class

Preparation for class

The module is primarily taught through lectures by the coordinator and guest speakers, as well as through seminars - held on Thursday - along with practical exercises. You are expected to read two to four **essential readings** as well as watching any video recording, as necessary, and completing any activities/group tasks each week. Completing the readings is essential for your effective participation in the activities and discussions that we will do, and it will greatly enhance your understanding of the material covered. There are a few extra **recommended readings** listed below but much more extensive **further readings** are provided via the online-reading list for you to get a sense of the range of current work on a given topic and for you to draw upon for your assessments. The online reading list is accessible through the Moodle page of the module, or directly [here](#).

Lectures & Workshop

Each week a different topic is introduced in the lecture related to the aims and learning outcomes of the module (see above). In certain weeks guest speakers discuss their own experiences working in a professional context or their own research into relevant topics within the overall framework of the module. Each week's lecture is supported by a series of 'Essential Readings', which you are required to undertake before, during or soon after you attend the lecture so as to contextualise what is being discussed in the lecture as well as in the seminar. In some of the lectures you will be asked to research particular concepts and answer questions about them, while in other lectures with will be asked to do practical exercises.

Seminars

Each member of the class is assigned to a seminar group as part of the overall MA in Week 1. In the Museum Communication & Audience Engagement module, each seminar group will be allotted 1 hour slot – 11.00 or 12.00 – on Thursday in term 1. The seminars will be in seminar room 209 or at the Wellcome Collection. Working in their small group, students are expected to meet in their own time and work on a specific task given to them by the module co-ordinator. Students will have one week to work on the task. Tasks vary from one week to the next and may include reading a

paper or preparing and delivering a short presentation with the rest of their group for selected seminars (see weekly synopses below).

Museum visit

We will have a field trip to the Science Museum (exact time tbc) of on Monday 27th November (Week 9), followed by a short debriefing session. Full details will be circulated closer to the time. This visit is in addition to our lecture and seminar which will take place as usual.

Recommended basic texts and online resources

This list is intended as an introduction to the topic of the module and will prove useful throughout the module and the MA as a whole (you are not expected to read them all or to purchase the books listed) – the key texts in particular are those most relevant and providing a broad overview. The library locations of these and the other module texts (and digital versions, if available) can be found on the online reading list here.

Key texts for this module

Falk, J. & Dierking, L., (2000) *Learning from Museums: Visitor Experiences and the Making of Meaning*. Walnut Creek, CA: AltaMira Press: 1-14

Golding, V. (2009) *Learning at the Museum Frontiers: Identity, Race and Power*. Farnham: Ashgate.

Golding, V. and Modest, W. (eds). (2013) *Museums and Communities: Curators, Collections and Collaboration* London: Bloomsbury.

Hein, G. (1998) *Learning in the Museum,* London: Routledge.

* Hohenstein, J., and Moussouri, T. (2018) *Museum Learning: Theory and Research as Tools for Enhancing Practice*. London: Routledge.

Hooper-Greenhill, E. (ed.) (1999) *The Educational Role of the Museum*. 2nd ed. Leicester London: Routledge.

Jones, C. (2015) Review Article - Enhancing Our Understanding of Museum Audiences: Visitor Studies in the Twenty-First Century. *Museum & Society* 13 (4): 539-544.

Lindauer, M. (2006) The Critical Museum Visitor, in New Museum Theory and Practice: An Introduction. In: J. Marstine (ed.), Oxford: Blackwell: 203-225.

* Macdonald, S. (ed.) (2011) *A Companion to Museum Studies*. London: Wiley-Blackwell.

Moser, S. (2010) The devil is in the detail: museum displays and the creation of knowledge. *Museum Anthropology*, 33 (1): 22-32.

Moussouri, T. (2014) From "telling" to "consulting": a perspective on museums and the modes of public engagement. In: J. Lea and S. Thomas (eds*). Public Participation in Archaeology*. Woodbridge: The Boydell Press: 11-22.

* There is no obligation to buy any text for the course and all of the above are accessible online through the library. However, if you would like to purchase texts for the course, those marked with an asterisk are recommended, are relatively cheap for academic texts (no more than £34), will be relevant for almost all classes, and are useful beyond this module as well.

3. SCHEDULE AND SYLLABUS

Details of each week's lecture, seminar and readings are provided below. **Please use the [online reading list](#) to access journal articles/websites or book locations and our** *Further Reading* **for each week – these will assist with the essay and evaluation brief assessments.**

Week 1: Module overview and key concepts

Thursday 5 October

Theano Moussouri

Room 209

Hackney Museum (image CC Culture24)

This introductory session sets the scene for the module and provides some background for museum communication as a key museum function. Starting from an audience focused perspective, this module approaches communication as a key concept and process in examining contemporary museums' focus on interpretation, relevance and meaning-making. This first session introduces key concepts and terms that have been used to describe the relationship between museums and their on-line and off-line audiences. Approaches to or definitions of these concepts are the building blocks for understanding the different theoretical lenses that have been adopted to studying the museum-audience relationship, and how they have been applied by museums in their effort to build meaningful and sustainable relationships with diverse audiences.

Key terms: communication, learning, experience, engagement, participation, education, meaning making and interpretation

Outline:
- Introduction to the module and overview of module objectives, outcomes, requirements, outline & readings

- Exercises: exploring some of the most commonly used terms to describe the relationship between museums and audiences;

Objectives:
- To consider the interrelation of key terms used to describe the museum-audience relationship

- To recognise your own assumptions and preconceptions about these terms
- To consider the communication process from the museum and audience perspectives

Essential reading for lecture

Each of the following readings introduces a key term and associated concepts:

Falk, J.H., Dierking, L.D. and Adams, M. (2011), Living in a Learning Society: Museums and Free-Choice Learning, In Sharon Macdonald (Ed). *A Companion to Museum Studies*, edited by, John Wiley & Sons, Incorporated, **[from Chapter 19 read only pp. 323-325].**

Hein, G. (2011), Museum Education, In Sharon Macdonald (Ed). *A Companion to Museum Studies*, edited by, John Wiley & Sons, Incorporated, **[from Chapter 20 read only pp. 345-347].**

Hohenstein, J., and Moussouri, T. (2018) *Museum Learning: Theory and Research as Tools for Enhancing Practice*. London: Routledge, **[from Chapter 4 read only pp. 55-59].**

Hooper-Greenhill, E. (1999). 'Education, Communication and interpretation: towards a critical pedagogy in museums'. In Hooper-Greenhill (ed) *The Educational Role of the Museum*, second edition. London: Routledge, [from **CHAPTER 1 read only pp. 3-5 & 12-19**].

Simon, N. (2010). *The Participatory Museum*. Santa Cruz: Museum 2.0 [Preface].

[Further, optional, readings for this week can be found on the module reading list]

Week 1 Seminar: Introduction

Thursday 5 October, 11:00 [group A] OR 12:00 [group B]

Room 209

Task description and groups responsible: None set

Description of session: In the first session we explain how the seminars operate according to tasks set the week before and how, in your groups, you will work together on exercises or prepare presentations (using mind maps, or other visual representations of ideas; not PowerPoint) and other activities in certain weeks – **ALL groups**.

We will discuss different approaches museums use to conceptualise and communicate with their audiences in preparation for next week's lecture. Each seminar group will brainstorm using one of the following keywords:

·   Audiences as meaning-makers

·   Audiences as learners

·   Audiences as participants

·   Audiences as interpreters

Preparation: no preparation needed

Week 2: Conceptualising audiences in museums

Thursday 12 October

Theano Moussouri

Room 209

National Museum of the American Indian, SI (Image CC Theano Moussouri)

Changes in attitude towards audiences have led to reconsidering museums' role in contemporary societies. Of particular importance in this discussion is the representation of (or lack thereof) particular groups, with particular reference to gender, class, ethnicity and disability. This session focuses on the educational, social and civic engagement value of museums - that is the role museums play in peoples' lives, in building and sustaining communities, and any short- and long-term benefits resulting from museum engagement. We will use four different perspectives to conceptualising and studying audiences together with empirical evidence that shows the range of benefits for museum audiences and the communities they come from.

Key terms: audience-focused communication, visitors, non-visitors, audiences, users, communities

Outline:
- The role of museums in the 21st century:
    - What is the value of museums?
    - Who are museums for?
    - Evidence of the value and power of museums
- Conceptualising audiences

Objectives:

- To recognise the role of museums in promoting life-long learning and social issues, health and wellbeing in the 21st century
- To assess the impact of wider political agendas and current museum thinking on museums
- To be aware of the importance of the need to begin from an understanding of audiences

Essential reading for Lecture:
Hood, M. (1983). 'Staying away: why people choose not to visit museums'. *Museum News* 61/4, 50-57.

Crooke, E. (2011) Museums and Community, In Sharon Macdonald (Ed). *A Companion to Museum Studies*, edited by, John Wiley & Sons, Incorporated, **[Chapter 11].**

Trofanenko, B., Segall, A. (2014). Introduction. In: Trofanenko, B., Segall, A. (eds) Beyond Pedagogy. SensePublishers, Rotterdam. https://doi-org.libproxy.ucl.ac.uk/10.1007/978-94-6209-632-5_1

[Further, optional, readings for this week can be found on the module reading list]

Week 2 Seminar: Presenting perspectives from different museums

Thursday 12 October, 11:00 [group A] OR 12:00 [group B]

Room 209

Task description and groups responsible: In your groups, use the Museum Communication table to brainstorm and record your ideas about how contemporary museums choose to communicate with their audiences. You can use museums that are familiar to you as examples. Use the table as a basis to reflect on what those choices reveal about the way museums conceptualise their audiences. Please upload a copy of your table on Moodle in advance of the seminar and be prepared to talk about it during the seminar. You can include images, if you wish – **Sub-groups 1 & 4**.

Description of session: In this seminar, all groups will present on their member's ideas of how contemporary museums conceptualise their audiences. To prepare for this presentation, each group needs to fill out their Museum Communication table. You need to consider 1) who communicates (i.e. which member of staff or which department/unit), 2) how museums chose to communicate with their audiences, 3) what (i.e. content, ideas, issues) they communicate, and 4) who with (i.e. target audience), 5) the purpose of different types of communication, and 6) how we know that what is communicated is effective. This is open-ended and up to individual groups to decide. Each group will be asked to present a number two elements from the Communication Table, as follows: 1) Group 1 – Who communicates; 2) Group 2 – What is communicated; 3) Group 3 - How museums communicate; 4) Group 4 - Who they communicate with; 5) Group 5 – Why museums communicate; and 6) Group 6 - How we know it is effective. Presentations will be followed by questions and discussion.

Preparation: Meet in your group in the week prior to the session to discuss your experiences, any key museum communication practices you want to highlight and complete the Museum Communication table. Now think about what those practices tell us about the way these museums conceptualise their audiences. Then organise how you want to present our ideas and who will say what for the seminar session itself. Please remember to upload a copy of your table on Moodle in advance of the seminar.

Week 3: The museum as a communicator

Thursday 19 October

Theano Moussouri

Room 209

Human communication, as a process of using messages to communicate meaning, has been studied by different disciplines using different theoretical lenses. Communication theory borrows concepts and theories from other disciplines leading to a great theoretical variation that is both a strength and a challenge, especially for those who are new to the discipline. What it is that theorists examine about communication and how they go about studying that shapes their theoretical approach? Some have approached the nature of human life as dialogic, where ourselves and our social worlds are made up of multiple voices that constantly shape and change each other. This sessions begins by providing a brief overview of the major communication theories, with examples on how they have been applied in the development of exhibitions. The second half of this session will examine how a dialogic approach to communication has led to museums developing different types of relationships with audiences, shifting the power dynamics and creating a wider range of engagement opportunities through exhibition spaces, events and other on-line and off-line resources.

Key terms: transmission model, dialogic communication, co-creation of meanings

Outline:
- General overview of approaches to communication
- The transmission model of communication
- Introduction to the dialogic model of communication
- Application in museum work

Objectives:
- To be aware of approaches to communication that affect exhibition design and communication
- To discuss the roles of different models of communication

Essential readings for lecture:

Escobar, O. (2011). *Public Dialogue and Deliberation. A communication perspective for public engagement practitioners*, Edinburgh: Edinburgh Beltane [sections 3-4].
https://www.ed.ac.uk/files/imports/fileManager/eResearch_Oliver%20Escobar.pdf

Hooper-Greenhill, E. (2000) 'Changing values in the art museum: rethinking communication and learning. *International Journal of Heritage Studies,* 6(1), 9-31.

[Further, optional, readings for this week can be found on the module reading list]

Week 3 Seminar: An analysis of museum exhibitions

Thursday 19 October, 11:00 [group A] OR 12:00 [group B]

Room 209

Task description and groups responsible: Read the two papers by Lindauer and Moser, (below) then individually and by group, identify some of the key elements of which exhibitions are made up and which can be used in an exhibition analysis, and then discuss in the seminar – **ALL GROUPS**.

Description of seminar: In this session we look at two examples of how researchers have critically analysed exhibitions in a variety of ways and discuss these as groups.

Preparation: Individually read the papers and make notes, then meet in your groups prior to the seminar to decide on 1 or 2 questions that address 1-2 issues in museum communication, which your group wants to be included in the class discussion.

Readings:

Lindauer, M. (2006). 'The Critical Museum Visitor'. In: J. Marstine (ed.) *New Museum Theory and Practice: An Introduction*, Malden, MA and Oxford: Blackwell, 203–225. [link]
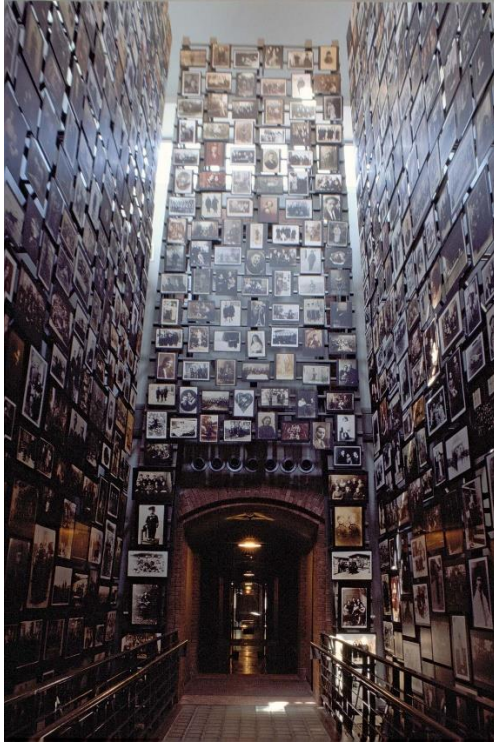
Moser, S. (2010). 'The devil is in the detail: Museum Displays and the Creation of Knowledge'. *Museum Anthropology* 33(1): 22–32. [link]

Week 4: Communicating through integrated exhibitions

Thursday 26 October

Stephen Foulger, Foulger & Foulger Ltd/ IoA Honorary Lecturer

Room 209

The Tower of Faces, United States Holocaust Memorial Museum (image CC by Encyclopaedia Britannica)

Exhibitions are the main ways through which museums have traditionally communicated with their audiences. Exhibitions are also considered as the main vehicle for knowledge construction, meaning making and learning. The design of exhibitions is an activity which involves both 2- and 3-dimensional aspects and can involve all senses. At the same time, visitors are free to come and go at will, to spend as much or as little time as they wish, engage or ignore exhibits, and move around the exhibitions in any way they choose. Many challenges and a wide range of factors need to be taken into account when developing exhibitions. How can communication and learning theory be used in exhibition development to help cater for diverse audiences and facilitate different modes of engagement? This session brings together approaches to communication, meaning making and learning that can be used by museums when developing exhibitions, using case studies from different museum exhibitions.

Key terms: multimodal communication, exhibition development, media of interpretation, interpretation strategy, communication messages, outcomes & impact

Outline:
- Overview of ways museums communicate through exhibitions
- Exhibition development stages
- Case studies of exhibition development projects

Objectives:
- To be aware of the process involved in the production of exhibitions
- To be able to discuss the characteristics of an effective exhibition
- To be able to identify the issues relating to the experience of audiences in exhibitions

- To begin to think about how a model of effective exhibition development can be put into practice in the museum

Essential reading for lecture:

Lindauer, M. (2007), 'Critical museum pedagogy and exhibition development'. In: Knell. S., MacLeod, S. and Watson, S. (eds), *Museum Revolutions: How museums change and are changed*. London and New York: Routledge, 303-314.

Macdonald, S. (2007). 'Interconnecting: museum visiting and exhibition design'. *CoDesign* 3, 149–162.

[Further, optional, readings for this week can be found on the module reading list]

Week 4 Seminar: choose communication/interpretation media for a theme

Thursday 26 October, 11:00 [group A] OR 12:00 [group B]

Room 209

Task description and groups responsible: Take a theme for an exhibition (a broad theme like time or water would work best) and think of: 1) all the media that can be brought to it to express different aspects of your chosen theme, and 2) what would engage visitors. Then present your ideas to class in this seminar in a **10 minute** presentation (including Q&A) – **Sub-groups 2 & 5**.

Description of session: Use what we have learnt of how different media can communicate different aspects of an exhibition theme and can facilitate different interpretations of the same material among different audiences. You need to take into account both the affordances of your chosen media of communication and what you intent to communicate as well as how you envisage that audiences might engage with them. You may choose a particular type of audience (e.g. families with primary age children; student researcher; or inspiration-seeker). The 10 minute presentation will be followed by class discussion and questions.

Preparation: Meet in your group prior to the seminar to brainstorm ideas and then prepare a 10-minute presentation (including Q&A) using a mind map for your seminar.

Week 5: Meaning making with objects and displays +assessment guidance

Thursday 2 November

Theano Moussouri and [Diana Rahman](#)

Room 209

SFMOMA, Alexander Calder, Motion Lab [https://www.sfmoma.org/exhibition/alexander-calder-motion-lab/] (Image CC, Theano Moussouri)

From their conception in the early 19th century, museums have always been educational institutions. The recent shift from 'education' to 'learning' and 'meaning making' has led us to rethink how knowledge is produced and exchanged both internally in museums as well as with the museum audiences. This session will examine the processes of knowing and learning. It begins by providing a brief overview of some of the most influential theories of the mid-20th century. We will examine two main approaches: one that locates the process of learning in the individual mind and views it as an active, metaphorical central processor; while the other approach examines learning and knowledge construction in their cultural, institutional and historic context.

The most influential theory in the first theoretical approach is constructivism. Theories representing the second theoretical approach above includes sociocultural learning theory, critical pedagogy, and indigenous pedagogies. All of the later approaches - often referred to as Culturally Responsive Pedagogy - aim to dissolve the distinction between thinking (*cognition*) feeling (*affect*) and behaving (*the body*), and between the individual and social-historical aspects of developmental change. Sociocultural theories of learning started being used in the museum context more recently but they have been quite influential as they allow us to facilitate engagement and interaction on a group level. This is particularly important for museums because, amongst other reasons, the vast majority of people visit museums in groups and those group members play a key role in mediating the museum experience for each other.

Critical pedagogy examines culture and its role in contextualising human behaviour which is viewed as situated in power relationships. Its application has been quite limited, although it has been used in formal education contexts. In the museum context, the focus has been on a critical/theoretical analysis through a process of researchers' own viewpoints, rather than through empirical research. What motivates this type of work is exploring the potential of public/cultural

institutions to fulfil the aspirations of a democratic ethos and achieve social justice. Indigenous pedagogies are very diverse, but notable commonalities include relationality, the interconnection between sacred and secular, and holism. In this session, we will focus on Culturally Responsive Pedagogical approaches.

Key terms: knowledge construction, learning, cognition, culture, power

Outline:
- Overview of main approaches to knowledge construction and learning
- Learning as a personal process and as a socio-cultural process embedded in institutional structures of power
- Applications in museums
- Brief introduction to assessment 1

Objectives:

- To be able to conceptualise how learning takes place using different theoretical lenses
- To be able to discuss constructivism, critical pedagogy and sociocultural approaches to learning
- To consider how these theories of learning can be applied in museums

Essential reading for lecture:

Yosso, T.J. (2005). Whose culture has capital? Race, Ethnicity and Education, 8(1), pp. 69–91.

Gonzalez-Grandón X, Froese T. Grounding 4E Cognition in Mexico: introduction to special issue on spotlight on 4E Cognition research in Mexico. Adaptive Behavior. 2018;26(5):189-198. doi:10.1177/1059712318791633

Hohenstein, J. & Moussouri, T. (2018). *Museum learning: Theory and research as tools for enhancing practice.* London: Routledge. **[from CAPTER 2 read only pp. 20-27]**

Hohenstein, J. & Moussouri, T. (2018). *Museum learning: Theory and research as tools for enhancing practice.* London: Routledge. **[CHAPTER 10, 264-289]**

[Further, optional, readings for this week can be found on the module reading list]

Week 5 Seminar: Discuss key communication theory concepts

Thursday 2 November 11:00 [group A] OR 12:00 [group B]

Being Human, Wellcome Collection

Task description and groups responsible: Use principles from cultural dialogic communication theory to present a critical review of the *Being Human* gallery. Then present your findings to class as a **30** minute talk/tour (including Q&A) when we visit the gallery together – **Group 3 & 6**.

Description of session: Using what we have learnt of cultural dialogic communication theory in week 3 lecture and readings, these groups will analyse the *Being Human* gallery looking for how this approach has been used (or not) and present their findings in the form of a critical review by leading the other groups and tutor in their seminar session in visit to the gallery.

Preparation: Groups 1 and 4 should visit the gallery prior to the seminar to conduct research and then prepare a **30**-minute presentation (including Q&A) (without slides)/discussion which they will present to the rest of the class as they lead them around the gallery during the seminar session. More detailed guidance will be provided in Week 3's seminar.

Week 6 - READING WEEK

6-10 November

No teaching (time to research and draft your essay)

Week 7: The socially responsive museum: transforming museum practice

Thursday 16 November

Theano Moussouri with [Marina Maniadaki](#)

Room 209

BigPicnic project [https://www.bigpicnic.net/], professional development training session at the Royal Botanic Garden Edinburgh(image CC, Theano Moussouri)

We live in what many researchers refer to as a post-modern world, where 'grand-narratives' about culture and identity do not represent all sections of the society and have led to discrimination, disempowerment and created social problems. Museum audiences tend to come from a narrow demographic profile, with people from minority ethnic backgrounds, from a low socio-economic status or people with disabilities and with different gender orientation and sexuality consistently being under-represented. At the same time, as Nina Simon notes, 'audiences for museums, galleries, and performing arts institutions have decreased, and the audiences that remain are older and whiter than the overall population'. As a result, both the provision available as well as the audience research carried out, focuses on a particular segment of the population. Prior approaches to audience development and research on under-represented visitors has often focused on what they lack, and how to overcome barriers. Current approaches to audience development, community engagement and research move away from this 'deficit model' to instead explore how different groups of people/communities engage with and use culture for learning, enjoyment and dialogue across difference settings and encounters. Museums have started actively collaborating with diverse audiences and stakeholders as active participants and co-producers of knowledge and visitor experiences through different types of partnerships and participatory activities. This session will look at participatory and co-creation practice through collaborations spanning different types of museum provision (i.e. exhibitions, programmes, digital) and audiences.

Key terms: participation, co-creation, authority, democratisation of power, empowerment

Outline:
- Background and rationale for doing inclusion work in museums, benefits and value, challenges and limitations
- Case studies including co-research, co-collecting, co-production of exhibitions, displays and events.

Objectives:
- To identify approaches to community engagement and co-production
- To be able to discuss types of participatory practices and their impact on staff/institution, participants and visitors.

Essential reading for lecture

Bunning, K., Kavanagh, J., McSweeney, K., and Sandell, R. (2015). 'Embedding plurality: exploring participatory practice in the development of a new permanent gallery. *Science Museum Group Journal* 3.

McSweeney, K., and Kavanagh, J. (2016). "Introduction." In: K. McSweeney and J. Kavanagh (eds) *Museum Participation - New Directions for Collaborative Working*, 15–20. Exact Editions.

Simon, N. (2010). *The Participatory Museum*. Santa Cruz: Museum 2.0 [chapter 1: Principles of Participation].

Moussouri, T. (2014) From "telling" to "consulting": a perspective on museums and the modes of public engagement. In: J. Lea and S. Thomas (eds*). Public Participation in Archaeology*. Woodbridge: The Boydell Press: 11-22.

[Further, optional, readings for this week can be found on the module reading list]

Co-creation toolkits and resources:
- Co-creation Navigator, Waag: https://ccn.waag.org/navigator/
- Museum 2.0: http://museumtwo.blogspot.com/2018/10/want-to-co-create-exhibition-on-hot.html
- https://santacruzmah.imgix.net/uploads/Community-Issue-Exhibition-Toolkit-FINAL.pdf
- The Hive, mediaLABamsterdam: https://medialabamsterdam.com/designingexperiences/

Week 7 Seminar: explore the inclusion of multiple voices in museums

Thursday 16 November, 11:00 [group B] OR 12:00 [group A]

Room 209

Task description and groups responsible: Watch a selection of videos from the list below, then individually and by group discuss what stories/themes do/could/should museums tell about their object and local communities through exhibitions, programmes and events? How can they encourage the inclusion of multiple voices? Present key themes from your group discussion in the seminar – **Sub-group 4 & 1**.

Description of seminar: In this session we look at examples of co-creation projects and the benefits for community members and museums.

Preparation: As a group decide which group of videos you want to focus on and discuss about during the seminar.

Videos:

1. Practice-based work:

A. Watch one of the following pairs of Hackney Museum videos a & b, OR c & d:

   a) https://www.youtube.com/watch?v=iHiZApHlYS8

   b) https://www.youtube.com/watch?v=yiVsrm8UJcM

   c) https://www.youtube.com/watch?v=qb5B-AFJqB8

   d) https://www.youtube.com/watch?v=R6NPr4CbMik

B. Watch one of the following videos which have been developed by the Battersea Arts Centre and focus on how to bring about social and cultural change through co-creation:

   a) GL4 and Srtike A Light / Co-creating Change
   https://www.youtube.com/watch?v=nT0lQgPN-NY&list=PLgiXpnLAZYDmVSoPYfkLazU9H6LMCEnvT

   b) Beafreeks Collective / Co-creating Change
   https://www.youtube.com/watch?v=DejAYceW1Go&list=PLgiXpnLAZYDmVSoPYfkLazU9H6LMCEnvT&index=2

Week 8: Engaging with disabled audiences

Thursday 23 November

Rafie Cecilia

Room 209

Heart n Soul at The Hub, Wellcome Collection (image from https://www.heartnsouleye.com/)

Contemporary public museums endeavour to diversify audiences and reach out to potential new visitors' groups. This session will introduce the concept of accessibility, inclusion and representation of disabled people in museums, focusing on inclusive and accessible technology applications that facilitate to reach out to disadvantaged audiences. In the last 30 years, physical access to museum collections has been discussed within the Western European context, considering accessibility to cultural heritage for disabled people. In the UK, following the Act and the Requirements for Accreditation of the Museums Association and the Equality Act of 2010, museums have started to develop projects that aim to be socially inclusive for disabled people. Museums are called to be socially inclusive for the historically marginalised audiences, and they need to provide spaces that overcome discrimination. The experience of disabled visitors will be presented through the lenses of embodied cognition theory and the theoretical framework of community of practice. We will look at the way museums in the UK have reached out to disabled audiences, employing the social model of disability framework to provide equitable opportunities. We will look at empirical cases of physical and digital inclusive participatory activities of museums, specifically for vision impaired visitors, including technological approaches that museums have explored to build a relationship with historically less represented and understood communities and to encourage them to participate in museum activities.

Key terms:

disability, accessibility, inclusion, representation, technology, digital innovation, embodiment, community of practice

Outline:
- Background and historical perspective of inclusion and accessibility in museums for disabled people.

- Overview of technology and digital resources employed to make museums accessible and inclusive.
- Case studies of museums' physical and digital participatory activities with disabled audiences.
- Theoretical understandings of digital engagement for disabled audiences.

Objectives:
- To identify diverse and historically marginalised audiences.
- To be able to discuss digital and technological strategies employed by museums to reach out to diverse audiences.
- To be aware of different modes of engagement with disabled audiences.
- To be able to understand motivations and contexts of disabled audiences.

Essential reading for lecture:

Dodd, J., Jones, C., Jolly, D. and Sandell, R. (2010). Disability reframed: challenging visitor perceptions in the museum. In Sandell, R., Dodd, J. and Garland Thomson, R. (eds*.). Re-Presenting Disability: activism and agency in the museum*, Routledge: London and New York, pp. 92-112.

Cachia, A., 'Disability, Curating, and the Educational Turn: The Contemporary Condition of Access in the Museum', O*n Curating journal*, issue 24 (http://on-curating.org/index.php/issue-24-reader/disability-curating-and-the-educational-turn-the-contemporary-condition-of-access-in-the-museum.html#.V-jQi84YLgU)

Cecilia, R., 2021. Covid-19 Pandemic: Threat or Opportunity for Blind and Partially Sighted Museum Visitors? *Journal of Conservation and Museum Studies* 19/1-5, pp. 1–8.

Optional reading:

Candlin, F., 2007. Don't touch! Hands off! Art, blindness and the conservation of expertise. In: E. Pye, (ed.) *The power of touch: handling objects in museum and heritage contexts*. London: UCL Institute of Archaeology Publications, pp. 89- 106.

Ginley, B., 2013. Museums: A Whole New World for Visually Impaired People. *Disability Studies Quarterly* 33/3.

Goodley, D., 2004. Who is Disabled? Exploring the Scope of the Social Model of Disability. In J. Swain, S. French, C. Barnes, C. Thomas, (eds.), *Disabling Barriers, Enabling Environments*. Thousand Oaks, Ca: Sage, pp. 118–133.

Hayhoe, S. J., 2014. The need for inclusive accessible technologies for students with disabilities and learning difficulties. In L. Burke, (ed.), *Research, reflections & arguments on teaching & learning in a digital age*. Melton, Suffolk: John Catt Publishing.

Imrie, R., 2000. Disabling Environments and The Geography of Access Policies and Practices. *Disability & Society* 15/1, pp. 5–24

Kleege, G., 2005. Blindness and Visual Culture: An Eyewitness Account. *Journal of Visual Culture* 4/2, pp. 179-190.

Oliver, M., 2013. The social model of disability: thirty years on. *Disability & Society* 28/7, pp. 1024-1026.

Sandell, R. (2012) 'Museums and the Human Rights Frame.' In: R. Sandell and E. Nightingale *Museum, Equality and Social Justice.* London: Routledge.

Sandell, R. (2011) 'Ethics and Activism.' In: J. Marstine (ed.) *Routledge Companion to Museum Ethics: Redefining Ethics for the Twenty-first Century Museum.* London and New York: Routledge.

Sandell, R. and Nightingale, E. (eds) (2012) *Museums, Equality and Social Justice.* London: Routledge. (Especially Chapter 14, 'Museums and the Human Rights Frame', pp 195-215.)

Smith, J.L., Ginley, B and Goodwin, H. (2012) 'Beyond Compliance? Museums, disability and the law' (chapter 4) In: R. Sandell and E. Nightingale (eds) *Museums, Equality and Social Justice.* London: Routledge.

vom Lehn, D., 2010 Discovering 'Experience-ables': Socially including visually impaired people in art museums. *Journal of Marketing Management* 26/7-8, pp. 749-769.

Week 8 Seminar: engaging with diverse audiences

Thursday 23 November, 11:00 [group B] OR 12:00 [group A]

Room 209

Task description and groups responsible: You are asked to watch the introductory video of Museum in a Box, and familiarise with the concept of audio descriptions and 3D printed replica. You will also be asked to read about the V&A Cast Courts gallery (links provided). – **Sub-groups: 5 & 2**

Description of seminar: In this practical session we will create accessible and inclusive tactile and audio descriptive resources for vision impaired museum visitors, using objects and 3D replicas from the V&A Cast Courts as case study.

Preparation:

Task 1:
Watch this introductory video of Museum in a Box:
https://www.youtube.com/watch?v=PQuX7sC1rpY

https://museuminabox.org

Consider how the box – and, in general, 3D prints - can be used to facilitate engagement with objects and the museum experience of vision impaired museum visitors.

Task 2:

Familiarise yourself with the V&A Cast Courts galleries. These will be our case study for the session. We will create audio descriptions and tactile guides of objects from these galleries.

Choose the format you prefer:

Video https://www.youtube.com/watch?v=4Y3dE9hx93c

Blog post https://www.vam.ac.uk/articles/history-of-the-cast-courts

Audio description https://soundcloud.com/vamuseum/erb-app10-cast-courts?in=vamuseum/sets/va-audio-descriptions

Or you can visit the Cast Courts at the V&A.

Week 8: Visit to the Science Museum - In discussion with Karen Davies and Beth Hawkins, Science Museum

Monday 27 November (exact time tbc)

Details will be circulated closer to the time.

Week 9: Audience research frameworks

Thursday 30 November

Theano Moussouri

Room 209

Knitting interview, Botanic Garden,vLeiden

Research with both actual and potential visitors can help museums explore different approaches to involving audiences in the interpretation and knowledge construction process, which can lead to the development of audience-driven agendas. Museums need to collect information about who visits and who does not visit and why - this is considered by most museums today as essential for a successful communication and engagement strategy. Museums have also been collecting evidence about how visitors engage with their displays and other content and how the museum experience relates to, and benefits people's lives.

This session introduces the Visitor Studies field as well as agendas and frameworks for audience research, such as Generic Learning Outcomes & Generic Social Outcomes, Health & Wellbeing Outcomes and Teams-Based Inquiry. It also discusses the different types of audience research most commonly carried out in museums - with an emphasis on exhibition evaluation (the most common type of applied audience research).

Key terms: visitor studies, audience research, evaluation, impact, outcomes, Teams-Based Inquiry

Outline:

- Overview of the Visitor Studies field
- Introduction to audience research agendas and frameworks
- Introduction to evaluation and key concepts
- Types of evaluation and how they inform decision making and organisational learning

Objectives:

- To recognise the role of visitor studies in transforming museums
- To recognise the role of visitor studies in developing new audiences and improving the museum experience
- To identify and discuss research on museum visiting patterns

Essential reading for lecture:

Allen, S and Gutwill, J. (2016) 'Exploring Models of Research-Practice Partnership within a Single Institution: Two Kinds of Jointly Negotiated Research'. In: D. Sobel and J.L. Jipson (eds). *Cognitive development in museum settings: relating research and practice*. London and New York: Routledge, **190-207.**

Denzin, N. K., & Lincoln, Y. S. (2008). Introduction: Critical methodologies and Indigenous inquiry. In N. K. Denzin, Y. S. Lincoln, & L. T. Smith (Eds.), *Handbook of critical and Indigenous methodologies.* SAGE. [Crossref], [Google Scholar]

Simon, N. (2010). *The Participatory Museum*. Santa Cruz: Museum 2.0 [chapter 10: Evaluating participatory projects]

[Further, optional, readings for this week can be found on the module reading list]

Week 9 Seminar: Writing Outcomes for *Crafting Cultures* [Leventis Gallery, IoA]

Thursday 30 November, 11:00 [group B] OR 12:00 [group A]

Room 209

Task description and groups responsible: Building on what we learnt in the previous lectures on learning outcomes each group will conduct research and write outcomes for *Crafting Cultures* located in the Leventis Gallery. You will create a **15-20** minute group presentation explaining and justifying your choices. You will do your presentation in the Leventis Gallery – **Sub-groups: 6 & 3**

Description of session: In this week in each session one group will present their written outcomes and explanations for *Crafting Cultures*, followed by Q&A and discussion.

Preparation: meet in advance in your groups to conduct research on the display and then decide on and write your learning outcomes following guidance provided and reading list. Each group will produce a **15-20** minute presentation based on these and be ready for questions.

Some useful readings [these are also relevant for sessions 10 & 11 – see online reading list too]:

Museums/arts

1. Arts Council:
http://www.artscouncil.org.uk/advice-and-guidance/inspiring-learning-all-home-page

2020-2030 Strategy (Outcomes): https://www.artscouncil.org.uk/lets-create/strategy-2020-2030/outcomes

Generic Social Outcomes:
https://www.artscouncil.org.uk/sites/default/files/S3D29_GSO_Indicator_Bank.pdf

2. Framework for evaluating impacts of ISE projects:

https://nsf-gov-resources.nsf.gov/2022-03/framework-evaluating-impacts-broadening-participation-projects_1101.pdf

3. UCL Touch and Wellbeing project:
https://www.ucl.ac.uk/culture/sites/culture/files/ucl_museum_wellbeing_measures_toolkit_sept2013.pdf

4. Happy Museum Project:
http://www.happymuseumproject.org/

Happy Museum case studies and tools:
http://www.happymuseumproject.org/?page_id=984
http://www.happymuseumproject.org/?page_id=2584

5. Museums Association:
https://www.museumsassociation.org/campaigns/museums-change-lives/measuring-socially-engaged-practice/

6. Generic Learning Outcomes:
https://le.ac.uk/rcmg/research-archive/generic-learning-outcomes

Other frameworks and on-line resources

1. AHRC Cultural Value Project:

https://www.ukri.org/publications/ahrc-cultural-value-project-report/

3. Measuring National Wellbeing

http://www.ons.gov.uk/ons/guide-method/user-guidance/well-being/index.html

http://www.neighbourhood.statistics.gov.uk/HTMLDocs/dvc146/wrapper.html

Week 10: Applied audience research: data collection methods and analysis

Thursday 7 December

Theano Moussouri

Room 209

Minnesota Historical Society, Prototyping Space of My Home: Native Minnesota
[https://www.mnhs.org/historycenter/activities/museum/our-home] (image CC Theano Moussouri)

This session will present and discuss observations and interviews – the most commonly used methods to collect data – the type of evidence they can generate and how data can be analysed (with an emphasis on speech data). Data reflection and analysis will be considered within Teams-Based approach to evaluation, which how you can analyse and interpret data through the reflection process. Data analysis allows you to condense large sets of data into smaller chunks that give some meaning to the information you have collected. This process depends on the purpose of the study, the type of data you have collected and the theoretical lens you use to interpret your data. The data-reflection process helps you to get immersed in and make sense of the data as well as to identify improvements and changes that can facilitate the visitor experience.

Key terms: methodology, methods, qualitative & quantitative research

Outline:

- Introduction to focused observations, tracking and interviews as evaluation methods (both paper-based and digital)
- Characteristics of quality tracking, focused observations and interviews
- Triangulation with other qualitative research methods
- Introduction to seminar 10 assignment

Objectives:

- To be able to discuss the role of evaluation in museums
- To become familiar with the different kinds of evaluation and their uses
- To be able to identify suitable evaluation methods for your study
- To draft evaluation tools and use them for data collection (seminar 9)

Essential reading for lecture:

Patton, M. Q. (2014) Qualitative evaluation and research methods / Michael Quinn Patton. 2nd ed. Newbury Park, Calif: Sage Publications. **[Chapter 7 only]**

[Further, optional, readings for this week can be found on the module reading list]

Web sites:

CAISE Informal science: https://www.informalscience.org/

NISE Network: https://www.nisenet.org/search/product_type/evaluation-and-research-32

Week 10 Seminar: Collecting interview data - *Crafting Cultures*

Thursday 7 December, 11:00 [group B] OR 12:00 [group A]

Room 209

Task description and groups responsible: In this seminar, you will practice your interviews skills at *Crafting Cultures*. The practice interviews will be based on an interview protocol which will be provided. You will be paired with a fellow student and you will interview each other about your experience and views of the exhibition. The data collected will be discussed on Thursday 14 December – **Sub-groups: All**

Description of session: In this week, you will carry out mock interviews.
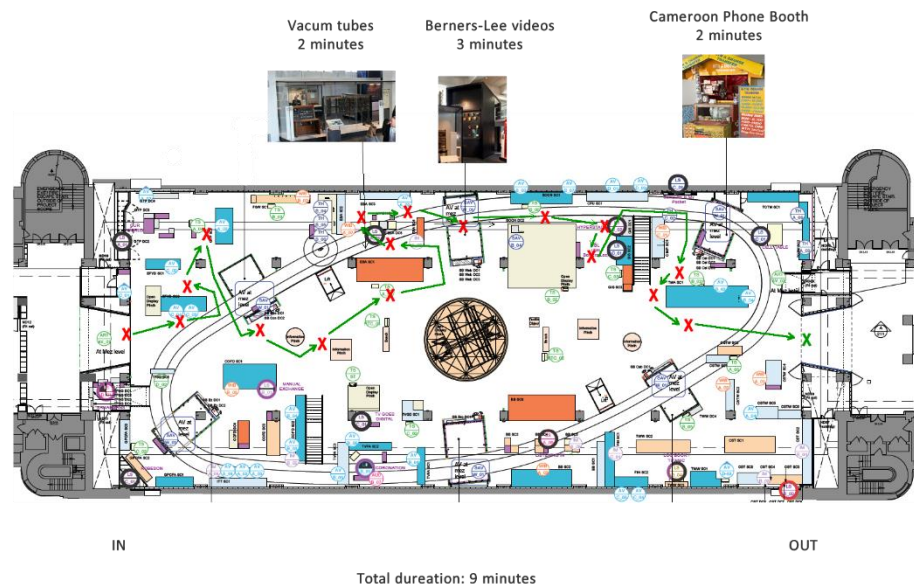
Preparation: you need to familiarise yourself with the exhibition and its content.

Week 11: Reflecting on data and measuring what matters

Thursday 14 December

Theano Moussouri

Room 209

Visit route captured using indoor location systems at Information Age, Science Museum (image CC George Roussos)

This session will discuss the pros and cons of interview and observation as data collection methods by reflecting on the data you will have gathered over the previous week. We will also reflect on what matters and how we can measure it. Finally, we will discuss the response to evaluation brief assessment (assessment 2) which is due in Term 2.

Key terms: data management, data analysis, coding, themes & categories

Outline:

- Overview of data analysis and interpretation
    - Organizing the data
    - Finding patterns and trends
- Assessment 2 guidance session

Objectives:

- To discuss and analyse the pros and cons of different evaluation methods in relation to the exhibition/exhibit evaluated
- To begin to think about how qualitative data can be analysed

Essential reading for lecture:

Diamond, J. (1999). *Practical Evaluation Guide: Tools for Museums and Other Informal Educational Settings.* Walnut Creek, CA: AltaMira Press, p. 96-114 (Chapter 7, Presenting and Analyzing Data).

Moussouri, T., Alexopoulos, G. and Francis, D. (2019). Team-Based Inquiry Practitioners' Manual, BigPicnic, London: BGCI. **[Section 4, 23-26]** [select file from the BigPicnic resources list here: https://www.bgci.org/resources/bgci-tools-and-resources/bigpicnic-resources/]

Web sites:

CAISE Informal science: https://www.informalscience.org/

NISE Network: https://www.nisenet.org/search/product_type/evaluation-and-research-32

Culturally responsive evaluation designs: https://rka-learnwithus.com/wp-content/uploads/2018/03/19_Culturally_Responsive_Evaluation_Design.pdf

Center for Culturally Responsive Evaluation and Assessment: https://crea.education.illinois.edu/

Culturally Responsive Research Framework - Informal Science: https://www.informalscience.org/sites/default/files/CRR_Framework_REVEAL.pdf

VSA, Supporting Culturally responsive evaluation practices web chat: https://public.3.basecamp.com/p/oMJHfrQHCiLLocdfaP9s3nZa

VSA, Designing instruments for culturally responsive evaluation web chat: https://www.youtube.com/watch?v=GlGKE3g0Sbk&feature=youtu.be

 [more resources are available on our online reading list for this week]

Week 11 Seminar: Managing, analysing and reflecting on data

Thursday 14 December, 11:00 [group B] OR 12:00 [group A]

Room 209

Task description and groups responsible: You will reflect on the data you collected the previous week. This seminar focuses on how to manage and analyse speech data. – **Sub-groups: All**

Description of session: after conducting a small number of interviews, we will discuss how data is managed, analysed and interpreted as well as the pros and cons of interview as a method.

Preparation: No other preparation needed. Please remember to bring your data in class with you.