

SEMINAR IN MUSEUM
STUDIES

UF
MUSEUM
STUDIES

School of **ART + ART HISTORY**
UNIVERSITY OF FLORIDA

**We Believe Museums
Can Change The World.**

FALL 2019

Dr. Porchia Moore

Introduction to Museums

This course is part of the core curriculum of Museum Studies. It aims to introduce and familiarize students with the current and emerging practices in museums and critical literature of museum studies.

This course is organized into three sections—the history and development of museums, museum issues and practice today, and the future of museums. Think of yourselves as futurists with the end goal of utilizing new frameworks and strategies for new museology; while being strengthened by the ideologies and historical philosophical knowledge of yesteryear.

This course also is constructed around **key questions** that will be considered and debated throughout the semester.

These questions are:

- What is a museum and what is the work of museums?
- How has the history of museums shaped them today?
- What is the social relevance of museum?
- How are/can museums be inclusive to increase social relevance?
- What is the future of museums? Museum work?

What is Inquiry? Pedagogy + Philosophies

This course is a seminar. What is a seminar? According to Stanford University, the following is a modern representation of the seminar and it is how we will frame our understanding of the course:

Although “seminar” can mean a course with different speakers at each class, **here we are using it to mean a small, discussion-based course. In a seminar course, students do assigned reading and then, under your guidance (Dr. Moore) and direction, grapple aloud with the ideas they’ve read.** They learn to form arguments and support them with facts; they learn to communicate coherently and courteously with those who disagree.

2 ARH 6938 Seminar in Museum Studies FALL 2019 Dr. Porchia

Dr. Porchia Moore

Email: pmoore@arts.ufl.edu

Office: FAC 125

Office Hours: Wednesdays

11 AM- Noon

***Please feel free to call me Dr. Moore, Dr. M, Dr. P**

Pronouns: She/Her

Room: FAC 0116A

Time: Tuesdays, 10:40 AM-1:40 PM

Important Dates:

Final Exam: 12/12/19

Time: 7:30 AM- 9:30 AM

Recommended Texts:

Reinventing the Museum: The Evolving Paradigm Shift, 2nd Edition. Gail Anderson ed. Lanham, Altamira Press. 2012

Recommended Online Source:

<http://gailanderson-assoc.com/wp-content/uploads/2014/09/ReinventingtheMuseumTool2012.pdf>

Suggested Texts: *A Companion to Museum Studies*. MacDonald, Sharon, ed. Malden, MA: Blackwell Publishing, 2011.

A Life in Museums: Managing Your Museum Career.

Greg Stevens and Wendy Luke, Washington DC: American Alliance of Museums, 2012.

We will employ an Inquiry-based learning model in this course (IBL). What is Inquiry? Inquiry is the vital skillset of asking questions to obtain, evaluate, and acquire knowledge. Inquiry-based learning allows you to:

- Make cross-course connections
- Increase engagement with course material
- More deeply connect theories and principles
- Critically analyze, synthesize, and evaluate varying bodies of knowledge and information content
- Engage in powerful dialogue with your peers and professor even when you disagree

Good, solid inquiry is based on two principles: 1) **Active Inquiry** and 2) **Active Listening**. Consider these two actions your most important tasks this semester.

Active Inquiry

Here are some general guidelines for my expectations of how you will use the language of Inquiry to pose critical questions to one another. (Although, please rest assured that there is no expectation for some of the language to be this formal).

Here are some types of questions that tend to facilitate thoughtful, sustained discussions:

Analysis

Questions beginning with “Why...” “How would you explain...” “What is the importance of...” “What is the meaning of”

- Example: What is the meaning of Madame X’s comment about Jacque’s activities the week before their encounter at the opera?

Compare and Contrast

“Compare...” “Contrast...” “What is the difference between...” “What is the similarity between...”

- Example: What is the difference between the mother and the father’s attitudes toward the daughter’s relationship with Philippe?

Cause and Effect

“What are the causes/results of...” “What connection is there between...”

- Example: What is the cause of Lea's distress when she looks at herself in the mirror?

Clarification

"What is meant by..." "Explain how..."

I would also like to point out that the basis of seminar is that we are all in direct communication with the entire body of literature in museum studies. We should be mindful that we are to constantly be in conversation with every work that we read. Therefore, another powerful technique is to reference the readings and their authors as a way to increase connections between works so that key terms, principles, themes, frameworks, theories, and ideologies are centered in our conversations.

The reality is that I will not have all of the "answers"; neither will you. However, collectively we have a powerful brain trust that is a force for change in our field to be reckoned with.



Image Credit: University of Penn Press (<http://www.upenn.edu/pennpress/book/14657.html>)

Please consider and refer to this classic skillset for Effective Listening (What I call Active Listening).

Source: William H. Bergquist and Steven R. Phillips, A Handbook for Faculty Development, Volume 2. Washington, D.C.: Council for the Advancement of Small Colleges, 1977, p. 207.

Ineffective		Effective
	<u>Non-Verbal Behavior</u>	
Listener looks bored, uninterested, or judgmental; avoids eye contact; displays distracting mannerisms (doodles, plays with a paper clip, etc.)		Listener maintains positive posture; avoids distracting mannerisms; keeps attention focused on speaker; maintains eye contact; nods and smiles when appropriate
	<u>Focus of Attention</u>	
Listener shifts focus of attention to himself: "When something like that happened to me, I . . ."		Listener keeps focus of her comments on the speaker: "When that happened what did you do?"
	<u>Acceptance</u>	
Listener fails to accept speaker's ideas and feelings: "I think it would have been better to . . ."		Listener accepts ideas and feelings: "That's an interesting idea; can you say more about it?"
	<u>Empathy</u>	
Listener fails to empathize: "I don't see why you felt that . . ."		Listener empathizes: "So when that happened, you felt angry."
	<u>Probing</u>	
Listener fails to probe into an area, to follow up on an idea or feeling		Listener probes in a helpful way (but does not cross examine): "Could you tell me more about that? Why did you feel that way? Listener follows up: "A few minutes ago you said that . . ."
	<u>Paraphrasing</u>	
Listener fails to check the accuracy of communication by restating in his own words important statements made by the speaker		Listener paraphrases to guarantee that she has understood correctly and to assure speaker that this is so
	<u>Summarizing</u>	
Listener fails to summarize		Listener summarizes the progress of the conversation from time to time
	<u>Advice</u>	
Listener narrows the range of alternatives by suggesting one "correct" course of action		Listener broadens the range of ideas by suggesting (or asking the speaker for) a number of alternatives

COURSE POLICIES



Course Attendance

Attendance and participation are critical components of this course and your success. If, for some reason, you are unable to be in class please let me know in advance via email. If a crisis or life-threatening emergency has occurred; please alert me as soon as possible after your absence should advance notice not be feasible. Please note that in many cases accompanying documentation might be required. More than three absences will impact your participation grade. A point will be deducted for each additional absence. Upon noticeable absences; I will call for a one-on-one meeting.

Additionally, I mark attendance by your being fully present physically, cognitively, and intellectually. Showing up, weighing in, and making powerfully creative and significant contributions to course discussion can greatly contribute to the success of your final grade in the course.

A Word on Timeliness

Students are expected to be on time and prepared to begin at 10:40 AM. **When the class is meeting at a site other than the classroom please arrive at least 10 minutes prior. Students should also familiarize themselves with the institutions we are visiting and the biographies or careers of the people that we will be meeting with. Students should also prepare questions for the speakers in advance of these classes.**

Course Objectives

Students will:

- Understand how the history of museums has constructed museums today;
- Engage with current theoretical debates in the field and consider how they are impacting practice;
- Understand the organization and operation of museums today and their role in society;
- Recognize the relationship between disciplinary and cultural shifts and their resonance in museum practice;
- Engage with current literature in the field;
- Develop professional writing and presentation skills
- Identify the differences between new and old museology and critically assess skillsets needed for 21st century museum praxis




Classroom Conduct

The relational landscape of a classroom is an important factor in creating an **energetic learning environment**. I want us to be energized; always. The most conducive way to achieve this landscape is to practice empathy. There are a myriad of definitions for “empathy”. I offer that empathy in the university classroom has two goals:

1. Helping students understand how seeking to make connections with the unfamiliar/their own information gaps can transform their learning experience
2. Helping students navigate modalities of Discernment, Agency, and Empathy.

I believe that museums can change the world; but we need empathetic, inspired museum workers to do so. Empathy is a way for us to understand how others are feeling even when it does not make sense to us. There are at least three types of empathy: 1) Cognitive, 2) Emotional, and 3) Compassionate. As such, I ask that you maintain this basic classroom behavior for our greatest possible learning experience:

Students should dress, behave, and treat their fellow students and instructor with professionalism. This includes giving them your full attention, not speaking over others, and respectfully responding to others’ ideas or comments.

Focus Skills	Focus Skill in Action	Key Experiences
 Discernment	Thinking critically about rigorous content. Telling truth from fiction. Weighing arguments against context to find the right next step.	Small Group Instruction Balanced Literacy Academic Discourse College Exploration & Planning
 Agency	Exploring potential paths. Possessing the skills to plan, act and reflect. Responsibility. Using your voice effectively. Applying theory to practice. Leveraging opportunities.	Worthy Problems/Projects Exhibition Field Work Goal Setting Public Speaking/Presenting
 Empathy	Seeing and seeking multiple perspectives. Valuing difference. Caring about others even when you don't agree with them.	Circle Practices & Conflict Resolution Student Led Conferences Service Learning

Credit: "Helping Students Develop Discernment, Agency, and Empathy" *By Sherre Vernon, Shelli Kurth and Joe Acker*

Pronouns

My pronouns are She/Her. I recognize the fact that pronouns are not preferences; they just are. Please feel free to alert us what your pronouns are. There is the full expectation that as a class group we are respectful of all pronouns that we have been directed to use as a collective. In return, there is the expectation that allowing for proper/correct use of directed pronouns come with possible learning curves for some as they adjust to that notion grammatically.

Canvas

The printed syllabus is highly subject to change. More detailed information on assignments, weekly readings, and schedules, along with the complete syllabus will be posted on the Canvas site for this class. Canvas will serve as the most current resource for the class.

Students are responsible for consulting the site for the latest information regularly.

Museums are places for debate and conversations about important issues facing us today and in the past. Current issues that are near-crisis point in museums include: structural racism, repatriation, single-use plastics/environmental stewardship, pay wages, and more. The class will also be a place for similar debate and discussion. At times we will be discussing sensitive topics. It is essential that students are respectful of each other's viewpoints and comments. We will also be learning what might be new language and frameworks. I encourage you to be comfortable with being uncomfortable. Similarly, I encourage students to speak with me if they feel upset, unsafe, and unheard based on the discussions or atmosphere in class. I welcome the opportunity to shore up any issues of safety, inclusion, empathy, etc.

Course Evaluation

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>.

Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open.

Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>

Plagiarism and the Honor Code

On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied:

“On my honor, I have neither given nor received unauthorized aid in doing this assignment”.

This includes plagiarism, which includes but is not limited to:

1. Quoting oral or written materials including but not limited to those found on the internet, whether published or unpublished, without proper attribution.
2. Submitting a document or assignment which in whole or in part is identical or substantially identical to a document or assignment not authored by the student.

For more on plagiarism and the honor code see:

<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>

Grading & Assignments

Your final grades are calculated from the following action points:

Participation

20%

Learning Portfolio

40%

Podcast

30%

Annotated Bibliography

10%

Grading Scale

Grade Scale

93.4-100=A;

90.0-93.3=A-;

86.7-89.9=B+;

83.4-86.6=B;

80.0-83.3=B-;

76.7-79.9=C+;

73.4-76.6=C;

70.0-73.3=C-;

66.7-69.9=D+;

63.4-66.6=D;

60.0-63.3=D-;

PARTICIPATION

In the News—5 pts.

Students will present current events relating to museums in class. They will begin by summarizing the event or issue, briefly present the major ethical stakes, preferably connecting the issue to current or past class readings, and/or professional concern and practices of the field. Students must post their article on Twitter by 5PM on the Monday prior to their class presentation. The posting must be tagged with @UFMuseumStudies and #ARH6938, and be accompanied by a minimum of one discussion question in order to receive full credit for this assignment. Please be sure to share your Twitter handle with the class. I also suggest using the FREE CANVA visual presentation tool to create your question using the Twitter template. CANVA can be found by clicking here: <https://www.canva.com/>

Please be aware that bashing, belittling, calling out,, shaming, or degrading any museums, museum professionals, peers, or your professor will not be tolerated using the Twitter platform as well as in regular classroom decorum.

Class Presentations (3 points each; 9 total)

Students will be assigned to give presentations of readings as well as research and writing assignments. These will include:

When is a Museum?—written assignment presentation—
August 27

This is a short writing assignment and presentation/discussion.

Students will be given a pairing of places. They will research both places and draw comparisons between the two. This comparative discussion should elucidate the question of when something is a museum and what are museums? Students will BRIEFLY present their comparison and conclusions in class along with a 4-5-page paper. This assignment is not meant to create a reductive definition of museums, but rather using these comparisons to explore expansive definitions.

Museum Histories—Group & Individual presentations—September 3

Students will work in small groups to research the history and development of an assigned discipline of museums. Each individual student will select a specific museum and present a brief history of the museum and how it fits into the history of museums. Group presentations should be approximately 20mins.

Topic Presentations—Group presentation

In small groups, students will be assigned to give a summary of assigned readings for the class. Students should be prepared to give an overview of the article, essay or chapter's main argument, outlining the author's main points, then summarizing how the author's main points are argued and/or proved. Students will devote most of their presentation time to posing discussion questions to the class and facilitating a discussion. **In addition to the assigned readings for the week, each student will present an additional outside reading on the topic. Please be sure to provide the source name, graphic, URL, etc. for the outside reading.**

In Class Participation—6pts.

This course is based on the weekly reading assignments and the discussion of the readings in class. Therefore, each student must do the reading and annotate them each week (see the annotation format described below). Students will prepare annotations of ALL the assigned readings. During class students will be called upon to share their summary of readings and to contribute them to a course annotated bibliography.

For each class you should prepare questions and comments about the reading and be prepared to contribute to class discussion, respond to questions posed to the class, and demonstrate engagement with the material through active class participation. Furthermore, it is your responsibility to incorporate the knowledge acquired from the readings into your course assignments.

Students are expected to respond to In The News Twitter posts of their classmates with a substantive reply prior to the class presentation on Tuesday.

Learning Portfolio—Due Dec 3

The goal of this assignment is for you to reflect upon your learning experiences in this course, connect **the topics discussed in class, and bridge these to your own research and areas of interest**. You will utilize your learning in this course to address the key questions for this course. I am especially interested in what additional key questions that you have formed for yourselves. You will be able to reflect on your initial understanding of museums and museum practice and how this course has impacted your knowledge of museums and museum practices, in particular how museum practices have changed over time, how they have been impacted by colonialism and the beliefs and practices of dominate classes and races, and how museums are creating more inclusive practices. You are not restricted to the topics mentioned above. You are encouraged to explore topics that are of interest to you.

You will make a larger argument through your learning portfolio.

The learning artifacts (articles, videos, images) that you choose to include in your portfolio should be presented to support this argument. There is no uniform way to create your learning portfolio. You should approach it with creativity and use it to reflect upon and express your individual learning and interests. This assignment is as much about your ability to reflect upon your learning, as it is about the content of the course.

Presentation of Learning Portfolio—December 3

Students will present their learning portfolio in a professional conference style format. This should include a PowerPoint presentation (Google Slides is also acceptable) with engaging and relevant images, and be presented in a clear, audible, confident manner. Students should consider this an opportunity to practice speaking in public and presenting their ideas to their professional peers. These skills are critical to your success as a museum professional. I am happy to set up time to meet with you individually to discuss questions if our class time does not suffice.

Here are important benefits of Learning Portfolios:

- Encourage engagement in active reflection and meaning-making
- Foster reflection on the principles central to an academic discipline and the university as a whole
- Facilitate the integration of topics and themes across disciplines and over time
- Provide a forum to synthesize work and share that work with others
- Contribute to holistic development in multiple ways, including: personal development, academic development, and career development
- Provide a resource for demonstrating skills, abilities, and experiences in the job-search process

Source (<https://www.luc.edu/experiential/eportfolio/learningportfoliopedagogy/>)

The Association of American Colleges & Universities provides makes the following declarations on the benefits of Learning Portfolios:

Good e-portfolio practice always includes the processes included within the broad concept of metacognition—having students reflect on their work and think about their progress in learning. Bransford, Brown, and Cocking (2000; 18, 21) call metacognition “an internal conversation” in which students monitor their own understanding and state that teachers should explicitly emphasize metacognition because it “can enhance student achievement and develop in students the ability to learn independently.” E-portfolios provide rich opportunities for metacognition through periodic (and often required) reflections which may help students develop an array of outcomes and skills. Reflection on work saved in e-portfolios can

- build learners’ personal and academic identities as they complete complex projects and reflect on their capabilities and progress,
- facilitate the integration of learning as students connect learning across courses and time,
- be focused on developing self-assessment abilities in which students judge the quality of work using the same criteria experts use,
- help students plan their own academic pathways as they come to understand what they know and are able to do and what they still need to learn.

Source (<https://www.aacu.org/publications-research/periodicals/benefits-e-portfolios-students-and-faculty-their-own-words>)

Podcasts—30% DUE Nov 19

During this course students will produce a podcast episode in teams of two (3 if required) . This is a research project, as well as one about presenting ideas in a new format. Each podcast should run approximately 30 minutes. They will be assessed in terms of format and sound quality, overall content, interview content, narration, and storytelling. Students will identify the focus of their episode based upon the content of the course. Each episode should include discussion and references to readings in class, independently researched content, and an interview with a museum practitioner or others with expertise that will benefit your episode. This project will require significant advanced planning and steady work throughout the term. You will need to reach out to potential interviewees at least one month in advance of when you are proposing to conduct the interview. Please set aside some time with me (email, office hours, etc.) to discuss who you are considering for your podcast.

We will meet with team members of Samuel Proctor Oral History Program (SPOHP) to learn about the process and techniques of podcasting. They are excellent resources for you during this project. Students are expected to work on this project outside of class time. There are additional readings and resources about podcasting that I will provide on Canvas, as well as a rubric for the evaluation of the assignment.

Teams will prepare scripts or written plans for their podcasts. Both should be uploaded to Canvas by

11:59pm on November 19

Annotated Bibliography—10% DUE Nov 26

In preparation for class each week student will prepare annotated bibliography of EACH and ALL readings and videos assigned (see In Class Participation). The compiled annotated bibliography will be turned in at the end of the semester. Yet, the preparation of annotations each week will be essential to successful class participation each week and will make your life significantly easier come December. Annotations will have a complete citation for each source. Each annotation begins with

an overview of the article, essay or chapter's main argument, outlining the author's main points. Then it summarizes how the author's main points are argued and/or proved. Annotations can be summarized by identifying how the argument is successful or lacking. This is not the place for opinions about the author's writing style. An excellent online resource for writing stellar annotations can be found here:

1. OWL at Perdue:

https://owl.purdue.edu/owl/general_writing/common_writing_assignments/annotated_bibliographies/index.html

2. CHICAGO Citation Style Guide:

https://owl.purdue.edu/owl/research_and_citation/chicago_manual_17th_edition/cmofmattng_and_style_guide/chicago_manual_of_style_17th_edition.html

How to Submit Deliverables

The submission process for the course is fairly simple:

Written assignments should use 1.5 spacing, 12 point font in Times New Roman, edited for proper grammar and spelling and stylized for Chicago. All assignments should include page numbers in the lower right corner.

Submitting Assignment--Written assignments and presentation PowerPoints should be uploaded to Canvas by 11:59pm the day they are due. They **MUST** also be submitted by hardcopy in class.

Student Resources & Accommodations

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.



The Writing Studio

The writing studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Visit the writing studio online at [http:// writing.ufl.edu/writing- studio/](http://writing.ufl.edu/writing-studio/) or in 302 Tigert Hall for one-on-one consultations and workshops.

Basic Needs Security

Any student who facing challenges securing their food or housing and believes this may affect their performance in this course is urged to contact the Dean of Students for support. But also, please do not hesitate to contact me directly as well.

Counseling and Wellness Center

Take care of yourself! The stresses of graduate school can take a toll on our mental and physical health. The Counseling and Wellness Center (CWC) is dedicated to caring for students' wellbeing. If you are feeling unwell in anyway, including anxious or panicked, you can reach out to the CWC: <http://www.counseling.ufl.edu>.

Telephone: 392-1575

PROPOSED COURSE OUTLINE (Subject to change)

<p>WEEK 1 Tuesday August 20</p>	<p>Introduction to Museum Studies</p>
<p>WEEK 2 Tuesday August 27</p>	<p>Introduction to Museum Histories</p> <p>Assignment: When is a Museum? presentations</p>
<p>WEEK 3 Tuesday September 3</p>	<p>Histories of Museums</p> <p>Assignment: History of museums presentations DUE</p>
<p>WEEK 4 Tuesday September 10</p>	<p>Museums as Places of Learning—A Historical Perspective</p> <p>Case Study: Museum of Modern Art</p>
<p>WEEK 5 Tuesday September 17</p>	<p>Introduction to Podcasting & Storytelling</p>
<p>WEEK 6 Tuesday September 24</p>	<p>The New Museology</p> <p>Case Study: <i>The Crossroads: The End of World War Two, the Atomic Bomb, and the Origins of the Cold War</i></p>
<p>WEEK 7 Tuesday October 1</p>	<p>Post Modernism, Post Colonialism, Multiculturalism in Museums</p> <p>Case Study: <i>Mining the Museum</i>, Fred Wilson, Maryland Historical Society + The Contemporary, 1993</p>
<p>WEEK 8 Tuesday October 8</p>	<p>Visitor Centered Experience</p> <p>Meet at Florida Museum, Powell Hall, Cultural Plaza</p>

WEEK 9 Tuesday October 15	Museum and Money Development, Commercial Ventures, Ethics of Fundraising Case Study: Tate
WEEK 10 Tuesday October 22	Empathy and the Emotional Museum *student topic presentation DUE Case Study: Tenement Museum Workhouse, Southwell, UK—National Trust
WEEK 11 Tuesday October 29	Decolonizing the Museum Student Topic Presentations DUE Tentative Guest Speaker
WEEK 12 Tuesday November 5	Interpreting Slavery in the U.S. Cast Study: Montpelier, Whitney Plantation, McCleod Plantation, Monticello
WEEK 13 Tuesday November 12	Diversity, Equity, Accessibility and Inclusion— Practices in Museums—Part 1 Student topic presentations DUE Case Study: Prejudice and Pride; National trust; UK
WEEK 14 Tuesday November 19	Diversity, Equity, Accessibility and Inclusion— Practices in Museums—Part I
WEEK 15 Tuesday November 26	Thanksgiving WEEK (We are scheduled for class but I might consider a non-class option)
WEEK 16 Tuesday December 3	Presentation of Learning Portfolios DUE
WEEK 17 Thursday December 12 FINAL EXAM	TBD

Connecting with Dr. Moore

I am new to Florida so my intention in my inaugural semester is to meet strategically with the arts, cultural, and museum community to better identify partners, allies, accomplices, and opportunities for you, myself, and the program. The large implications of this means that I am likely to be in and around campus; but not always in my office. But never fear!

Here are some easy, effective ways that we can remain connected and partnered for your success:

1. Check the syllabus and check it twice
2. Identify a peer partner in class to ask any additional questions, collaborate, etc.
3. Come to my office hours. Seriously, come! These hours are set aside explicitly to meet with students. It is the best way to speak with me.
4. Email me. Please allow 24-48 hours for a response. Please do NOT use the Canvas email; just my pmoore@arts@ufl.edu . I am likely not going to respond to email over the course of the weekend but please expect responses over the course of the week.
5. Make an appointment with me. I am a hiker. I love nature and outdoors. I am game to walk the campus with you. Meet you at the library or some other fave spot on campus. Or, here in my office. It is your choice and a great option for fresh, engaging places to talk.
6. Meeting with me after class works as well as long as the questions do not require serious research or timely explanation on my end.



Tidbits of Miscellany



I love writing letters of recommendations for my students. Love! However, I have some hard and fast rules for this privileged action.

Here they are:

1. Be outstanding. Demonstrate your intellectual and professional acumen in and outside of class.
2. Ask for the letter a minimum of ONE MONTH in advance of the deadline
3. Include information about the position, internship, academic opportunity, etc. that you are applying for. If there are specific highlights that you want me to include please clearly identify those things and make your case for how they are apropos in my letter.
4. Include your CV and any additional sparks of interest that are suitable for the letter. Be specific.
5. Clearly state the deadline and how the letter should be submitted
6. Gentle reminders leading up to the deadline are critical!
7. Thank you for allowing me to be a part of your academic and professional journey.

Positionality

I am a Critical Race Theorist. As a researcher, this means that I wholly accept that a fundamental responsibility in my works is that as an activist-scholar. At the personal level, this means that my work and research is concerned with intentionally being in tension with academia while joyfully working within it. In addition, this activist scholarship means that I am executing research, education and learning as a teacher, and disrupting best practices for the benefit of communities; specifically, museum visitors. Furthermore, activist-scholarship means that I am working to take what we learn as researchers, students, practitioners, and have it applied for the acquisition of knowledge in the field *and for* the benefit of communities. With that made clear; race matters. Not because of my lived experiences as a black woman; but more importantly, because race is the primary lens (not only) with which I make meaning of what I learn and the content I create as part of my pedagogy of critical praxis. We will be discussing the function of race, structural racism, and institutional racism in the museum field. The goal is for transformation and change as we evolve as museum practitioners—it is not about bashing individuals or groups. My focus on race is not bias (although bias exists in us all) or part of an agenda. As Critical Race Theorist it is a function of my learning process and research. Therefore, it is my deepest desire that you see and recognize my blackness. I also

want you to understand that this is only one aspect of my lived experiences. We all live at the cross-sections and intersections of life in a multitude of identities. Our collective goal, then, is to honor and celebrate all of these multifaceted aspects of our lives. Understand that if we agree and believe that museums can change the world; we must begin by recognizing the ways in which –isms of all forms hinder or impact the good work that we are all doing to make museums vital, healthy systems in our world. Therefore, please expect that we will confront our biases with love, empathy, and compassion throughout the semester. We are all learning all the time. We will be uncomfortable. We will explore. Examine. Interrogate. Grow. Transform. LAUGH! Therefore, I view race as neither a Republic, Democrat, or Independent issue. It is not a black and white binary. It is neither Southern nor Northern. The work that I do is about cultural competence, relevance, and responsiveness. This is where I sit. With an ever-present desire to continue my learning. That's my positionality.