

Museum Studies
New York University
Fall 2018
Tuesdays 10:00 – 1:00

Glenn Wharton
Office Hrs: Tuesdays 2:00 – 3:00 or by appointment
Tel: (NYU) 212-998-3592 / (cell) 917-414-2842
Email: glenn.wharton@nyu.edu

MUSEUMS & COMMUNITY
Museum Studies: MSMS-GA 3330 Section 005

COURSE DESCRIPTION

We are witnessing a rise in civic engagement and social justice programming in museums today. Community, history, and fine arts museums now include civic activism, community participation, and even community organizing in their mission and core activities. This trend manifests in all aspects of museum practice, including exhibition, education, and collections care. In this seminar we investigate theoretical underpinnings of these programs along with their practical implementation and evaluation. We assess inequality and racism within museums and community resistance against museums.

Students build an understanding of community programming in the context of current literature on the museum in the public sphere, the museum as contact zone, social practice art, placemaking, and museum ethics. Guest speakers address community-based programming, including the logistics of program development, program evaluation, and program website design.

The seminar combines project-based learning with reading, discussion, and writing about theory that motivates and critiques community-based museum programming. Students design their own research by choosing their projects. Options include assessing an existing community-based museum program, designing a program and developing its website, and writing a seminar paper.

“Museums are a collective expression of what we consider important in culture, and offer a space to reflect and debate our values; without reflection, there can be no considered movement forwards.”

Claire Bishop. *Radical Museology*. p.61

REQUIREMENTS & COURSE WORK

Attendance and participation in every session. Seminar participation includes discussion, assigned presentations on readings and case studies, and research presentations. Absences must be reported to the professor in advance. Following university policy, students will be allowed only two absences for legitimate religious reasons and/or family/medical emergencies before formal grade reduction.

Seminar Presentations: Each student will be asked to make one or two presentations on a publication or a case study during the course of the semester. Please upload your presentation images (PowerPoint, PDF or other presentation software) to the Seminar Presentations Forum on NYU Classes before class. The presentations are approximately 7 minutes, with 3 minutes for discussion.

Reading Responses: Students submit written responses to readings, assigned by the professor on NYU Classes / Forums (approximately 200 words). The reading responses are not graded, but lack of submission by 5:00pm on the day before class will affect the attendance and participation aspect of your grade.

Project Track 1: Program Evaluation Project

Students work in groups to assess a community-based museum program. See due dates below and separate handout for project details. Students who elect to work on a program evaluation project will not design a program or write a seminar paper. The project deliverables are a co-authored program evaluation report and an individually authored reflective essay.

Project Track 2: Program Design Project

Students work alone or in small groups to design a community-based, participatory program for a museum that addresses a social justice issue. The project deliverables are a program website converted into a PDF for submission and an individually authored reflective essay. Design teams opt for designing an interactive tool for the program or writing individual final papers (see below for description of Final Paper).

Project Track 3: Midterm Paper and Final Paper

Midterm Paper: Critical evaluation of a relevant museum program or group of programs to be approved by the professor.

The Midterm Paper **Proposal** (minimum 200 words) includes a description of the research aims, research methods, and the program(s) that you will evaluate. Describe the problem, question, or issue that you will seek to research in the program(s).

The **Midterm Paper** is a minimum of 2,000 words of text, plus notes & references. Grades for seminar papers are based on the research methodology, quality of findings, analysis of findings, and descriptions of at least three similar programs at other museums. The paper will describe the program and your research methods. It will contain at least one visualization of your data, along with an analysis of your data and a critical evaluation of the program. It will also include descriptions of at least three similar programs at other museums. Use double-line spacing with 1" margins and a font size similar to Times New Roman 12-point. Images may be inserted in the document, with captions. Include a report title, your name, report date, and paginate.

Final Paper: Address a core issue in community-based museum programming and reference at least three readings from the syllabus along with other academic resources specific to the research.

The **Research Proposal** (minimum 200 words) includes a description of the research aims, research methods, and at least five relevant references, including three from the syllabus. Describe the problem, question, or issue that you will seek to research.

The **Final Paper** is a minimum of 4,000 words of text, plus notes & references. Grades for seminar papers are in part based on how well the course readings are used and cited. Three are required from the syllabus. At least 5 sources are from peer-reviewed academic journals or a book published by an academic press. Properly cite quotes, references, and sources with footnotes (not endnotes), using a standard bibliographic style. For standard formatting styles, see Turabian, Kate L. 2013. *A Manual for Writers of Research Papers, Theses, and Dissertations*. Chicago: University of Chicago Press. Include a full reference section. Use double-line spacing with 1" margins and a font size similar to Times New Roman 12-point. Images may be inserted in the document, with captions. Include a report title, your name, report date, and paginate.

Plagiarism: Employing ideas or phrases that are not your own without explicitly and sufficiently crediting their creator will not be tolerated. If you plagiarize, the Program Chair and the University will be notified of your actions, and appropriate steps will be taken. I urge you to err on the side of caution: take careful notes, cite your sources carefully and consistently, and do not leave assignments to the last minute. For this and other University policies, see the Graduate School of Arts and Science Policies and Procedures Manual.

GRADING

- Grades will be based on seminar participation and two course projects as follows:
- Attendance and participation: 30% of final grade. This includes at least one assigned presentation on a reading or case study
 - Project Track 1: Program Evaluation Project
 - Project Report: 50% of final grade. Grades will in part be based on peer evaluations
 - Reflective Paper: 20% of grade
 - Project Track 2: Program Design Project
 - Program Design Project: 50% of final grade for projects that design an interactive tool / 30% for those who don't. Grades will in part be based on peer evaluations
 - Reflective Paper: 20% of grade
 - Final Paper for projects that do not incorporate an interactive tool: 20% of grade
 - Project Track 3: Midterm Paper and Final Paper
 - Midterm Paper: 35% of final grade
 - Midterm Paper: 35% of final grade

PROJECT DUE DATES

Program Evaluation Projects

- October 2: Project proposal draft
- October 15: Revised project proposal
- October 16-19: Project meeting with professor
- November 2: Project update report
- November 2: Peer evaluations
- November 6: Informal project presentations/discussion in seminar
- November 20: Full report draft (Microsoft Word)
- December 4: Seminar Presentations (15 minutes + 5 minutes discussion)
- December 11: Project report: N.B. The professor will send the final reports to the program managers after reviewing them
- December 11: Peer evaluations
- December 11: Reflective paper

Program Design Projects

- September 18: Initial Program Description in a paragraph of approximately 200 words
- September 28: Final Program Description indicating whether the program will include an interactive tool. For group projects, please include a description of the role that each student will undertake, by adapting the above descriptions. Submitted by the Program Designer. Copy all members of the project team on all emails
- September 24 – 28: Meet with the professor to discuss the project
- October 23: "Crit." session to present program design, including interactive tool prototype

Programs without interactive tools

- November 2: Peer evaluations
- November 13: Project presentations for programs without interactive tools. Group presentations will be limited to 15 minutes plus 5 minutes discussion, and individual presentations will be limited to 10 minutes plus 5 minutes discussion
- November 16: Submit a PDF containing the website pages that retain the website design layout
- November 16: Submit peer evaluations
- November 16: Reflective Paper

Programs with interactive tools

- November 2: Peer evaluations
- November 13: Informal class discussion of project status

- December 4 & 11: Project presentations for programs with interactive tools. Group presentations will be limited to 15 minutes plus 5 minutes discussion, and individual presentations will be limited to 10 minutes plus 5 minutes discussion
- December 14: Submit a PDF containing the website pages that retain the website design layout
- December 14: Submit peer evaluations
- December 14: Reflective Paper

Midterm and Final Papers

- September 14: Midterm paper research proposal
- October 16: Midterm paper presentation (10 minutes + 5 minutes discussion)
- October 26: Midterm paper submission
- November 9: Final paper research proposal
- December 4 & 11: Final paper presentation (10 minutes + 5 minutes discussion)
- December 14: Final paper submission

COURSE WEBSITE – NYU CLASSES

The class website on NYU Classes contains the syllabus, assignments, announcements, references, and handouts. Students will be advised when new postings are mounted on the site, including any changes in weekly readings on the syllabus.

- Upload images (PowerPoint, PDF or other presentation software) for seminar presentations onto Forums tab
- Submit all reading responses on Forums tab
- Submit all papers and assignments on Assignments tab

RESOURCES

There are no required texts to purchase for this seminar. Readings are either on the course website, available online, or on reserve at Bobst Library. Many of the readings are drawn from the following list. The books on reserve in Bobst Library are indicated.

Acuff, Joni Boyd & Laura Evans (eds.) 2014. *Multiculturalism in Art Museums Today*. Lanham, MD: Rowman & Littlefield. (on reserve at Bobst Library N430.M74 2014)

American Association of Museums. 2002. *Mastering Civic Engagement: A Challenge to Museums*. Washington DC: American Association of Museums. (on reserve at Bobst Library AM7 .M37 2002)

Aubrey, Nicole. 2010. *The New Museum Community: Audiences, Challenges, Benefits*. Edinburgh & Boston: MuseumsEtc.

Barrett, Jennifer. 2011. *Museums and the Public Sphere*. Chichester, UK: Wiley-Blackwell. (available online through NYU Libraries) AM7 .B35 2011

Bishop, Claire (ed.) 2006. *Participation*. London & Cambridge, MA: Whitechapel Gallery & MIT Press. (on reserve at Bobst Library NX456.5.I57 P37 2006)

Bishop, Claire. 2013. *Radical Museology, or, What's Contemporary in Museums of Contemporary Art?* Köln: Walther König. (on reserve at Bobst Library N410 .B57 2013)

Buijs, Cunera, Pieter Hovens, & Laura N. K. van Broekhoven (eds.) *Sharing Knowledge & Cultural Heritage: First Nations of the Americas*. Leiden: Sidestone Press. 2010.

- Connolly, Robert P. & Elizabeth A. Bollwerk. (eds.) 2016. *Positioning Your Museum as a Critical Community Asset: A Practical Guide*. Lanham: Rowman & Littlefield Publishers.
- Finkelpearl, Tom. 2013. *What We Made: Conversations on Art & Social Cooperation*. Durham and London: Duke University Press. (on reserve at Bobst Library NX180.S6 F56 2013)
- Genoways, Hugh, H. (ed.) 2006. *Museum Philosophy for the Twenty-first Century*. Lanham MD: Altamira Press. (on reserve at Bobst Library AM7 .M8728 2006)
- Golding, Viv. & Wayne Modest (eds.) 2013. *Museums and Communities: Curators, Collections and Collaboration*. London: Bloomsbury. (on reserve at Bobst Library AM7 .M8811 2013)
- Janes, Robert R. 2009. *Museums in a Troubled World: Renewal, Irrelevance or Collapse? (Museum Meanings)*. New York: Routledge. (available online at NYU Libraries)
- Karp, Ivan, Christine Mullen Kreamer, and Steven D. Lavine (eds.) 1992. *Museums and Communities. The Politics of Public Culture*. Washington D.C.: Smithsonian Institution Press. (on reserve at Bobst Library AM5 .M928 1992)
- Kester, Grant. 2004. *Conversation Pieces Community and Communication in Modern Art*. Berkeley: University of California Press. (on reserve at Bobst Library N6494.I57 K47 2013)
- Lennertz, Bill & Aarin Lutzenhiser. 2006. *The Charrette Handbook: The Essential Guide for Accelerated, Collaborative Community Planning*. Chicago: Planning Association. (contains helpful information on inclusive project development and evaluation).
- Marstine, Janet (ed.) 2011. *Routledge Companion to Museum Ethics*. London: Routledge. (on reserve at Bobst Library AM121 .R68 2011)
- Message, Kylie. (ed.) 2018. *Museums and Racism*. London: Routledge.
- Peers, Laura Alison Brown (eds.) 2003. *Museums and Source Communities*. London and New York: Routledge. (on reserve at Bobst Library GN35 .M88 2003)
- Sandell, Richard and Eithne Nightingale (eds.) 2012. *Museums, Equality, and Social Justice*. London and New York: Routledge. (on reserve at Bobst Library AM7 .M8835 2012)
- Sandell, Richard. 2007. *Museums, Prejudice, and the Reframing of Difference*. London and New York: Routledge. (on reserve at Bobst Library AM151 .S26 2007)
- Sandell, Richard (ed.) 2002. *Museums, Society, Inequality*. London and New York: Routledge. (on reserve at Bobst Library AM7 .M8853 2002)
- Watson, Sheila (ed.) 2007. *Museums and Their Communities. Leicester Readers in Museum Studies*. London and New York: Routledge. (on reserve at Bobst Library AM7 .M8825 2007)

BLOGS

[The Inclusion
Museums 2.0](#)

WEBSITES

[Create Community Connections](#)
[The Inclusive Museum](#)
[International Coalition of Sites of Conscience](#)
[Shaping Outcomes: Making a Difference in Libraries and Museums](#)
[Social Justice Alliance for Museums](#)

COURSE SCHEDULE

- September 4 Introduction: Museums and Communities
- September 11 Museums and the Public Sphere / Museum Program Evaluation
Guest Speaker: Jackie Armstrong, Associate Educator, Visitor Research and Experience, Department of Education, MoMA;
- September 18 Inequality & Racism at the Museum / Museum Program Design
Guest Speakers: Deanna Sessions-Milano, Coordinator of Digital Pedagogy Initiatives, NYU;
Kimon Keramidas, Assistant Professor, Center for Experimental Humanities, NYU
- September 25 Social Practice Art / Program Development
Guest Speakers: Jean Cooney, Director of Public Projects. Creative Time;
Ashley Artis, Programming and Engagement Manager, Creative Time
- October 2 Critical Pedagogy and the Museum
Guest Speaker: Jessica Hamlin, Clinical Assistant Professor of Arts Education, Steinhardt, NYU
- October 9 No Class (Monday Classes on Tuesday this week)
- October 16 Participatory Museum Programming / Midterm Paper Presentations
- October 23 Community Resistance / Community Organizing / Program Design “Crit.” Session
- October 30 Brooklyn Museum Visit
Guest Speakers: Catherine Morris, Sackler Senior Curator, Brooklyn Museum;
Lauren Zelaya, Assistant Curator of Public Programs, Brooklyn Museum
Alicia Boone, Curator of Public Programs
- November 6 The Museum as Contact Zone / Program Evaluation Presentations
- November 13 Community Museum Models / Participation Through Social Media / Program Design Presentations
- November 20 Ethics, Consensus Building, & Mediation
Guest Speaker: Bennett Brooks, Senior Mediator, Consensus Building Institute
- November 27 Placemaking / Public Art
- December 4 Research Presentations
- December 11 Research Presentations

SEMINAR SESSIONS

September 4 Introduction: Museums and Communities

Recommended Reading

Museums & Community

Crooke, Elizabeth. "Museums and Community." In Sharon MacDonald (ed.) *A Companion to Museum Studies*. Oxford: Blackwell. 2006. 170-185. (available NYU ebrary – under Part 2 in book & on reserve at Bobst)

Delanty, Gerard. "Introduction." *Community*. London and New York: Routledge. 2009. x-xv. (available through NYU ebrary)

Sandell, Richard. "Museums and the Combating of Social Inequality: Roles, Responsibilities, Resistance." In Richard Sandell (ed.) *Museums, Society, Inequality*. London and New York: Routledge. 2002. 3-23. (on reserve at Bobst)

September 11 Museums and the Public Sphere / Museum Program Evaluation

Guest Speaker: Jackie Armstrong, Associate Educator, Visitor Research and Experience, Department of Education, MoMA;

Required Reading

Museums and the Public Sphere

Barrett, Jennifer. *Museums and the Public Sphere*. Chichester, UK: Blackwell Publishing. 2012.

"Introduction." 1-14.

Chapter 1: "The Public Sphere." 15 – 44 (only the first and last sections).

Chapter 4: "Audience, Community, and Public." 118-142.

Museum Program Evaluation

Simon, Nina. "Evaluating Participatory Projects." In *The Participatory Museum*. Santa Cruz: Museum 2.0. 2010. 301-320.

Recommended Reading

Museum Program Evaluation (Especially for students conducting Program Evaluations)

Familiarize yourself with the readings and websites posted on the "Program Evaluation Project Documents" folder on NYU Classes / Resources. We will go over some of these resources in class. Some may be useful for students doing a Program Evaluation Project.

Exploratorium: About Visitor Research and Evaluation

<http://www.exploratorium.edu/education/research-evaluation>. Click "Visit Research & Evaluation Website." (familiarize yourself with this site)

Betancourt, Veronica and Madalena Salazar. "Engaging Latino Audiences: Visitor Studies in Practice at the Denver Art Museum." In Acuff, Joni Boyd & Laura Evans (eds.) 2014. *Multiculturalism in Art Museums Today*. Lanham, MD: Rowman & Littlefield. 181-196.

Borwick, Doug. Chapter 7. "Evaluation." In *Building Communities, not Audiences: The Future of the Arts in the United States*. Winston-Salem, NC: ArtsEngaged / Outfitters4, Inc. 2012. 129-110.

Institute of Museum & Library Services. *Shaping Outcomes: Making a Difference in Libraries and Museums*. <http://www.shapingoutcomes.org/course/index.htm>. (Have a look at this site, its tools and modules in reference to assessing museum programs and designing museum programs.)

Sandell, Richard. "Investigating Visitor Responses." In Sandell, Richard. *Museums, Prejudice, and the Reframing of Difference*. London and New York: Routledge. 2007. 197-203.

Scott, Carol. "Measuring Social Value." In Richard Sandell (ed.) *Museums, Society, Inequality*. London and New York: Routledge. 2002. 41-55. (on reserve at Bobst)

Recommended Reading Museums & Community

American Alliance of Museums, "Museum Facts and Data." Accessed March 10, 2018. <https://www.aam-us.org/programs/about-museums/museum-facts-data/> (data on museums and communities).

Barrett, Jennifer. Chapter 5: "The Museum as Public Intellectual." In *Museums and the Public Sphere*. Chichester, UK: Blackwell Publishing. 2012. 143-163.

Coombes, Annie. "Museums and the Formation of National and Cultural Identities." *Oxford Journal*. 11:2 1988. 57-68.

Delanty, Gerard. Chapter 1 "Community as an Idea: Loss and Recovery." *Community*. London and New York: Routledge. 2009. 1-17. (available through NYU ebrary)

Duncan, Carol. *Civilizing Rituals: Inside Public Art Museums*. London & New York: Routledge. 1995.

Halpin, Marjorie M. "Play it Again, Sam': Reflections on a New Museology." In Sheila Watson (ed.) *Museums and Their Communities. Leicester Readers in Museum Studies*. London and New York: Routledge. 2007. 47-52. Reprinted from *Museum International*. 49:2. 52-56. (available NYU ebrary)

Jung, Yuja. "Class Exclusion: Challenges of an Art Museum Trying to Connect with Its Blue Collar Community." In Acuff, Joni Boyd & Laura Evans (eds.) 2014. *Multiculturalism in Art Museums Today*. Lanham, MD: Rowman & Littlefield. 127-144.

Lavine, Steven D. "Audience, Ownership, and Authority: Designing Relations between Museums and Communities." In Ivan Karp, Christine Mullen Kreamer, and Steven D. Lavine (eds.) *Museums and Communities. The Politics of Public Culture*. Washington D.C.: Smithsonian Institution Press. 1992. 137-157.

Lee, Lisa Yun. "Peering into the Bedroom: Restorative Justice at the Jane Addams Hull House Museum." In *The Routledge Companion to Museum Ethics*. Janet Marstine (ed.) London: Routledge, 2011. 174-187.

Pieterse, Jan Nederveen. "Multiculturalism and Museums: Discourse about Others in the Age of Globalization." *Theory, Culture & Society*. November 1997 14:4 123-146.

Sandell, Richard. Chapter 1 "Museums and the Good Society." In Sandell, Richard. *Museums, Prejudice, and the Reframing of Difference*. London and New York: Routledge. 2007. 1-26.

Sandell, Richard. "On Ethics, Activism and Human Rights." In *The Routledge Companion to Museum Ethics*. Janet Marstine (ed.) London: Routledge, 2011. 129-145. (on reserve at Bobst)

Weil, Stephen E. "The Museum and the Public." In *Making Museums Matter*. Washington D.C.: Smithsonian Books. 2002. 195-213.

September 18 Inequality & Racism at the Museum / Museum Program Design
Guest Speakers: Deanna Sessions-Milano, Coordinator of Digital Pedagogy Initiatives, NYU;
Kimon Keramidas, Assistant Professor, Center for Experimental Humanities, NYU

Required Reading

Inequality & Racism at the Museum

Jennings, Gretchen & Joanne Jones-Rizzi. "Museums, White Privilege, and Diversity: A Systemic Perspective." Museumcommons.org. http://www.museumcommons.com/wp-content/uploads/2017/03/Dimensions-Diversity-Special-Edition_JenningsJonesRizzi.pdf

The Andrew W. Mellon Foundation Art Museum Staff Demographic Survey. 2015. https://mellon.org/media/filer_public/ba/99/ba99e53a-48d5-4038-80e1-66f9ba1c020e/awmf_museum_diversity_report_aamd_7-28-15.pdf

Ivy, Nicole. "Diversity, Equity, Accessibility, and Inclusion: The Labor of Diversity." *American Alliance of Museums*. <https://www.aam-us.org/2016/01/01/the-labor-of-diversity/>

Wittman, Aletheia and Margaret Middleton. "Gender Equity and Museums." *The Inclusion*. <https://inclusion.com/2016/02/08/gender-equity-and-museums/>

Program Design

There are no required readings for Program Design, but for those of you who are designing programs as a course project, see the recommended readings on Program Design and Website Design below.

Recommended Reading

Inequality & Racism at the Museum

Ellsworth, Frank. L. "Board Development: Fiduciary Responsibility and Collaboration Through Strategic Planning. In Akemi Kikumura-Yano, Lane Ryo Hirabayashi & James A. Hirabayashi (eds.) *Common Ground: The Japanese American National Museum and the Culture of Collaborations*. Boulder: University Press of Colorado. 75-83.

Nightingale, Eithne and Chandan Mahal. "The Heart of the Matter: Integrating Equality and Diversity into the Policy and Practice of Museums and Galleries." In Sandell, Richard and Eithne Nightingale (eds.) *Museums, Equality, and Social Justice*. London and New York: Routledge, 2012. 13-37.

Reid, Natasha S. "Stimulating Change through Story-Telling: Art Museum Educators of Color Share Their Lived Experiences with Multicultural Issues." In Acuff, Joni Boyd & Laura Evans (eds.) 2014. *Multiculturalism in Art Museums Today*. Lanham, MD: Rowman & Littlefield. 19-35.

Cleveland Museum of Art unveils first 'Diversity, Equity and Inclusion Plan'
https://www.cleveland.com/arts/index.ssf/2018/08/cleveland_museum_of_art_unveil.html
1

The Gender Equity in Museums Movement. <https://www.genderequitymuseums.com/>
(Check out this organization)

Sandell, Richard. Chapter 2 “On Prejudice.” In *Museums, Prejudice, and the Reframing of Difference*. London and New York: Routledge. 2007. 27-44.

Program Design

Billeaudeau, Brigitte & Jennifer Schnabel. “Engaging User Audiences in the Digital Landscape.” In Connolly, Robert P. & Elizabeth A. Bollwerk. (eds). 2016. *Positioning Your Museum as a Critical Community Asset: A Practical Guide*. Lanham: Rowman & Littlefield Publishers. 165-174 (available as an Ebook).

Connolly, Robert P. & Elizabeth A. Bollwerk. (eds). 2016. *Positioning Your Museum as a Critical Community Asset: A Practical Guide*. Lanham: Rowman & Littlefield Publishers. (available as an Ebook). (For students designing museum programs, skim this book for case studies on community-based programs).

Website Design

Friedman, Vitaly. 10 Principles of Effective Website Design.
Principles of Effective Web Design (covers how design choices affect site usability and enjoyment)
<https://www.smashingmagazine.com/2008/01/10-principles-of-effective-web-design/>

FAS Office of Educational Technology’s Guide to Website Creation (dyi)
<https://docs.google.com/document/d/1RSh-11h0Rt0NeVx3BilIy7dST5Zy0qsfntvMIE6O5tU/edit#>

September 25 Social Practice Art / Program Development
Guest Speakers: Jean Cooney, Director of Public Projects, Creative Time;
Ashley Artis, Programming and Engagement Manager, Creative Time

Required Reading

Creative Time

<http://creativetime.org/> (Read “About”; check out prior projects)

<http://creativetime.org/summit/> (Read “Overview”; Glance at “Overview” descriptions from prior summits at bottom of page)

<http://creativetime.org/projects/bring-down-the-walls/> (Bring Down the Walls)

Frac, Alexis & Holly Sidford. *Mapping the Landscape of Socially Engaged Artistic Practice*. #artmakingchange. http://artmakingchange.org/wp-content/uploads/2017/09/Mapping_the_Landscape_of_Socially_Engaged_Artistic_Practice_Sept2017.pdf (read pages 1-26.)

Thompson, Nato. “Living as Form.” In Thompson, Nato (ed.) *Living as Form: Socially Engaged Art From 1991-2011*. New York & Cambridge, MA: Creative Time Books & MIT Press. 2012. 16-33.

Recommended Reading

Program Development

Borwick, Doug. Chapter 5. “Principles for Effective Engagement.” In *Building Communities, not Audiences: The Future of the Arts in the United States*. Winston-Salem, NC: ArtsEngaged / Outfitters4, Inc. 2012. 92-99.

Borwick, Doug. Chapter 6. “Preparation and Project Development.” In *Building Communities, not Audiences: The Future of the Arts in the United States*. Winston-

Salem, NC: ArtsEngaged / Outfitters4, Inc. 2012. 100-109.

Borwick, Doug. Chapter 24. "Curriculum/Content for Community Engagement Training." In *Building Communities, not Audiences: The Future of the Arts in the United States*. Winston-Salem, NC: ArtsEngaged / Outfitters4, Inc. 2012. 320-326.

Borwick, Doug. Chapter 15. "Art Museums: Queens Museum of Art (Being a Good Neighbor: Queens Museum of Art's Experiments in Community Engagement, Prerana Reddy)". In *Building Communities, not Audiences: The Future of the Arts in the United States*. Winston-Salem, NC: ArtsEngaged / Outfitters4, Inc. 2012. 98-211.

Create Community Connections. <http://artsengaged.com/> (familiarize yourself with this organization and website. It features the work of Doug Borwick.)

Social Practice Art

Bishop, Claire. *Artificial Hells: Participatory Art and the Politics of Spectatorship*. London: Verso. 2012

Bishop, Claire. "Introduction/Viewers as Producers." In Bishop, Claire (ed.) *Participation: Documents of Contemporary Art*. Cambridge, MA: MIT Press. 2006. 10-17.

Bishop, Claire (ed.) *Participation: Documents of Contemporary Art*. Cambridge, MA: MIT Press. 2006.

Bourriard, Nicolas. Excerpt from "Relational Aesthetics." In Bishop, Claire (ed.) *Participation: Documents of Contemporary Art*. Cambridge, MA: MIT Press. 2006. 160-171.

Debord, Guy. Excerpt from "Towards a Situationist International." In Bishop, Claire (ed.) *Participation: Documents of Contemporary Art*. Cambridge, MA: MIT Press. 2006. 96-101.

Dewhurst, Marit. *Social Justice Art: A Framework for Activist Art Pedagogy*. Cambridge MA: Harvard Education Press. 2014.

Finkelpearl, Tom. *What We Made: Conversations on Art & Social Cooperation*. Durham and London: Duke University Press. 2013.

Kester, Grant. *Conversation Pieces Community and Communication in Modern Art*. Berkeley: University of California Press, 2004.

Larsen, Lars Ban. Excerpt from "Social Aesthetics." In Bishop, Claire (ed.) *Participation: Documents of Contemporary Art*. Cambridge, MA: MIT Press. 2006. 172-183.

Lippard, Lucy. *Lure of the Local: Sense of Place in a Multicentered Society*. New York: New Press. 1997.

Sholette, Gregory. *Dark Matter: Art and Politics in the Age of Enterprise Culture*. London: Pluto Press. 2010.

October 2 Critical Pedagogy and the Museum
Guest Speaker: Jessica Hamlin, Clinical Assistant Professor of Arts Education,
Steinhardt, NYU

Required Reading

Finkelpearl, Tom. "Paolo Freire: Discussing Dialogue." In *Dialogues in Public Art*. Cambridge MA & London: MIT Press. 2000. 276-293. (available as an e-book).

Henry, Barbara. "The Educator at the Crossroads of Institutional Change." *Journal of Museum Education*. 31:3. Fall 2006. 223-232.

Recommended Reading

Dewey, John. *Experience and Education*. New York: Kappa Delta Pi. 1938.

Duclos-Orsello, Elizabeth. "Shared Authority: The Key to Museum Education as Social Change." *Journal of Museum Education*. 38:2. July 2013. 121-128.

Freire, Paulo. *Pedagogy of the Oppressed*. Translated by M.B. Ramos. New York: Continuum. 1996 (1970).

Hein, George E. "Museum Education." In Sharon Macdonald (ed.) *A Companion to Museum Studies*. Chichester: Wiley-Blackwell. 2011. 340-352.

Helguera, Pablo. *Education for Socially Engaged Art*. New York: Jorge Pinto Books. 2011.

Hooks, Bell. Chapter 1 "Engaged Pedagogy." In *Teaching to Transgress: Education as the Practice of Freedom*. New York: Routledge. 1994. 1-22.

Kincheloe, Joe. 2004. "Chapter 1: Introduction." in *Critical Pedagogy Primer*. New York: P. Lang. 1-43.

Mörsch, Carmen. "Alliances for Unlearning: On Gallery Education and Institutions of Critique." *Afterall / Online / Journal*. Spring 2011.

Mörsch, Carmen. "At a Crossroads of Four Discourses: documenta 12 Gallery Education in between Affirmation, Reproduction, Deconstruction, and Transformation." In Carmen Mörsch (ed.) *documenta 12 education #2: Between Critical Practice and Visitor Service*. Berlin & Zürich: Diaphanes. 2010. 9-31.

October 9 No Class (Monday Classes on Tuesday this week)

October 16 Participatory Museum Programming / Midterm Paper Presentations

Required Reading

Kadoyama, Margaret. "The Hard Work of True Listening." *Museums & Social Issues: a Journal of Reflective Discourse*. 2:2. November 1, 2007. 201-206.

Simon, Nina. Chapter 1 "Principles of Participation." In *The Participatory Museum*. Santa Cruz: Museum 2.0. 2010. 1-32.

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Recommended Reading

Adams, Marianna and Judy Koke. "'Stuck' Is Where You Need to Pay Attention: Some Barriers to Creating Truly Inclusive Art Museums." In Acuff, Joni Boyd & Laura Evans (eds.) 2014. *Multiculturalism in Art Museums Today*. Lanham, MD: Rowman & Littlefield. 3-17.

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Coxall, Helen. "Open Minds: Inclusive Practice." In Hugh H. Genoways (ed.) *Museum Philosophy for the Twenty-first Century*. Oxford: AltaMira Press. 2006. 139-149.

Green, Anna. "The Exhibition that Speaks for Itself: Oral History and Museums. In Sheila Watson (ed.) *Museums and Their Communities. Leicester Readers in Museum Studies*. London and New York: Routledge. 2007. 409-417. Reprinted from R. Perks and A. Thomson (eds.) *The Oral History Reader*. London: Routledge. 2006. 416-424.

Hutchison, Mary. "'Shared Authority': Collaboration, Curatorial Voice, and Exhibition Design in Canberra, Australia." In Viv Golding and Wayne Modest (eds.) *Museums and Communities: Curators, Collections and Collaboration*. London: Bloomsbury. 2013. 143-162.

Long, Stephen. "Practicing Civic Engagement: Making Your Museum into a Community Living Room" *Journal of Museum Education*. 38:2 2013. 141-153.

Mason, Rhiannon, Christopher Whitehead, and Helen Graham. "One Voice to Many Voices? Displaying Polyvocality in an Art Gallery." In Viv Golding and Wayne Modest (eds.) *Museums and Communities: Curators, Collections and Collaboration*. London: Bloomsbury. 2013. 163-177.

Sandell, Richard. Chapter 7 "(Re)Framing Conversations." In Sandell, Richard. *Museums, Prejudice, and the Reframing of Difference*. London and New York: Routledge. 2007. 173-200.

Simon, Nina. *Museum 2.0* (blog) <http://museumtwo.blogspot.com/2012/09/guest-post-community-and-civic.html> (check out this blog)

Simon, Nina. Chapter 8 "Co-Creating with Visitors." In *The Participatory Museum*. Santa Cruz: Museum 2.0. 2010. 263-279.

October 23 Community Resistance / Community Organizing / Program Design "Crit." Session

Required Reading

Brooklyn Museum Protests

Decolonize This Place. "Open Letter to the Brooklyn Museum: Your Curatorial Crisis is an Opportunity to Decolonize." April 7, 2018.

<http://www.decolonizethisplace.org/post/open-letter-to-the-brooklyn-museum-your-curatorial-crisis-is-an-opportunity-to-decolonize>

Greenberger, Alex. "'Brooklyn Is Not for Sale': Decolonize This Place Leads Protest at Brooklyn Museum." *ArtNews*. April 30, 2018.

<http://www.artnews.com/2018/04/30/brooklyn-not-sale-decolonize-place-leads-protest-brooklyn-museum/>

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Kini, Adita Natasha. "How Might We De-Colonize the Brooklyn Museum?" *Pacific Standard*. May 8, 2018. <https://psmag.com/social-justice/how-might-we-decolonize-the-brooklyn-museum>

McCarthy, Rebecca. "Faced with Brooklyn Museum Inaction, Protesters Target Two Exhibitions." *Hyperallergic*. May 6, 2016. http://hyperallergic.com/297401/faced-with-brooklyn-museum-inaction-protesters-target-two-exhibitions/?utm_medium=email&utm_campaign=Faced%20with%20Brooklyn%20Museum%20Inaction%20Protesters%20Target%20Two%20Exhibitions&utm_content=Faced%20with%20Brooklyn%20Museum%20Inaction%20Protesters%20Target%20Two%20Exhibitions+CID_6137bd359238af2e860a4c1bc61f2de0&utm_source=HyperallergicNewsletter&utm_term=Faced%20with%20Brooklyn%20Museum%20Inaction%20Protesters%20Target%20Two%20Exhibitions

Vartanian, Hrag. "Protesters Occupy Brooklyn Museum Atrium, Demanding Decolonization Commission." April 30, 2018. <https://hyperallergic.com/440426/protesters-occupy-brooklyn-museum-atrium-demanding-decolonization-commission/>

National Coalition Against Censorship. (NCAC). "Museum Best Practices for Managing Controversy." <http://ncac.org/resource/museum-best-practices-for-managing-controversy>

Nguyen, Minh. "What Can We Learn from Art Boycotts." *Artslant*. June 19, 2017. <https://www.artslant.com/ny/articles/show/48076-what-can-we-learn-from-art-boycotts-today>

Recommended Reading

Bowley, Graham. "Museums Chart a Response to Political Upheaval." *New York Times*. March 13, 2017. <https://www.nytimes.com/2017/03/13/arts/design/museums-politics-protest-j20-art-strike.html>

Lavere, Jane L. "A Guide to Museums Getting Political." *New York Times*. March 13, 2017. <https://www.nytimes.com/2017/03/13/arts/design/museum-exhibits-politics-guide-los-angeles-portland.html>

McLeod, Kate. "The Role Museums Play in Social Activism." *Americans for the Arts ArtsBlog*. <https://blog.americansforthearts.org/2017/08/02/the-role-museums-play-in-social-activism>

Minneapolis Institute of Art. "Museum as Site for Social Action (Mass Action)." <https://new.artsmia.org/programs/community-arts/mass-action/>

MuseumNext "Should Museums be Activists? Museums, Trust and Activism." <https://bit.ly/2oJ9LmM>

Sandell, Richard. *Museums, Moralities and Human Rights*. London: Routledge. 2017. Chapter 2 "I Am He That Aches With Love." 26-56. Appendix "Walt Whitman Birthplace Protest Flyer." 163-164.

American Museum of Natural History Protests

Decolonize This Place. "Public Letter on Indigenous Peoples' Day, 2017." October 4, 2017. <http://www.decolonizethisplace.org/post/public-letter-on-indigenous-peoples-day-2017>

Goukassian, Elena. "Anti-Columbus Day Tour Attended by Hundreds at the American Museum of Natural History." *Hyperallergic*. October 10, 2017. <https://hyperallergic.com/404749/2nd-annual-anti-columbus-day-tour-american-museum-of-natural-history/>

Moynihan, Colin. "Protesters Deface Roosevelt Statue Outside Natural History Museum." *New York Times*. October 26, 2017. <https://www.nytimes.com/2017/10/26/arts/protesters-deface-roosevelt-statue-outside-natural-history-museum.html>

Vartanian, Hrag. "#DecolonizeThisPlace Demands Removal of Natural History Museum's Roosevelt Statue [UPDATED]." October 10, 2018. <https://hyperallergic.com/329225/decolonizethisplace-demands-removal-natural-history-museums-roosevelt-statue/>

Voon, Claire. "Activists Splatter Red Paint on Roosevelt Monument at American Museum of Natural History." October 26, 2018. <https://hyperallergic.com/407921/activists-splatter-roosevelt-monument-amnh/>

October 30 Brooklyn Museum Visit
Guest Speakers: Catherine Morris, Sackler Senior Curator, Brooklyn Museum;
Lauren Zelaya, Assistant Curator of Public Programs, Brooklyn Museum;
Alicia Boone, Curator of Public Programs

Required Reading

Brooklyn Museum. Elizabeth A. Sackler Center for Feminist Art. (Read "About" page.) <https://www.brooklynmuseum.org/eascfa/about>

"Half the Picture: A Feminist Look at the Collection." https://www.brooklynmuseum.org/exhibitions/half_the_picture

November 6 The Museum as Contact Zone / Program Evaluation Presentations

Required Reading

Clifford, James. "Museums as Contact Zones." In James Clifford (ed.) *Routes: Travel and Translation in the Late Twentieth Century*. Cambridge, MA: Harvard University Press. 1997. 188-219.

Lynch, Bernadette T. "Collaboration, Contestation, and Creative Conflict: On the Efficacy of Museum/Community Partnerships. In *The Routledge Companion to Museum Ethics*. Janet Marstine (ed.) London: Routledge, 2011. 146-163.

Recommended Reading

Fouseki, Kalliopi and Laura Jane Smith. "Community Consultation in the Museum: The 2007 Bicentenary of Britain's Abolition of the Slave Trade. In Golding, Viv and Wayne Modest (eds.) *Museums and Communities: Curators, Collections, and Collaboration*. London: Bloomsbury. 232-245.

Kreps, Christina. "Changing the Rules of the Road: Post-Colonialism and the New Ethics of Museum Anthropology." In *The Routledge Companion to Museum Ethics*. Janet Marstine (ed.) London: Routledge, 2011. 70-84.

Onciul, Bryony. "Community Engagement, Curatorial and Museum Ethos in Alberta, Canada." In Viv Golding and Wayne Modest (eds.) *Museums and Communities: Curators, Collections and Collaboration*. London: Bloomsbury. 2013. 79-97.

Peers, Laura and Alison K. Brown. "Museums and Source Communities." In Sheila Watson (ed.) *Museums and Their Communities. Leicester Readers in Museum Studies*. London and New York: Routledge. 2007. 519-537. Reprinted from Peers, Laura and Alison K. Brown (eds.) *Museums and Source Communities*. London and New York: Routledge. 2003. 1-16.

Salazar, Madalena. "Engaging Latino Audiences at the Denver Art Museum: My First Year as the Latino Cultural Programs Coordinator." *The Inclusion*.
<http://inclusion.com/2013/03/13/engaging-latino-audiences-at-the-denver-art-museum-my-first-year-as-the-latino-cultural-programs-coordinator/>

Szekeres, Viv. "Representing Diversity and Challenging Racism: the Migration Museum." In Sheila Watson (ed.) *Museums and Their Communities. Leicester Readers in Museum Studies*. London and New York: Routledge. 2007. 235-243. Reprinted from Richard Sandell (ed.) *Museums, Society, Inequality*. London: Routledge. 2002. 142-152.

Tapsell, Paul. "'Aroha Mai: Whose Museum?' The Rise of Indigenous Ethics Within Museum Contexts: A Maori-tribal Perspective." In *The Routledge Companion to Museum Ethics*. Janet Marstine (ed.) London: Routledge, 2011. 85-111.

Zamora, Herlinda. "Identity and Community: A Look at Four Latino Museums." In *Museums and Their Communities*. Florence KY: Routledge. 2007. 324-329. (available through NYU ebrary)

November 13 Community Museum Models / Participation Through Social Media / Program Design Presentations

Required Reading

Kreps, Christina. "Non-Western Models of Museums and Curation in Cross-Cultural Perspective." In *A Companion to Museum Studies*. Sharon Macdonald, ed. London: Blackwell. 2006. 457-472.

Simpson, Moira. "From Treasure House to Museum... and Back." In Watson, Sheila (ed.) *Museums and Their Communities. Leicester Readers in Museum Studies*. London and New York: Routledge. 2007. 157-170.

Wong, Amelia. 2012. "Social Media Towards Social Change: Potential and Challenges for Museums." in Richard Sandell & Eithne Nightingale (eds.) *Museums, Equality, and Social Justice*. London and New York: Routledge. 281-293.

Recommended Reading

Janes, Robert R. *Museums Without Borders: Selected Writings of Robert R. Janes*. London: Routledge. 2016. 80-92.

Chapter 6 “Sober Reflections: An Undisguised View of Change at Glenbow.”

Chapter 7 “Beyond Strategic Planning: The Glenbow Example.” 93-104.

Lonetree, Amy. “Introduction: Native Americans and Museums.” In *Decolonizing Museums: Representing Native America in National and Tribal Museums*. Chapel Hill: University of North Carolina Press. 2012.

Lonetree, Amy. “The Ziibiwing Center of Anishinabe Culture & Lifeways: Decolonization, Truth telling, and Addressing Historical Unresolved Grief.” In *Decolonizing Museums: Representing Native America in National and Tribal Museums*. Chapel Hill: University of North Carolina Press. 2012.

Mandell, Jonathan. “The Museum of Man and San Diego History Center retool their messaging and collections.” *San Diego City Beat*. August 1, 2008.

<http://sdcitybeat.com/culture/features/museums-in-balboa-park-attempt-to-%E2%80%9Cdecolonize%E2%80%9D/>

Sandell, Richard. Chapter 3 “Purpose, Media and Message.” In *Museums, Prejudice, and the Reframing of Difference*. London and New York: Routledge. 2007. 45-70.

November 20 Ethics, Consensus Building, & Mediation

Guest Speaker: Bennett Brooks, Senior Mediator, Consensus Building Institute

Required Reading

Consensus Building Institute. Check out the organization’s website:

<http://www.cbuilt.org/> Read: *Who We Are & What We Do*

Natural and Cultural Resources <https://www.cbi.org/expertise/natural-cultural-resources/>
Bringing the Tools of Consensus Building to Sustainable Heritage Management Practice:

<https://www.cbi.org/case/bringing-the-tools-of-consensus-building-to-sustainable-heritage-management-practice/>

CBI’s Mutual Gains Approach to Negotiation: <https://www.cbi.org/article/mutual-gains-approach/> (see PDF at bottom)

When a Client Says “No” to A Good Process (written by our guest speaker):

<https://www.cbi.org/article/2013/when-client-says-no-to-good-process/>

Kavanagh, Gaynor. “Remembering Ourselves in the Work of Museums: Trauma and the Place of the Personal in the Public.” In Sandell, Richard (ed.) *Museums, Society, Inequality*. London and New York: Routledge. 2002. 110-122.

Marstine, Janet. “The Contingent Nature of the New Museum Ethics.” In *The Routledge Companion to Museum Ethics*. Janet Marstine, ed. London: Routledge, 2011, pp. 3-25

Recommended Reading

Fouseki, Kalliopi and Laurajane Smith. “Community Consultation in the Museum: The 2007 Bicentenary of Britain’s Abolition of the Slave Trade. In Golding, Viv and Wayne Modest (eds.) *Museums and Communities: Curators, Collections, and Collaboration*. London: Bloomsbury. 232-245.

November 27 Placemaking / Public Art

Required Reading

Placemaking

Grodach, Carl, Nicole Foster, & James Murdoch, III. “Gentrification and the Artistic Dividend: The Role of the Arts in Neighborhood Change.” *Journal of the American Planning Association*. 80:1. Winter 2014. 21-35.

Public Art

Filipovic, Yael. "Necessarily Cumbersome, Messy, and Slow: Community Collaborative Work within Art Institutions." *Journal of Museum Education*. 38:2. July 2013. 129-140.

Kester, Grant. "Introduction." In *Conversation Pieces Community and Communication in Modern Art*. Berkeley: University of California Press, 2004. 1-16.

Recommended Reading

Placemaking

Ashley, Amanda Johnson. "Beyond the Aesthetic: The Historical Pursuit of Local Arts Economic Development." *Journal of Planning History*. 2015. 14:1. 38-61.

Markusen, Ann & Anne Gadwa. "Creative Placemaking."
<https://www.arts.gov/sites/default/files/CreativePlacemaking-Paper.pdf>
(skim this article and consider its relevance to museum work with communities)

Satinsky, Abigail. "Movement Building for Beginners." *Art Journal*. Fall 2015. 50-56.

Tchen, John Kuo Wei and Liz Ševčenko. "The 'Dialogic Museum' Revisited: A Collaborative Reflection John Kuo Wei Tchen and Liz Ševčenko." In Bill Adair, Benjamin Filence, and Laura Koloski (eds.) *Letting Go? Sharing Historical Authority in a User-Generated World*. Walnut Creek: Left Coast Press. 2011. 64-81.

Public Art

Animating Democracy: Fostering Civic Engagement through Arts & Culture.
<http://www.animatingdemocracy.org/> (familiarize yourself with the work of this organization)

Jacob, Mary Jane & Kate Zeller (eds.) *Chicago Social Practice History Series*. Chicago: The School of the Art Institute of Chicago. 2014.

Lacy, Suzanne (ed.) *Mapping the Terrain: New Genre Public Art*. Seattle: Bay Press. 1994.

Taylor, Bradley L. "Negotiating the Power of Art: Tyree Guyton's Heidelberg Project and Its Communities." In Golding, Viv and Wayne Modest (eds.) *Museums and Communities: Curators, Collections, and Collaboration*. London: Bloomsbury. 48-58.

Thompson, Nato (ed.) *Living as Form: Socially Engaged Art From 1991-2011*. New York & Cambridge, MA: Creative Time Books & MIT Press. 2012.

Thompson, Nato and Gregory Sholette (eds.) *The Interventionists: Users' Manual for the Creative Disruption of Everyday Life*. Cambridge, MA: Massachusetts Museum of Contemporary Art / MIT Press. 2004.

Wharton, Glenn. 2008. "Dynamics of Participatory Conservation: The Kamehameha Sculpture Project." *Journal of the American Institute for Conservation*. Washington DC: American Institute for Conservation of Historic and Artistic Works. 47. 159-173.

December 4 Research Presentations

December 11 Research Presentations