

MSL2325H Museums and New Media Practice

Tuesdays, 1-4 pm, Bissell 728

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Office Hours	M: 12-1 pm; T: 4-5.30 pm; by appointment

Course description

This course introduces students to the basic theories, fundamentals and practices of museum new media projects. A central goal of the course is to examine how the Internet supports new ways of thinking and learning in museums. Students will consider new methodologies in the presentation of a museum collection and how the public interacts with it. The students will develop a variety of skills including an introduction to digital media, awareness of curatorial models and learning systems, overview of project management, marketing, budgeting for new media and an understanding of the developmental phases of web based projects.

Course overview

New media, based on interactive digital information and communication technologies, increasingly permeate museum communication practice. They appear not only through the familiar museum website, accessible from a computer, but increasingly through intelligent mobile devices such as digital tablets and smartphones, through social media communication and experiences, and through the integration of technology in the museum gallery. Their mode of operation is not only based imparting information, but now includes increasingly the possibility of sharing rich resources engaging the senses, of including content and perspectives of source communities and visitors, and of adopting diverse genres of communication, from that of the computer game to that of dialogue, annotation and mash-up. Beyond acting as mere pointers or containers of information related to physical exhibitions and museum programmes, they may be integrated within communication strategies spanning from the pre- to the post-visit, or they may assume a life of their own, acting as a parallel channel for museum communication and meaning-making to object-based exhibition.

Museum professionals increasingly find themselves in a position where they need to develop strategies, initiate and manage projects, or even conceptualise, author and put together a new media application, be it a museum website, an online exhibition, a mobile guide, or a Facebook page for their institution. Those wishing to be involved in cutting edge research on museums also need to take heed of the importance of new media practice in museums, reflect on the challenges and the opportunities afforded by digital technologies for museum communication practice, and conceive new methods and models to ensure the effective, appropriate and engaging use of digital technologies in and for the museum. Web applications, increasingly accessible through a wide range of devices including smartphones and digital tablets, remain the most important foundation for museum digital media, which other categories of

applications build upon. This course seeks to introduce intellectual frameworks, critical examples from practice, and methodological approaches that help museum professionals tackle these challenges.

Format

The course will be organised in two tracks: lecture, and practicum, dividing the time of each three hour class as appropriate. The lecture component will include student-led activities, such as group and class discussion, presentations, in-class (non-graded) assignments, and, where appropriate, guest lectures. The practicum component will focus on the hands-on application of conceptual and practical methods for the development of group projects, under the guidance of the course instructor (assignments A2 and A3).

The Fisher Rare Books Library kindly agreed to offer indirect support to the course, in the form of documentary resources that may be used for the digital project assignments (A2 and A3), as well as through hosting particular classes during the semester as required.

Objectives

This course aims to help you develop essential knowledge and competencies for involvement in digital media work and/or research in a museum setting. It is oriented towards practice, using the example of an actual digital project to help you build skills related to methods, techniques and tools useful for the conceptualization, design and implementation of museum new media, but requires that you also develop core knowledge, familiarisation with current and emerging practice, and critical abilities related to a variety of museum new media applications and related concepts and considerations, so that you can exercise sound and informed judgment in actual digital communication work in a museum setting.

While not a formal prerequisite, MSL2331 Exhibitions, Interpretation, Communication (<http://www.ischool.utoronto.ca/course-descriptions/msl2331h>) is useful as a background to some of the theory in the course. Those interested in developing further skills may decide to pursue further INF2170H Information Architecture (<http://www.ischool.utoronto.ca/course-descriptions/inf2170h>). A parallel, but also complementary, methodological approach to the fundamental ideas and methods underlying the use of knowledge media in society is provided by [KMD1001H Knowledge Media Design: Fundamental Concepts](#).

Topics to be introduced in the course are listed in the class schedule below.

Learning outcomes

1. On completion of this course, you should be able to:
2. Define and list examples of actual (historically attested) and emerging types of museum new media applications and the technologies on which they are based (evaluated in Assignment A1).
3. Evaluate the underlying concepts, applicability and quality of museum new media applications, in the context of the relevant scholarly literature (evaluated in Assignment A1).
4. Explain the functionality and evaluate the applicability of specific digital media technologies for museum learning, communication and interpretation (evaluated in Assignment A1).
5. Apply essential planning skills useful for the specification and development of museum new media projects (evaluated in Assignments A2, A3 and A4).
6. Demonstrate conceptual planning, information architecture and design knowledge and abilities needed to develop the specification for a successful museum web application (evaluated in Assignments A3 and A4).

7. Demonstrate practical content sourcing and production skills needed to develop a successful museum web application (evaluated in Assignments A3 and A4).
8. Learn how it to build and document a non-functional prototype of a digital project, using off-the-shelf prototyping and presentation tools (evaluated in Assignment A3).
9. Reflect critically on the theory, methods, and practice of new media work in museums (evaluated in Assignments A1 and A4).

Contribution to program learning outcomes

The course aims to contribute to the following program learning outcomes:

- *Building awareness and applied understanding of the history of museums*, as regards the application of digital media as a means of representation (course learning outcomes 1 and 2).
- *Building awareness and applied understanding of professional responsibilities* related to the application of digital media (course learning outcomes 1 and 2).
- *Building awareness of museological best practices* as regards the conceptualization, design and implementation of new media applications (course learning outcomes 1, 2, 3 and 8).
- *Building ability to innovate in the face of new challenges*, namely, the emerging digital communication environment in which contemporary museums operate (course learning outcomes 5, 6 and 7).
- *Building ability to communicate effectively by integrating content, form and media to achieve desired goals* in the digital domain (course learning outcomes 5, 6 and 7).
- *Building ability to use appropriate methods to assess on-going project development and to evaluate achievements and effects of museum activities* related to a web exhibit project (course learning outcome 4).
- *Building ability to organize processes involving people, financial and physical resources in order to actualize projects* of digital media communication (course learning outcome 4).
- *Building ability to work in and manage groups and interpersonal relations* in a web exhibit specification and implementation project (course learning outcome 4).

Assessment overview

The course will be assessed on the basis of four assignments (described in the Class Schedule section). The dates assignments are due, and their weight as a percentage of the final grade, are presented below.

Assignment – grade component	Due	Weight
A1. Critical essay – individual assignment	Oct. 14	40%
A2. Digital project specification – group assignment	Nov. 11	25%
A3. Digital project prototype – group assignment	Dec. 2	25%
A4. Course participation	-	10%

Resources

The course is supported by a Blackboard site for purposes of regular communication, dissemination of course materials and information, and submission of assignments. A Google Drive is also used to share course materials (address to be distributed in class). Finally, online resources of interest are posted via Twitter using the #MSL2325 hashtag – students are advised to use the same hashtag to draw attention to resources they also find useful.

The weekly readings, which form the core of the discursive knowledge to be engaged with in the course, are supplemented by the following practice-oriented books:

- Burdman, Jessica R. 1999. *Collaborative Web Development : Strategies and Best Practices for Web Teams*. Reading, Mass.: Addison Wesley. <http://go.utlib.ca/cat/4637503>.
- Garrett, J. J. 2010. *The elements of user experience: user-centered design for the Web and beyond*. New Riders Publishing. <http://go.utlib.ca/cat/4937372>.

Students are expected to identify sources on the Web on their own initiative, especially as regards actual museum digital media applications available to the public. The websites of major and pioneering institutions are a good starting point. Also, the proceedings of major conferences focussing on digital heritage and museums, such as the Museum Computer Network, and Museums and the Web. The latter has all its proceedings online, and is a most valuable source for information on professional practice and scholarship in the field of museum digital media (<http://www.museumsandtheweb.org>), as well as on a host of useful information, including museum jobs related to information technology.

Students should study at least four of the readings introduced for each week, as well as consult the practicum materials. Studying entails reading the full text, consulting easy-to-find examples that the text may be referring to (e.g., by searching on the Web), reflecting on the issues, practices, or approaches introduced, and keeping notes of important points. The option to select from the larger number of readings proposed is intended to provide flexibility to accommodate individual preferences or thematic interests.

Class Schedule

Week	Date	Topic
1	Sept. 9	Introduction. Why new media applications for museums? Examples of new media applications in museums, and technologies relevant to museum communication. Course participants. Introductions, background, interests in the context of the course.. Overview of the course and assignments. Key topics, objectives and learning outcomes. Course etiquette, academic ethics, accommodation and resources.
2	Sept. 16	Museum websites, online exhibitions and virtual museums. New media for museum learning. Museum new media and diverse knowledges. Mobile guides in museums.

Practicum: Technologies for digital projects. Capabilities, use, and examples of digital media in museums and heritage. Content management systems, web application servers, mobile apps frameworks.

Readings

Dallas, Costis. 2007. "Archaeological Knowledge, Virtual Exhibitions and the Social Construction of Meaning." In *Virtual Museums and Archaeology: The Contribution of the Italian National Research Council*, edited by Paola Moscati, 31–64. *Archeologia e Calcolatori*, Supplement No. 1. Roma: Insegna del Giglio. http://soi.cnr.it/archcalc/indice/Suppl_1/4_Dallas.pdf.

Marty, P. F. 2008. "Museum Websites and Museum Visitors: Digital Museum Resources and Their Use." *Museum Management and Curatorship* 23 (1): 81–99.

McTavish, Lianne. 2005. "Visiting the Virtual Museum: Art and Experience Online." In *New Museum Theory and Practice: An Introduction*, edited by Janet Marstine, 226–246. Oxford: Blackwell Publishing. <http://go.utlib.ca/cat/5882572>.

Parry, Ross, and Nadia Arbach. 2007. "Localized, Personalized, and Constructivist: a Space for Online Museum Learning." In *Theorizing Digital Cultural Heritage: A Critical Discourse*, edited by F. Cameron and S. Kenderdine, 281–298. Cambridge, MA: MIT Press. <http://go.utlib.ca/cat/8847897>.

Witcomb, Andrea. 2003. "Interactivity in Museums: The Politics of Narrative Style." In *Re-imagining the Museum: Beyond the Mausoleum*. London: Routledge. <http://go.utlib.ca/cat/5055785>.

Brown, Deirdre. 2007. *Te Ahua Hiko: digital cultural heritage and indigenous objects, people, and environments*. In *Theorizing digital cultural heritage: A critical discourse*, edited by F. Cameron and S. Kenderdine, 77-91. Cambridge, MA: MIT Press.

- 3 Sept. 23 **New media history and theoretical perspectives.** Principles and history of digital media. The museum as conceptual space. Interactivity and hypertext. Narrative vs. database.

Practicum: An overview of the digital media specification and design process. Human-centered design: from idea to prototype.

Guest lecture: *Prof. Bob Logan, University of Toronto:* "Marshall McLuhan, media and the museum".

Readings

Huhtamo, Erkki. 2002. "On the Origins of the Virtual Museum." In Stockholm, Sweden. <http://nobelprize.org/nobel/nobel-foundation/symposia/interdisciplinary/ns120/lectures/huhtamo.pdf>.

Manovich, Lev. 2002. *New Media from Borges to HTML*. The MIT Press.
http://www.melindamcdaniel.com/Classes/RPI_MediaStudioImaging/manovich_new_mediaReader.pdf.

Parry, Ross. 2007. Recoding the Museum: Digital Heritage and the Technologies of Change, 82-116. *Museum Meanings*. London: Routledge.
<http://go.utlib.ca/cat/6248797>.

Srinivasan, Ramesh, Katherine M. Becvar, Robin Boast, and Jim Enote. 2010. "Diverse Knowledges and Contact Zones Within the Digital Museum." *Science, Technology, & Human Values* 35 (5) (September 1): 735–768.

Witcomb, Andrea. 2003. "Beyond the Mausoleum: Museums and the Media." In *Re-imagining the Museum: Beyond the Mausoleum*, 102–127. London: Routledge. <http://go.utlib.ca/cat/5055785>.

Practicum resources

Beyer, Hugh, and Karen Holtzblatt. "Contextual Design." *Interactions* 6, no. 1 (January 1999): 32–42. doi:10.1145/291224.291229.

Garrett, J. J. 2010. *The elements of user experience: user-centered design for the Web and beyond*, 2-33. New Riders Publishing. <http://go.utlib.ca/cat/4937372>.

Mitroff Silvers, Dana, Maryanna Rogers, and Molly Wilson. "Design Thinking for Visitor Engagement: Tackling One Museum's Big Challenge through Human-Centered Design." In *Museums and the Web 2013: Proceedings*, edited by Nancy Proctor and Rich Cherry. Portland, OR: Museums and the Web, 2013.
<http://mw2013.museumsandtheweb.com/paper/design-thinking/>.

- 4 Sept. 30 **Gallery, mobile and locative media.** Digital media in museum exhibition. Mobile guides. QR codes; RFID smart tags. Location awareness, mapping technologies and cultural heritage applications.

Practicum: Users and functional requirements. Strategy, users and user needs. Use cases and scenarios; personas. Using the personas methodology to visualize the concept and user experience of your application. User-centred design: quality and usability.

Guest Q&A: Nancy Proctor, Director of Digital Experience, Baltimore Museum of Art & Co-chair, Museums & The Web Conference.

Readings

Filippini-Fantoni, S., S. McDaid, and M. Cock. "Mobile Devices for Orientation and Way Finding: The Case of the British Museum Multimedia Guide." In *Museums and the Web*, 2011.
http://www.museumsandtheweb.com/mw2011/papers/mobile_devices_for_orientation_and_way_finding.

Gray, S., C. Ross, A. Hudson-Smith, C. Warwick, and M. Terras. "Enhancing Museum Narratives with the QRator Project: a Tasmanian Devil, a Platypus and a

Dead Man in a Box." In *Museums and the Web 2012*. San Diego, CA, USA: Museums and the Web, 2012. <http://discovery.ucl.ac.uk/1346398/>.

Proctor, Nancy. "The Museum Is Mobile: Cross-Platform Content Design for Audiences on the Go." In *Proceedings: Museums and the Web Conference 2010*. Denver, Co., 2010. <http://www.museumsandtheweb.com/mw2010/papers/proctor/proctor.html>.

Smith, Richard. "Mobile Museums." CHIN's Professional Exchange, 2010. http://www.pro.rcip-chin.gc.ca/carrefour-du-savoir-knowledge-exchange/musees_mobiles-mobile_museums-eng.jsp.

Vom Lehn, Dirk, and Christian Heath. "Accounting for New Technology in Museum Exhibitions." *International Journal of Arts Management* (2005): 11–21. <http://www.jstor.org/stable/10.2307/41064849>.

Practicum resources

Bødker, Susanne. "Scenarios in User-centred Design—setting the Stage for Reflection and Action." *Interacting with Computers* 13, no. 1 (2000): 61–75. <http://iwc.oxfordjournals.org/content/13/1/61.short>.

Garrett, J. J. 2010. *The elements of user experience: user-centered design for the Web and beyond*, 35-56. New Riders Publishing. <http://go.utlib.ca/cat/4937372>.

Pruitt, John, and Jonathan Grudin. "Personas: Practice and Theory." In *Proceedings of the 2003 Conference on Designing for User Experiences*, 1–15. DUX '03. New York, NY, USA: ACM, 2003. <http://doi.acm.org.myaccess.library.utoronto.ca/10.1145/997078.997089>.

- 5 Oct. 7 **Crowdsourcing, social tagging and user-generated content.** Social tagging and user annotation; co-curating; crowdsourcing and User-Generated Content.

Practicum: Collections data and content development. The Fisher library digital collections. Digitising and ingesting digital assets for cultural objects. Content development and content management. Usability guidelines for producing effective web text. Organizing digital content.

Readings

Cairns, Susan. "Mutualizing Museum Knowledge: Folksonomies and the Changing Shape of Expertise." *Curator: The Museum Journal* 56, no. 1 (2013): 107–119. http://resolver.scholarsportal.info/resolve/00113069/v56i0001/107_mmkfaticsoe.xml.

Ciolfi, Luigina, Liam J. Bannon, and Mikael Fernström. "Including Visitor Contributions in Cultural Heritage Installations: Designing for Participation." *Museum Management and Curatorship* 23, no. 4 (December 1, 2008): 353–365. http://resolver.scholarsportal.info/resolve/09647775/v23i0004/353_ivcichidfp.xml.

Meisner, R., D. vom Lehn, C. Heath, A. Burch, B. Gammon, and M. Reisman. "Exhibiting Performance: Co-participation in Science Centres and Museums."

International Journal of Science Education 29, no. 12 (2007): 1531–1555.
<http://www.tandfonline.com/doi/abs/10.1080/09500690701494050>.

Oomen, Johan, and Lora Aroyo. "Crowdsourcing in the Cultural Heritage Domain: Opportunities and Challenges." In *Proceedings of the 5th International Conference on Communities and Technologies*, 138–149. C&T '11. New York, NY, USA: ACM, 2011. <http://doi.acm.org/10.1145/2103354.2103373>.

Owens, Trevor. "Digital Cultural Heritage and the Crowd." *Curator: The Museum Journal* 56, no. 1 (2013): 121–130.
http://resolver.scholarsportal.info/resolve/00113069/v56i0001/121_dchatc.xml.

Phillips, Lori Byrd. "The Temple and the Bazaar: Wikipedia as a Platform for Open Authority in Museums." *Curator: The Museum Journal* 56, no. 2 (2013): 219–35.
doi:10.1111/cura.12021.

Practicum resources

Burdman, Jessica R. 1999. *Collaborative Web Development : Strategies and Best Practices for Web Teams*, 1-58, 62-67. Reading, Mass.: Addison Wesley.

- 6 Oct. 14 **Semantic technologies.** Conceptual modeling, ontologies and metadata. Metadata for museum digital media; the Dublin Core set of metadata elements. Controlled vocabularies, thesauri and social tags. Open content, APIs and mashups. Linked Open Data and the Semantic Web.
- Practicum: Functional specifications, content and metadata.** Content strategy and planning: museum collection documentation, digital media assets. Information architecture and interaction design: organising principles (object type, time and space, biographical, etc.). Developing a content plan for your web exhibit. Content types and information organization.
- Due: Individual assignment A1 – Critical essay** on a category or genre of new media museum and heritage applications (e.g. institutional portals, web exhibits, social media groups, interactive guides, etc.), or on the use of a particular technology for digital communication by museums and heritage organizations (e.g., QR-codes, locative media, augmented reality, interactive tables, semantic technologies, Linked Open Data etc.), assessing the findings of relevant scholarly research. Approx. 3,000 words.

Readings

Ardissono, Liliana. "Personalization in Cultural Heritage: The Road Travelled and the One Ahead." *User Modeling and User-Adapted Interaction* 22, no. 1–2 (April 1, 2012): 73–99. http://resolver.scholarsportal.info/resolve/09241868/v22i1-2/73_pichtrtatoa.xml.

Gilliland-Swetland, Anne J. "Setting the Stage." In *Introduction to Metadata: Pathways to Digital Information*, edited by Murtha Baca, 1–12. 3rd ed. Los Angeles, Calif.: Getty Publications, 2008.
<http://ptarpp2.uitm.edu.my/ptarpprack/silibus/is772/SetStage.pdf>.

Hennesy, Kate, Ryan Wallace, Nicholas Jakobsen, and Charles Arnold. "Virtual Repatriation and the Application Programming Interface: From the Smithsonian Institution's MacFarlane Collection to 'Inuvialuit Living History'." In *Museums and the Web 2012: Proceedings*. San Diego, CA: Museums and the Web, 2012.

http://www.museumsandtheweb.com/mw2012/papers/virtual_repatriation_and_the_application_progr.html.

Oard, Douglas W., Amalia Levi, Ricardo Punzalan, and Rob Warren. "Bridging Communities of Practice: Emerging Technologies for Content-Centered Linking." In *Museums and the Web 2014: Proceedings*, edited by Nancy Proctor and Rich Cherry. Baltimore, Md.: Museums and the Web, 2014.

<http://mw2014.museumsandtheweb.com/paper/bridging-communities-of-practice-emerging-technologies-for-content-centered-linking/>.

Oomen, Johan, Lotte Belice Baltussen, and Marieke van Erp. "Sharing Cultural Heritage the Linked Open Data Way: Why You Should Sign Up." In *Museums and the Web 2012: Proceedings*. San Diego, CA: Museums and the Web, 2012.

http://www.museumsandtheweb.com/mw2012/papers/sharing_cultural_heritage_the_linked_open_data.html.

Srinivasan, Ramesh, and Jeffrey Huang. "Fluid Ontologies for Digital Museums." *International Journal on Digital Libraries* 5, no. 3 (May 1, 2005): 193–204.

<http://link.springer.com.myaccess.library.utoronto.ca/article/10.1007/s00799-004-0105-9>.

Practicum resources

Garrett, J. J. 2010. *The elements of user experience: user-centered design for the Web and beyond*, 57-105. New Riders Publishing. <http://go.utlib.ca/cat/4937372>.

- 7 Oct. 21 **Rhetorics, narrative and syntax of digital media.** User experience metaphors. Tropes and genre in museum digital media. Narrative and storytelling. Web design patterns.

Practicum: Interface, navigation and information design. Interaction interface/widgets, types of navigation, way finding. Diagramming techniques for interface, navigation and information design. Understanding technical constraints in information design: Omeka templates, plugins and presentation affordances.

Guest presenter: Tessa Thomas, Samuel H. Kress Fellow in Conservation, Art Gallery of Ontario & developer, RTI Mobile app.

Readings

Garzotto, Franca, Paolo Paolini, Davide Bolchini, and Sara Valenti. "'Modeling-by-Patterns' of Web Applications." In *Advances in Conceptual Modeling*, edited by Peter P. Chen, David W. Embley, Jacques Kouloumdjian, Stephen W. Liddle, and John F. Roddick, 293–306. Lecture Notes in Computer Science 1727. Springer Berlin Heidelberg, 1999.

http://link.springer.com.myaccess.library.utoronto.ca/chapter/10.1007/3-540-48054-4_24.

Kenderdine, Sarah, and Timothy Hart. "mARChive: Sculpting Museum Victoria's Collections." In *Museums and the Web 2014: Proceedings*, edited by Nancy Proctor and Rich Cherry. Baltimore, Md.: Museums and the Web, 2014.
<http://mw2014.museumsandtheweb.com/paper/marchive-sculpting-museum-victorias-collections/>.

Norman, Donald. "Affordances and Design." *Unpublished Article, Available Online at: Http://www. Jnd. Org/dn. Mss/affordances-and-design. Html* (2004).
<http://www.liacs.nl/~fverbeek/courses/hci/AffordancesandDesign.pdf>.

Van Welie, Martijn, and Bob Klaassen. *Evaluating Museum Websites Using Design Patterns*. Technical report. Amsterdam: Vrije Universiteit Amsterdam, Faculty of Sciences, Department of Computer Science, 2004.
<http://www.welie.com/papers/IR-IMSE-001-museum-sites.pdf>.

Wyman, Bruce, Scott Smith, Daniel Meyers, and Michael Godfrey. "Digital Storytelling in Museums: Observations and Best Practices." *Curator: The Museum Journal* 54, no. 4 (2011): 461–468.
<http://onlinelibrary.wiley.com.myaccess.library.utoronto.ca/doi/10.1111/j.2151-6952.2011.00110.x/abstract>.

Practicum resources

Garrett, J. J. 2010. *The elements of user experience: user-centered design for the Web and beyond*, 107-131. New Riders Publishing.
<http://go.utlib.ca/cat/4937372>.

- 8 Oct. 28 **Embodiment, affect and sensory experience.** Ambient intelligence, materiality and "the Internet of things". Technologies of embodiment and affect. Rich media. Gestural and touch interfaces.

Practicum: Visual design and blueprints. Visual design, typography, design templates/comps. Grid and responsive page layouts. Using CSS to change the appearance of your web exhibit. Putting it all together: structure, contents and checklist for your web exhibit specification blueprints.

Readings

Boehner, Kirsten, Phoebe Sengers, and Geri Gay. "Affective Presence in Museums: Ambient Systems for Creative Expression." *Digital Creativity* 16, no. 2 (2005): 79–89.
http://resolver.scholarsportal.info/resolve/14626268/v16i0002/79_apimasfce.xml.

Giaccardi, Elisa, and Leysia Palen. "The Social Production of Heritage through Cross-media Interaction: Making Place for Place-making." *International Journal of Heritage Studies* 14, no. 3 (2008): 281–297.
<http://www.tandfonline.com/doi/abs/10.1080/13527250801953827>.

Messham-Muir, Kit. "Affect, Interpretation and Technology." *Open Museum Journal* 7 (2005).
<http://archive.amol.org.au/craft/omjournal/volume7/docs/KMessham-Muir.pdf>.

Neely, Liz, and Miriam Langer. "Please Feel the Museum: The Emergence of 3D Printing and Scanning." In *Museums and the Web 2013: Proceedings*, edited by Nancy Proctor and Rich Cherry. Portland, OR: Museums and the Web, 2013.

<http://mw2013.museumsandtheweb.com/paper/please-feel-the-museum-the-emergence-of-3d-printing-and-scanning/>.

Newell, Jenny. "Old Objects, New Media: Historical Collections, Digitization and Affect." *Journal of Material Culture* 17, no. 3 (September 1, 2012): 287–306.

http://resolver.scholarsportal.info/resolve/13591835/v17i0003/287_oonmhcdaa.xml.

De Vet, Marthe, and Jolein van Kregten. "Touch Van Gogh and Be Touched - How New Media Are Transforming the Way We Present Complex Research." In *Museums and the Web 2014: Proceedings*, edited by Nancy Proctor and Rich Cherry. Baltimore, Md.: Museums and the Web, 2014.

<http://mw2014.museumsandtheweb.com/paper/touch-van-gogh-and-be-touched-how-new-media-are-transforming-the-way-we-present-complex-research/>.

Practicum resources

Garrett, J. J. 2010. *The elements of user experience: user-centered design for the Web and beyond*, 133-163. New Riders Publishing.

<http://go.utlib.ca/cat/4937372>.

9 Nov. 4 Reading week - No class.

Continue work on Assignment A2.

10 Nov. 11 **Virtual and augmented reality.** 3D computer reconstructions of time, space and objects. Immersive environments. Virtual and augmented reality. Gaming and first person digital experiences.

Due: Group assignment A2 – Digital project specification. This is the first part of the group project. Definition of concept, content and functionalities for a the digital project, based on selected materials from the Fisher Library digital collection. Concept, target audience and objectives; key metaphor(s), information architecture; interface, navigation and information design; sensory and visual design guidelines. Depending on the format of the project, you will be asked a) to author a section of the overall digital project specification report; b) to document in a separate page your individual contribution to its preparation.

Readings

Champion, Erik Malcolm. "Otherness of Place: Game-based Interaction and Learning in Virtual Heritage Projects." *International Journal of Heritage Studies* 14, no. 3 (2008): 210–228.

<http://www.tandfonline.com/doi/abs/10.1080/13527250801953686>.

Elinich, Karen. "Augmented Reality for Interpretive and Experiential Learning." In *Museums and the Web 2014: Proceedings*, edited by Nancy Proctor and Rich Cherry. Baltimore, Md.: Museums and the Web, 2014.

<http://mw2014.museumsandtheweb.com/paper/augmented-reality-for-interpretive-and-experiential-learning/>.

Ridge, Mia. "Playing with Difficult Objects – Game Designs to Improve Museum Collections." In *Museums and the Web 2011: Proceedings*, edited by Jennifer Trant and David Bearman. Toronto: Archives & Museum Informatics, 2011.

http://www.museumsandtheweb.com/mw2011/papers/social_media_and_organizational_change.html.

Roussou, Maria. "The Components of Engagement in Virtual Heritage Environments." In *Proceedings of "New Heritage: Beyond Verisimilitude - Conference on Cultural Heritage and New Media"*, 265–283. Hong Kong, 2008.

http://www.makebelieve.gr/mr/research/papers/NHeritage06/Roussou_NHeritage06_final.pdf.

Schavemaker, Margriet, Hein Wils, Paul Stork, and Ebelien Pondaag. "Augmented Reality and the Museum Experience." In *Museums and the Web 2011: Proceedings*, edited by Jennifer Trant and David Bearman. Toronto: Archives & Museum Informatics, 2011.

http://www.museumsandtheweb.com/mw2011/papers/augmented_reality_and_the_museum_experience.html.

Urban, Richard, Paul F. Marty, and Michael B. Twidale. "A Second Life for Your Museum: 3d Multi-user Virtual Environments and Museums" (March 2007).

<https://www.ideals.illinois.edu/handle/2142/1619>.

- 11 Nov. 18 **Social media and participation.** Online communities and social media. Using social media for participation and community building. Web marketing.

Practicum: Prototype development (I). Developing navigation and information access structures.

Readings

Filippini-Fantoni, Silvia, Kyle Jaebker, and Tiffany Leason. "Participatory Experiences in Art Museums: Lessons from Two Years of Practice." In *Museums and the Web 2014: Proceedings*, edited by Nancy Proctor and Rich Cherry. Baltimore, Md.: Museums and the Web, 2014.

<http://mw2014.museumsandtheweb.com/paper/participatory-experiences-in-art-museums-lessons-from-two-years-of-practice/>.

Harrison, Teresa M., and Brea Barthel. "Wielding New Media in Web 2.0: Exploring the History of Engagement with the Collaborative Construction of Media Products." *New Media & Society* 11, no. 1–2 (February 1, 2009): 155–178.

<http://nms.sagepub.com/content/11/1-2/155>.

Kidd, Jenny. "Enacting Engagement Online: Framing Social Media Use for the Museum." *Information Technology & People* 24, no. 1 (January 1, 2011): 64–77.

http://resolver.scholarsportal.info/resolve/09593845/v24i0001/64_eeofsmuftm.xml.

Proctor, N. "Digital: Museum as Platform, Curator as Champion, in the Age of Social Media." *Curator: The Museum Journal* 53, no. 1 (2010): 35–43.

<http://onlinelibrary.wiley.com.myaccess.library.utoronto.ca/doi/10.1111/j.2151-6952.2009.00006.x/full>.

Russo, Angelina, and Darren Peacock. "Great Expectations: Sustaining Participation in Social Media Spaces." In *Proceedings of Museums and the Web Conference, Boston, MA*, edited by Jennifer Trant and David Bearman. Indianapolis, IN: Archives & Museum Informatics, 2009.

<http://hdl.handle.net/1959.3/52287>.

- 12 Nov. 25 **The future of museum digital media.** Future of museums and cultural heritage in the digital age. Student-led prospective foresight workshop.

Practicum: Web exhibit development (II). Completion of the prototype; integrating content and visuals. Illustrating social media and participatory capabilities. Providing scenario of use.

Readings

Geser, Guntram, and John Pereira. *The Future Digital Heritage Space: An Expedition Report*. Salzburg; Glasgow: Digicult Consortium, 2004.

http://www.digicult.info/downloads/dc_thematic_issue7.pdf.

Johnson, L., S. Adams Becker, and A. Freeman. *The Horizon Report: 2013 Museum Edition*. Austin, Tx: The New Media Consortium, 2013.

<http://www.nmc.org/pdf/2013-horizon-report-museum-EN.pdf>.

MacDonald, George F., and Stephen Alsford. "The Museum as Information Utility." *Museum Management and Curatorship* 10, no. 3 (September 1991): 305–311. <http://www.sciencedirect.com/science/article/B6V9M-45V285F-X/2/b37af45d263dea8328a88ef8baa1b3d0>.

- 13 Dec. 2 **Final project presentation day.** You will offer a 30' presentation and live demonstration of your finished project, and respond to questions. All project team members should participate in the presentation.

Due: Group assignment A3 – Digital media prototype. This is a "scaffolded" assignment, based on the specifications developed in Assignment A2. Your project should demonstrate, in part or in full, the concept, content and functionalities you defined in the previous assignment, based on selected materials from the Fisher Library digital collection.

Course Policies

Attendance

Regular on-time attendance in class is an important part of this course. If you miss a class it is your responsibility to find out what you missed from your fellow students.

Evaluation

All assignments are evaluated in accordance with (1) the University of Toronto Governing Council's Graduate Grading and Evaluation Practices Policy and (2) the Faculty of Information/s Guidelines to Grade Interpretation. The Governing Council policy is available at <http://www.governingcouncil.utoronto.ca/policies/grading.htm>. The Faculty of Information's Guidelines to Grade Interpretation supplement that policy and are available at <http://www.ischool.utoronto.ca/grade-interpretation>.

Late assignments

Assignment 1: a penalty of 2% per day will be imposed on every assignment if it is not handed in by the due date. Papers that are still outstanding 5 days after the due date will not be accepted. Extensions without penalty will only be granted in cases of legitimate illness or emergencies. Such extensions will not be granted for requests made on the due date for the assignment. This policy is to ensure fairness to all students.

Extensions beyond the end of term

Extensions beyond the term in which the course is taken are subject to guidelines established by the School of Graduate Studies (SGS). Please see: <http://www.sgs.utoronto.ca/current/policies/coursework.asp>. "The authority to grant an extension for the completion of work in a course beyond the original SGS deadline for that course rests with the graduate unit in which the course was offered, not the instructor of the course." Students must petition the graduate unit for extensions, using the [SGS Extension to Complete Coursework form](#).

Academic integrity

Please consult the University's site on [Academic Integrity](#). The iSchool has a zero- tolerance policy on plagiarism as defined in section B.I. 1. (d) of the University's [Code of Behaviour on Academic Matters](#). You should acquaint yourself with the Code and Appendix "A" Section 2. Please review the material covered in the [Cite it Right](#) Inforum workshop and, if necessary, consult the site [How Not to Plagiarize](#).

Citations

Citations should be included in Assignment A1. Chicago Manual of Style is the preferred style but APA, Turabian, or MLA are also acceptable. Please note: All references, notes, and citations to publications, web sites, e-resources, manuscripts, and records must be full, complete and consistent throughout the assignment. It is the students' responsibility to ensure accuracy and completeness.

Citations are not required in remaining assignments.

Writing support

The [SGS Office of English Language and Writing Support](#) provides writing support for graduate students. The services are designed target the needs of both native and non- native speakers of English and include [non-credit courses](#), [single-session workshops](#), [individual writing consultations](#), and [website resources](#). These programs are free. Please avail yourself of these services, if necessary.

Accommodation of students with disabilities

Students with diverse learning styles and needs are welcome in this course. In particular, if you have a disability or health consideration that may require accommodations, please feel free to approach me and/or the Accessibility Services Office as soon as possible. The Accessibility Services staff are available by appointment to assess specific needs, provide referrals and arrange appropriate accommodations. The sooner you let them, and me, know of your needs, the quicker we can assist you in achieving your learning goals in this course.