

Potential changes in light of the Coronavirus (COVID-19) pandemic

Please note that information regarding teaching, learning and assessment in this module handbook endeavours to be as accurate as possible. However, in light of the Coronavirus (COVID-19) pandemic, the changeable nature of the situation and the possibility of updates in government guidance, there may need to be changes during the course of the year. UCL will keep current students updated of any changes to teaching, learning and assessment on the [Students' webpages](#). This also includes Frequently Asked Questions (FAQs) which may help you with any queries that you may have.

ARCL0130 Museum Communication and Audience Engagement

2020-21, TERM 1

15 CREDITS



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>)

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Please refer to the online IoA Student Handbook (<https://www.ucl.ac.uk/archaeology/current-students/ioa-student-handbook>) and IoA Study Skills Guide (<https://www.ucl.ac.uk/archaeology/current-students/ioa-study-skills-guide>) for instructions on coursework submission, IoA referencing guidelines and marking criteria, as well as UCL policies on penalties for late submission.

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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 and linguistically 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
- 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 a range of informal learning contexts
- Encourage students to develop self-directed learning strategies that will help them develop their professional, academic and personal knowledge and skills throughout their life

Module Objectives

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

- Assess the impact of wider political agendas and current museum thinking on museums
- Understand how museums and heritage sites can communicate with visitors - from culturally, socially and linguistically diverse communities and across different cultures - through exhibitions, programmes and other activities
- Actively consider various media and interpretive techniques and recognise their usefulness in effective communication with audiences
- Recognise the importance of visitor studies and evaluation in the development of exhibitions and other services

- Discuss the ways in which theories of communication and learning can inform the work with museum media
- Understand the relationship of museums to other cultural, heritage and educational institutions and their place within the educational infrastructure
- Understand the various roles museums play and the impact they have on peoples' lives

Learning outcomes

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

- A critical awareness of the principles of communication with audiences in informal learning environments
- The development of intellectually satisfying and employable skills which will have a positive effect on communication with audiences in museums and heritage sites across different cultures
- The development of confident and independent thought through exposure to practical situations
- The critical awareness of the ethical issues involved in engaging with diverse communities and the development of sustainable products and services

Methods of assessment

The module is assessed through **two pieces** of assessments [together these are sometimes referred to as 'coursework'], divided into one **essay** of 2,375-2,625 words which contributes **60%** to the overall module grade and one **response to evaluation brief** of 1,425-1,575 words which contributes **40%** to the overall grade. The topics and deadlines for each assessment are specified in section 2 below (see p. 6).

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 the MS Teams Module forum** (link: <https://teams.microsoft.com/l/channel/19%3a967bf7f3a4a04b679a75a2b46a5c5999%40thread.tacv2/Forum?groupId=52c92e2b-df65-4592-aae3-e7068768e408&tenantId=1faf88fe-a998-4c5b-93c9-210a11d9a5c2>) (or alternatively in Moodle Q&A or via email if you prefer). The forum will be checked regularly.
- For personal queries, please contact the co-ordinator by email.

Week-by-week summary

<u>Week</u>	<u>Date</u>	<u>Topic</u>
1	8 October	Module Overview and key concepts
2	15 October	Conceptualising audiences in museums
3	22 October	The museum as a communicator
4	29 October	Communicating through integrated exhibitions
5	5 November	Making meaning with museum objects and displays
6	Reading week, no teaching, 9 Nov–13 Nov	
7	19 November	The socially responsive museum: transforming museum practice
8	26 November	Engaging with disabled and digital audiences
9	3 December	Audience research frameworks
10	10 December	Applied audience research: data collection methods & analysis
11	17 December	Reflecting on data and measuring what matters

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. Lectures for following week will be available on Moodle on Thursday. The deadline to complete weekly discussion board activity is mid-day on Wednesday. The tutorial sessions (in groups) are on **Thursday, 9.00-10.00am or 4.00-5.00pm.**

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	<i>Staff-led teaching sessions (lectures, seminars, tutorials, discussion-board sessions)</i>
70 hours	<i>Self-guided session preparation (reading, listening, note-taking and online activities), about 7 hours a week</i>
40 hours	<i>Reading for, and writing, the essay</i>
25 hours	<i>Reading for, and writing, response to evaluation brief</i>

2. Assessment

Each assignment and possible approaches to it will be discussed in class, in advance of the submission deadline. If students are unclear about the nature of an assignment, they should discuss this with the Module Co-ordinator in advance (via office hours or class Moodle forum). **Detailed guidance** on completing both assessments will be discussed in class (**Weeks 5 and 10**). You will receive feedback on your written coursework via Moodle, and have the opportunity to discuss your marks and feedback with the co-ordinator in their office hours.

Assessment 1: essay (2,375 – 2,635 words)

Deadline: Friday 27th November 2020

Marked essay returned: Friday 18 December 2020

Contributes **60%** 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 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. Please consult the co-ordinator for further guidance if necessary.

Choose **one** of the following essay questions (please do not change the wording):

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

Assessment 2: response to evaluation brief (1,425 – 1,575 words)

Deadline: Friday 11th January 2021

Contributes **40%** to overall grade

Marked essay returned: Friday 5 February 2021

It is essential that the first word in the file name is your examination candidate number (e.g. YGBR8 Essay 2). **Note that this changes each year.**

In this assessment you will write a **response to evaluation brief**. You will be given an evaluation brief/tender document inviting you to tender for the summative evaluation of the on-line exhibition [Let's Play: Games as Connection](https://www.letsplayexhibition.co.uk/) [https://www.letsplayexhibition.co.uk/]. More information about the assignment and a copy of the evaluation brief and the exhibition will be provided in class. Examples will be circulated via Moodle. For assessment criteria and marksheet used for this piece of assessment see Appendix.

Please use the following structure and headings to organise your brief (please do not change the order or the wording):

1. Introduction
2. Context and purpose of the on-line exhibition
3. The on-line exhibition team and key contact
4. The on-line exhibition target audience
5. Scope of on-line exhibition evaluation work
6. Evaluation methodology
7. Evaluation timeline
8. Fee
9. Deadline for receiving the proposal
10. Contact for queries
11. Appendix [e.g. descriptions of the exhibition project and its aims]

3. Resources & Preparation for Class

Preparation for class

The module is primarily taught through flipped lectures by the coordinator and guest speakers, as well as through digital seminars - held on Thursday - along with practical exercises. You are expected to read two to four **essential readings** as well as watching the pre-recorded lectures and completing any online activities **on Moodle** 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.

Lectures & Workshop

Each week a different topic is introduced in the flipped 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 flipped lecture is supported by a series of 'Essential Readings', which you are required to undertake before, during or after you watch the flipped lecture so as to contextualize what is being discussed in the lecture as well as in the seminar. In some of the flipped lectures you will be asked to research particular concepts and answer questions about them, while in other lectures you will be asked to do practical exercises. The last session follows more of a workshop format where we will discuss the type of evidence different audience research methods can generate – more details will be circulated in advance.

Digital 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 - 9am or 10am – on Thursday in term I. The seminars will run on MS Teams. 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).

Online museum conference session

We will have a virtual 'field trip' to the Science Museum on Monday 30th 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:

<https://ucl.rl.talis.com/modules/arcl0130.html>.

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.) (2010) *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 response to evaluation brief assessments.**

Session 1: Module overview and key concepts

Thursday 8 October 2020

Theano Moussouri



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. (2010), 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. 682-687].

Hein, G. (2010), Museum Education, In Sharon Macdonald (Ed). *A Companion to Museum Studies*, edited by, John Wiley & Sons, Incorporated, [from Chapter 20 read only pp. 717-726].

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]

Seminar 1: Introduction

Thursday 8 October 2020, 9:00 [group 1] OR 10:00 [group 2]

MS Teams

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 to prepare presentations and other activities in certain weeks – **ALL groups**.

Starting from this week's essential reading, we will then discuss different approaches museums use to conceptualise and communicate with their audiences in preparation for next weeks' lecture. Each seminar group will brainstorm using one of the following key words:

- Audiences as meaning-makers
- Audiences as learners
- Audiences as participants
- Audiences as interpreters

Preparation: Please read the essential reading for this lecture; no other preparation needed

Session 2: Conceptualising audiences in museums

Thursday 15 October 2020

Theano Moussouri



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. (2010) Museums and Community, In Sharon Macdonald (Ed). *A Companion to Museum Studies*, edited by, John Wiley & Sons, Incorporated, [Chapter 11, pp. 385-414].

Archer, L., Dawson, E., Seakins, A., DeWitt, J., Godec, S. & Whitby C. (2016). "I'm Being a Man Here": Urban Boys' Performances of Masculinity and Engagement With Science During a Science Museum Visit'. *Journal of the Learning Sciences*, 25(3), 438-485.

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

Seminar 2: Presenting perspectives from different museums

Thursday 15 October 2020, 9:00 [group 1] OR 10:00 [group 2]

MS Teams

Task description and groups responsible: In your groups, use the Museum Communication table to brainstorm and record your ideas about how contemporary museum 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 – **ALL groups**.

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 who communicates (i.e. which member of staff or which department/unit), how museums chose to communicate with their audiences, what (i.e. content, ideas, issues) they communicate and who with (i.e. target audience), the purpose of different types of communication, and how we know that what is communicated is effective. This is open-ended and up to individual groups to decide. Each group's **10 minute** presentation 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.

Session 3: The museum as a communicator

Thursday 22 October 2020

Theano Moussouri



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].

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]

Seminar 3: Critical analysis of museum exhibitions

Thursday 22 October 2020, 9:00 [group 1] OR 10:00 [group 2]

MS Teams

Task description and groups responsible: Read the two papers by Lindauer and Moser, (below) then individually and by group, identify issues, key points etc., 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:

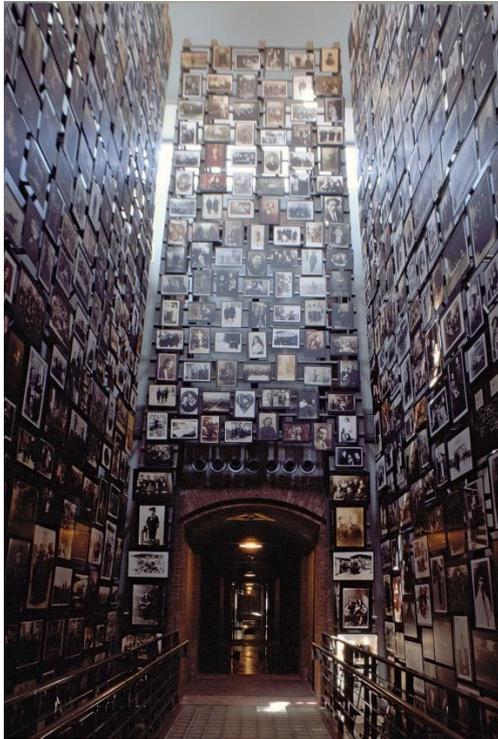
Lindauer, M. (2006). 'The Critical Museum Visitor'. In: J. Marstine (ed.) *New Museum Theory and Practice: An Introduction*, Malden, MA and Oxford: Blackwell, 203–5. [\[link\]](#)

Moser, S. (2010). 'The devil is in the detail: Museum Displays and the Creation of Knowledge'. *Museum Anthropology* 33(1): 22–32. [\[link\]](#)

Session 4: Communicating through integrated exhibitions

Thursday 29 October 2020

Stephen Foulger, Foulger & Foulger Ltd/ IoA Honorary Lecturer



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]

Seminar 4: choose communication/interpretation media for a theme

Thursday 29 October 2020, 9:00 [group 1] OR 10:00 [group 2]

MS Teams

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 **15 minute power point** presentation (including Q&A) – **ALL groups**.

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 15 minute power point 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 15-minute power point (5-6 slide maximum) presentation (including Q&A) for your seminar.

Session 5: Meaning making with objects and displays

+assessment 1 guidance

Thursday 5 November 2020

Theano Moussouri



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. Although there are multiple interpretations of constructivism, in museums, constructivism has widely been applied using Hein's interpretation and adaptation, hence we will focus mainly on his interpretation in class, but other interpretations of constructivism can be found in the further reading list online.

Theories representing the second theoretical approach above includes sociocultural learning theory and critical pedagogy. These approaches to learning 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.

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:

Hein, G. (1998). *Learning in the Museum*. London and New York: Routledge. [Chapter 2]

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]

Seminar 5: Discuss key learning theory concepts

Thursday 5 November 2020

MS Teams

Task description and groups responsible: Based on this week's reading, discuss what the characteristics of learning are using: 1) a constructivist lens, 2) a socio-cultural lens, and 3) a critical pedagogy lens – **ALL groups**.

Description of seminar: In this session we look at three umbrella theories and how they conceptualise 'learning'. The aim is to dig deeper in key concepts associated with those theories of knowledge construction and learning.

Preparation: Individually read this week's essential readings and make notes, then meet in your groups prior to the seminar and discuss what are the key characteristics of learning as seen from those three different theoretical lenses. Record your ideas using a concept map (or one per theoretical lens) and upload it on Teams.

Useful videos and other online resources:

Science capital – videos & podcasts illustrating elements of critical pedagogy and socio-cultural approaches to learning:

- <https://www.ucl.ac.uk/ioe/departments-and-centres/departments/education-practice-and-society/science-capital-research>
- <https://www.ucl.ac.uk/ioe/news/2020/may/how-science-capital-can-help-us-address-inequalities-stem-participation-rftrw-s01e03>

Applications of science capital in museums:

- <https://learning.sciencemuseumgroup.org.uk/our-approach/>
- <https://learning.sciencemuseumgroup.org.uk/blog/what-is-science-capital/>
- <https://learning.sciencemuseumgroup.org.uk/blog/why-is-science-capital-useful-for-museums-and-science-centres/>
- <http://www.sciencemuseumgroup.org.uk/wp-content/uploads/2018/09/SMG-Science-Capital-A5-Booklet.pdf>
- <https://learning.sciencemuseumgroup.org.uk/blog/engaging-all-audiences-with-science-science-capital-and-informal-science-learning/>
- <https://learning.sciencemuseumgroup.org.uk/blog/reflecting-on-science-capital-in-the-cooperstown-graduate-program/>
- <https://learning.sciencemuseumgroup.org.uk/blog/organisational-change-science-capital-refresher-for-explainers/>
- <https://learning.sciencemuseumgroup.org.uk/blog/reflection-points-putting-the-research-into-practice/>
- <https://learning.sciencemuseumgroup.org.uk/blog/science-capital-in-practice-science-oxford/>
- <https://learning.sciencemuseumgroup.org.uk/blog/weaving-science-capital-through-the-textiles-gallery/>

Week 6

READING WEEK 9-13 November 2020

No teaching (time to research and draft your essay)

Session 7: The socially responsive museum: transforming museum practice

Thursday 19 November 2020

Theano Moussouri



.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/>

Seminar 7: explore the inclusion of multiple voices in museums

Thursday 19 November 2020, 9:00 [group 1] OR 10:00 [group 2]

MS Teams

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 – **GROUP A**.

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, c & d OR e & f:

- a) <https://www.youtube.com/watch?v=iHiZApHIYS8>
- b) <https://www.youtube.com/watch?v=yiVsrm8UJcM>
- c) <https://www.youtube.com/watch?v=qb5B-AFJqB8>
- d) <https://www.youtube.com/watch?v=UO3V0pTD5LA>
- e) <https://www.youtube.com/watch?v=R6NPr4CbMik>
- f) <https://www.youtube.com/watch?v=rKKw2jMx2tw>

B. Watch one of the following videos, which present projects the Wallace Collection developed in collaboration with the St Vincent's Catholic Primary School.

- a) Shh... it's a Secret!
<https://www.bing.com/videos/search?q=shh...+it%27s+a+secret!+wallace+collection+videos&docid=608018389628030236&mid=AEEA1B4580DFF0331CE5AEEA1B4580DFF0331CE5&view=detail&FORM=VIRE>
- b) Our Favourite Things - A Tour of the Wallace Collection by the Young Curators 2018-
<https://www.youtube.com/watch?v=pcQSgos4zCg>

Session 8: Engaging with disabled and digital audiences

Thursday 26 November 2020

Engaging with disabled audience with Rafie Cecilia

Engaging with digital audiences with Dr Juhee Park



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 audiences. This session is made up of two distinct parts, each of which introduce 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.

The first part of the session, presented by Rafie Cecilia, 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.

The second half of the session, presented by Dr Juhee Park, will look at empirical cases of digitally enhanced participatory activities of museums, for instance, on social networking sites (Twitter, Facebook, Instagram, etc.) and with crowdsourcing initiatives. Museums' online presence has been growing since 1990s, with the aim to get connected with remote and potential audiences. In the recent physically distanced time due to the Covid-19 pandemic, museums have further promoted a broad range of digital activities to continue supporting access to resources and maintain a relationship with their audiences. Yet, the online presence does not necessarily translate to digital audience engagement. It is not an easy task to motivate and engage digital audiences. With the introduction of mobile learning theory and serious leisure theory, we will examine why it is important to consider digital audiences' multiple

contexts and their motivation behind digital engagement when designing digital museum activities. Finally, this session will look at challenges such as the digital divide that museums face when developing digital audiences.

Key terms:

Part 1: disability, accessibility, inclusion, representation, technology, digital innovation, embodiment, community of practice

Part 2: digital audiences, digital engagement, social media, mobile learning, crowdsourcing approach, serious leisure theory

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' digital activities on social media and with crowdsourcing projects.
- Theoretical understandings of digital engagement for mobile 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 digital engagement.
- To be able to understand motivations and contexts of digital 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.

Kelly, L. (2013). The Connected Museum in the World of Social Media. In Drotner, K. & Schrøder, K. (eds), *Museum Communication and Social Media: The Connected Museum*, New York, NY; London: Routledge, 54–71.

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

Seminar 8: engaging with diverse audiences

Thursday 26 November 2020, 9:00 [group 1] OR 10:00 [group 2]

MS Teams

Task description and groups responsible: Similarly to last week's seminar, you will be provided with a selection of videos or podcasts (TBC), which you will be asked to watch and discuss in your group. You will be asked to present key themes from your group discussion in the seminar – **GROUP A: focus on disability; GROUP B: focus on digital.**

Description of seminar: In this session we look at examples of how people with disabilities experience museums as well as digital applications for different audiences.

Preparation: More information about this seminar will be provided well in advance.

Week 9: Digital museum conference - In discussion with Karen Davies and Beth Hawkins, Science Museum

Monday 30 November 2020, time tbc

MS Teams

Details will be circulated closer to the time.

Session 9: Audience research frameworks

Thursday 3 December 2020



Knitting interview, Leiden

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**.

Eilean Hooper-Greenhill (2004) Measuring Learning Outcomes in Museums, Archives and Libraries: The Learning Impact Research Project (LIRP), *International Journal of Heritage Studies*, 10:2, 151-174, DOI: [10.1080/13527250410001692877](https://doi.org/10.1080/13527250410001692877)

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]

Seminar 9: Writing Outcomes for *Let's Play: Games as Connection* [<https://www.letsplayexhibition.co.uk/>]

Thursday 3 December 2020, 9:00 [group 1] OR 10:00 [group 2]

MS Teams

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 the [Let's Play: Games as Connection](#). You will create a **20** minute group presentation for the class explaining and justifying your choices – **GROUP B**.

Description of session: In this week in each session two groups will present their written outcomes and explanations for the Let's Play: Games as Connection, followed by Q&A and discussion.

Preparation: meet in advance in your groups to conduct research on the online display and then decide on and write your learning outcomes following guidance provided and reading list. Each group will produce a **15** 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>

Generic Learning Outcomes: <http://www.artscouncil.org.uk/measuring-outcomes/generic-learning-outcomes>

Generic Social Outcomes: <http://www.artscouncil.org.uk/measuring-outcomes/generic-social-outcomes>

2. Framework for evaluating impacts of ISE projects:

http://www.informalscience.org/sites/default/files/Eval_Framework

3. UCL Touch and Wellbeing project:

<http://www.ucl.ac.uk/museums/research/touch/museumwellbeingmeasures>

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/museums-change-lives/measuring-socially-engaged-practice/19032018-getting-started>

Other frameworks and on-line resources

1. Inspiring Impact: <http://inspiringimpact.org/>

2. AHRC Cultural Value Project:

<https://ahrc.ukri.org/research/fundedthemesandprogrammes/culturalvalueproject/>

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>

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

Thursday 10 December

Theano Moussouri



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 9 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:

Diamond, J. (1999). *Practical Evaluation Guide: Tools for Museums and Other Informal Educational Settings*. Walnut Creek, CA: AltaMira Press, [chapter 6: Observational Tools & chapter 7: Interviews and Questionnaires]

[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

Seminar 10: Drafting an interview protocol for data collection - [Let's Play: Games as Connection](#)

Thursday 10 December 9:00 [group 1] OR 10:00 [group 2]

MS Teams

Task description and groups responsible: This seminar is the first part of your practice interviews with online users of Let's Play: Games as Connection, which will take place between Friday 11 and Wednesday 16 December. The practice interviews will be based on an interview protocol that will be developed in this session, while the data you will collect will be analysed and discussed on Thursday 17 December – **ALL GROUPS**

Description of session: In this week we will develop the interview protocol to be used for the online interviews.

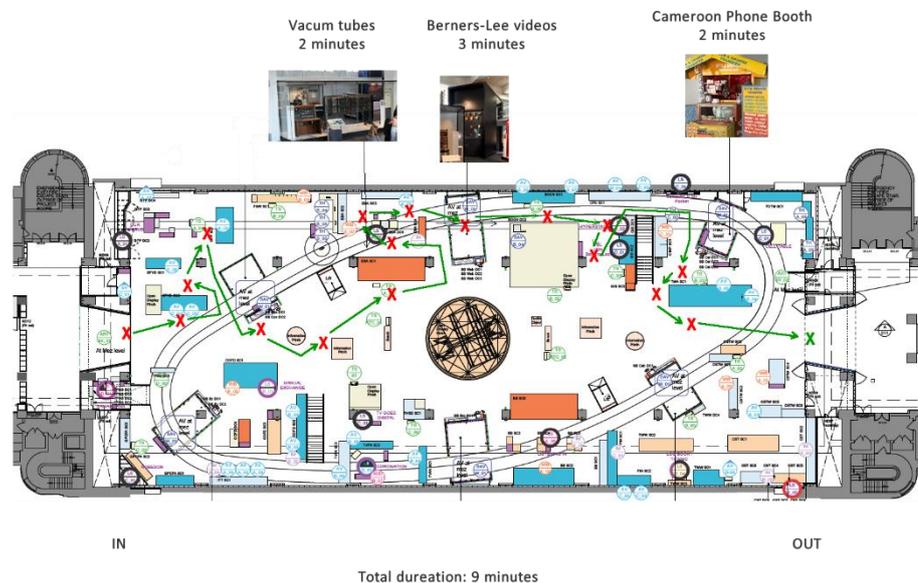
Preparation: no preparation needed.

Session 11: Reflecting on data and measuring what matters +

assessment 2 guidance

Thursday 17 December

Theano Moussouri



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]**
[file:///C:/Users/tcrntm0/AppData/Local/Temp/TBI.pdf]

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.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=GIGKE3g0Sbk&feature=youtu.be>

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

Seminar 11:

Thursday 17 December 9:00 [group 1] OR 10:00 [group 2]

MS Teams

Task description and groups responsible: Management, analysis and interpretation of the online interview data collected over the last week. – **All Groups**

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

Preparation: take some time to go over the interview data your group has collected and reflect on what went well with data collection and what you would do differently next time. No other preparation needed.

APPENDIX: Assessment 2: Response to evaluation brief/tender marking criteria / marksheet

(This supplements the usual IoA MA marksheet.)

Evaluation brief (Scoring: 1 = Excellent; 2 = Very Good; 3 = Good; 4 = Fair; 5 = Poor)						
Criteria	1	2	3	4	5	Comments
1. Overview						
<ul style="list-style-type: none"> Was the brief clear and succinctly laid out? Presented relevant information? Well prepared/proof read? 						
2. Organisation						
<ul style="list-style-type: none"> Clear, logical structure? Purpose/focus of the brief clearly presented? Sound transition between ideas in an interesting sequence? Is the material in each section relevant, and presented in a sensible order? 						
3. Content: depth and accuracy						
<ul style="list-style-type: none"> Purpose of the evaluation project and evaluation questions clearly presented? Audience for the evaluation brief clearly presented? Usage(s) of evaluation study and its audiences/stakeholders clearly presented? Are key ideas and concepts related to the project for which the evaluation brief is written explained? Is information about timeframe for work and delivery clearly presented? Are expectations about type of reporting, data protection and copyright, budget, and key deadlines (involved throughout the process) clearly presented? Is a clear line of communication established? Level and detail of information appropriate to the audience? 						
4. Research and creativity						
<ul style="list-style-type: none"> Are key project values to be reflected by the evaluation brief clearly presented and explained in the brief? Are the suggested methods presented based on an assessment of alternative evaluation approaches/theories? Is information about existing evaluation findings presented in the brief? 						
5. Visual aids						
<ul style="list-style-type: none"> Are any figures and graphs used inviting, original, effective, and useful for the presentation? Are any figures and graphs used inviting, original, effective, and useful for the presentation? Are any figures and graphs used inviting, original, effective, and useful for the presentation? <ul style="list-style-type: none"> Anything missing? Do they help maximise understanding? <ul style="list-style-type: none"> Clear and readable for everyone? 						

First Examiner's Signature Date:	First Examiner's Mark:	Agreed internal Mark: Provisional Overall Mark:
Second Examiner's Signature Date:	Second Examiner's Mark:	Final Mark: