**INF 386E: Planning and Understanding Exhibits**

**Fall 2020**

**Unique Number: 27270**

**Instructor:** Sarah Norris

Email: [sarah.norris@ischool.utexas.edu](mailto:sarah.norris@ischool.utexas.edu)

Lab: UTA 1.506B

Office: UTA 5.422

Phone: TBA

Office hours: TBA

**Course Meeting Times**

Tuesdays, 9 AM - 12 PM

**Course Description**

Exhibits are a powerful way for libraries, archives, museums, and cultural institutions to engage the public with their collections.  This course offers students the opportunity to plan and install an exhibit, focusing on objectives such as: crafting a narrative around physical objects; drafting exhibit text; accommodating media preservation issues; building basic display supports; and publicizing the exhibit.  Students will learn about the historical origins of modern-day exhibit practices, and will visit and evaluate current exhibits on campus and in the Austin area.

**Learning Objectives**

By the end of this course, students should be able to:

* Conceptualize and revise narrative flow around available objects.
* Draft exhibit text that is audience-appropriate, informative, and entertaining.
* Understand materials risks and craft appropriate responses, including building supports.
* Conduct outreach and publicity through physical and/or online formats
* Assess local exhibits
* Historically contextualize modern exhibit practices.

**Course Requirements**

There are no pre-requisites for this class. Students are expected to attend all classes and complete all reading assignments before each class meeting. There will be at least one off-site class meeting.

**Assignments**

Please submit all assignments via Canvas unless otherwise instructed.  All assignments are due by the beginning of class on the due date. If you have a legitimate reason for an assignment to be late, please discuss with me as early as possible.

*Participation (15%)*

Students will be responsible for leading class discussion of assigned readings on one class day. Discussion should include brief synopses of readings, relevance within the class’ exhibit design process, and several questions to spur engagement among classmates. About 1/2 of your participation grade will stem from your discussion leadership; about 1/2 will come from your active participation in the class.

*Exhibit Assessments (2) (20%)*

Students will visit two current, local exhibits and submit one, 3-5 page written evaluation per exhibit. The report should evaluate successes and/or challenges of the exhibit experience. Possible topics for evaluation include item selection, narrative flow, audience engagement, clarity and accessibility of text, attention to preservation climates and supports, or other topics as relevant.

*Exhibit Text (20%)*

Students will split into two groups with complementary writing assignments for our class exhibit. Groups are as follows:

Group A, Text Authors: Students in this group will draft explanatory text for our class exhibit, including descriptive panels and labels. Some topical research may be required. Locations and topics for panels and labels will be determined by the class during exhibit layout.

Group B, Text Editors & Layout: Students in this group will edit Group A’s text for concision and continuity of voice. They may request substantial revisions from Group A if needed. Working with the iSchool IT Lab as needed, they will lay out the text according to required dimensions for the exhibit space and print physical copies for use in our class exhibit.

Students may split up the work within their groups however they choose. Please ensure that everyone has a job, and please document your roles for assessment purposes.

*Exhibit Supports (2 or more) (20%)*

Students will design and build supports as appropriate for selected exhibit items. All students will submit one mat for flat paper and one cradle for a book. Depending on exhibit needs, some of these supports will be custom-fitted for materials in our class exhibit; others will be designed for items from students’ personal collections. Students are encouraged to create one or more mats and cradles for informal evaluation before submitting the final assignment.

*Final Report (25%)*

Students will write a final report evaluating successes and challenges within our class exhibit. The report will include an assessment of workflow and of the student’s personal contributions within the team.

*Optional: Exhibit Website and Promotion*

These topics will be discussed in the second part of the semester. While our class primarily focuses on building a physical exhibit, web presence is a significant part of modern exhibit programs. Students with interests in these areas, or who wish to build experience in these areas, may volunteer to work on a website or on promotional efforts for our exhibit. This portion of the course is not graded, and is completely optional. Students who do not wish to participate will not be penalized in any way.

**Evaluation**

Point value per assignment.

I will use the following schedule as the basis for calculating grades:  A=95-100, A-=89-<95, B+ = 84-<89, B=79-<84, B-=74-<79, C+=69-<74, C=64-<69, C-=60-<64, F=<60. Grades will be reduced by 2 points for every day they are late unless prior arrangements have been made.

**Required Text**

Bedford, Leslie. *The Art of Museum Exhibitions: How Story and Imagination Create Aesthetic Experiences.* Walnut Creek: Left Coast Press, 2014.

We will use this text heavily during the first part of our course. It’s available for purchase at the publisher’s website: <https://www.routledge.com/The-Art-of-Museum-Exhibitions-How-Story-and-Imagination-Create-Aesthetic/Bedford/p/book/9781611323115>

It’s also available as an e-book through UT’s collections. Not all students will be able to access the UT e-book at one time, so it’s recommended to download chapters or the full book if you use this version. <https://search.lib.utexas.edu/discovery/fulldisplay?context=L&vid=01UTAU_INST:SEARCH&search_scope=MyInst_and_CI&tab=Everything&docid=alma991058046565106011>

**Announcements**

**University of Texas Honor Code**

Every student is expected to abide by The University of Texas Honor Code, which should be read and understood before taking any class. It can be found here: <http://www.engr.utexas.edu/undergraduate/forms/462-university-of-texas-honor-code>

**Policy on Academic Integrity**

Plagiarism will not be tolerated. You may fail the course, and/or be dismissed from the School of Information and/or the University if you are found plagiarizing. UT has a tutorial describing plagiarism here: <http://www.lib.utexas.edu/services/instruction/learningmodules/plagiarism/>

**Documented Disability Statement**

A student with a documented disability who requires academic accommodations should contact Services for Students with Disabilities at 512-471-6259 (voice) or 512-232-2937 (video phone) or <http://diversity.utexas.edu/disability/> Please let me know about anything that will help you succeed whether or not it is related to any disability.

**Use of email for official correspondence**

Email is recognized as an official mode of University correspondence. You are expected to maintain ongoing, current familiarity with class communications via email, and to contact me for any needed clarification.

**Religious Holy Days**

You must notify me at least 14 days in advance of any absence or accommodation for a religious holy day. We will determine an appropriate substitute on a case by case basis.

**Class Recordings**

Class recordings are reserved only for the use of members of this class (students and the instructor) and only for educational purposes. Recordings should not be shared outside the class in any form. Violation of this restriction could lead to Student Misconduct proceedings.

**Course Schedule** <https://registrar.utexas.edu/calendars/20-21>

**Week 1: 9/1 (Please note: each week’s readings must be completed before class for discussion during class.)**

**Introduction**

-Introduce class and syllabus

-Become acquainted with lab access and safety

-Select students to lead discussion on each week’s readings

-Prepare for item selection next week

-Discuss readings

*Readings*

Bedford, Leslie. *The Art of Museum Exhibitions: How Story and Imagination Create Aesthetic Experiences.* Walnut Creek: Left Coast Press, 2014. Chapter 1: Exhibitions as Education.

Alonzo, Daniel and Kat Tuggey. “Janderized! The Story of a Fraudster’s Attempt at Document Conservation at the Texas General Land Office.” May 2019: *The Southwestern Archivist* 42(2). pp 22-25. (See Canvas.)

Norris, Sarah and Kathryn Boodle. “Shiny, Lined, and Brown: Building Conservation Context for Harry Jander’s Document Restorations.” Forthcoming publication, *Book and Paper Group Annual* 2020. (See Canvas.)

**Week 2: 9/8**

**Exhibit Design and Materiality**

-Discuss readings

-View Jander’s textile collection and select items for our exhibit.

-Consider viewer engagement, display options, condition issues, and potential exhibit narratives.

-Brainstorm exhibit theme and objectives.

-Assign Exhibit Assessment 1, due 9/22.

*Readings*

Bedford, Leslie. *The Art of Museum Exhibitions: How Story and Imagination Create Aesthetic Experiences.* Walnut Creek: Left Coast Press, 2014. Chapter 2: Alternative Exhibit Models.

Monti, Francesca and Suzanne Keene. *Museums and Silent Objects: Designing Effective Exhibitions*. Farnham: Routledge Ltd, 2013. Chapter 4: Cognitive Science, Flow and Beauty. (See Canvas.)

Texas Historical Commission. *Exhibit Design and Development Workbook.* 2009. Accessed June 2020 at <https://www.thc.texas.gov/public/upload/publications/2015%20LR%20Museum%20Services%20Exhibit%20Development%20Workbook%20with%20Introduction.pdf> (See Canvas.) For this class, please focus on the exhibit theme and exhibit objectives topics addressed on PDF pages 7-10.

Bide, Bethan. “Signs of Wear: Encountering Memory in the Worn Materiality of a Museum Fashion Collection.” *Fashion Theory: The Look of Austerity* 21.4 (2017): 449–476. Web. (See Canvas.)

Collins, Glen. “Tangible Reminders of Sept. 11th.” In: Knell, Simon J. *Museums in the Material World Edited by Simon J. Knell.* Routledge, 2007.

**Week 3: 9/15**

**Exhibit Narrative**

-Discuss readings

-Block out display space

-Photo-document layout, with room for labels

-Cut item surrogates as needed

-Revise exhibit theme and objectives as needed.

-Create item IDs and exhibit log as needed

*Readings*

Bedford, Leslie. *The Art of Museum Exhibitions: How Story and Imagination Create Aesthetic Experiences.* Walnut Creek: Left Coast Press, 2014. Chapter 3: Story; Chapter 4: Imagination; Chapter 5: John Dewey and Art as Experience.

Miles, Roger S., and M. B. Alt. *The Design of Educational Exhibits*. 2nd ed. London: Routledge, 2001. p 56-63.

Garcia-Luis, Veronica, and Toni Dancstep. “Straight From the Girls: The Importance of Incorporating the EDGE Design Attributes at Exhibits.” *Curator: The Museum Journal* 62.2 (2019): 195–221. Web.

Swanick, S., Rankin, S., & Reinhart, M. ( 2015 ). “Curating exhibitions in academic libraries: Practical steps.” *Practical Academic Librarianship: The International Journal of the SLA Academic Division,* 5, 1 - 22.

**Week 4: 9/22**

***Assignment Due: Exhibit Assessment 1 – focus on item selection and narrative flow***

**Exhibit Text**

-Discuss readings

-Determine placement of exhibit labels and explanatory text

-Determine what topics should be addressed on labels or panels

-Discuss anticipated audience and suitable writing style

-Brainstorm exhibit title

-Assign exhibit text assignment, due 10/6 or 10/20. Determine student assignments in Group A (Text Authors) or Group B (Text Editors and Layout). Refer to assignment guidelines above.

*Readings*

Bedford, Leslie. *The Art of Museum Exhibitions: How Story and Imagination Create Aesthetic Experiences.* Walnut Creek: Left Coast Press, 2014. Chapter 6: Creating and Experiencing the Exhibition Medium.

Ravelli, Louise. *Museum Texts Communication Frameworks.* London ;: Routledge, 2006. Print. Chapter 3, Focus: Making Texts Accessible: Adjusting the Level of Complexity. (See Canvas.)

Victoria and Albert Museum. *Gallery Text at the V&A: A Ten-Point Guide*. 2013. Accessed June 2020 at <https://www.vam.ac.uk/__data/assets/pdf_file/0009/238077/Gallery-Text-at-the-V-and-A-Ten-Point-Guide-Aug-2013.pdf> (See Canvas.)

The J. Paul Getty Museum. *Complete Guide to Adult Audience Interpretive Materials: Gallery Texts and Graphics*. 2011: J. Paul Getty Trust, Los Angeles, CA. Accessed June 2020 at <https://www.getty.edu/education/museum_educators/downloads/aaim_completeguide.pdf> (See Canvas.)

**Week 5: 9/29**

**Materials Risks**

-Discuss readings

-Take light readings and calculate exposure over duration of exhibit

-Measure temperature and relative humidity in the space

-Assign Exhibit Assessment 2, due 11/17.

*Readings*

Thomson, Garry. *The Museum Environment* 2nd ed. London: Butterworths, in association with the International Institute for Conservation of Historic and Artistic Works, 1994 (1978). Print.   
Light, Part 1; Humidity, Part 1. (See Canvas.)

National Parks Service. *Museum Handbook.* Appendix K: Curatorial Care of Textile Objects. 2002: National Parks Service, Washington, D.C. (See Canvas.)

Trinkaus-Randall, Gregor, James Reilly, and Patricia Ford. “The Massachusetts Experiment: The Role of the Environment in Collection Preservation.” The American Archivist 77.1 (2014): 133–150. Web.

Wagner, Sarah, Connie McCabe, and Barbara Lemmen. (2007). *Guidelines for Exhibition Light Levels for Photographic Materials.* PDF file retrieved from <http://download.aaslh.org/AASLH-Website-Resources/ccaha-guidelines-for-exhibition-light-levels.original.pdf>

**Week 6: 10/6**

***Assignment Due: Initial Text (Group A)***

**Supports**

-Discuss readings

-Determine which exhibit items require supports for preservation and/or enhancing display

-In-class demonstration: making a mat

-In-class demonstration: making a cradle

-Determine which students’ supports will be in the class exhibit

-Assign Exhibit Supports assignment, due 11/3.

*Readings*

Smith, Merrily A. *Matting and Hinging of Works of Art on Paper.* Washington, D.C.: Library of Congress, 1981. <https://www.loc.gov/preservation/care/SmithBrown.PDF> (See Canvas.)

Phibbs, Hugh. "Preservation Matting for Works of Art on Paper," Supplement to *Picture Framing Magazine*, Feb. 1997 <https://www.loc.gov/preservation/care/Phibbs.pdf> (See Canvas.)

Phibbs, Hugh. “Recent Developments in Preservation of Works on Paper. *Book and Paper Group Annual* 24, 2005. Accessed June 2020 at <https://cool.culturalheritage.org/coolaic/sg/bpg/annual/v24/bp24-10.pdf> (See Canvas.)

Blaser, Linda. “Display Cradles for Books: Board Construction.” *Guild of Bookworkers Journal* 30:1, 1–16 (Spring 1992) Accessed 4/9/20 at <https://guildofbookworkers.org/sites/guildofbookworkers.org/files/journal/gbwjournal_030_no1.pdf> (See Canvas.)

O’Brien, Tara. *Collapsible Book Cradle*. 2014. Accessed 4/9/20 at <http://www.philobiblon.com/OBrien,Tara-CollapsibleBookCradle.pdf> (See Canvas.)

AIC Wiki. TSG Chapter VI. Treatment of Textiles - Section K. Supports and Mounts. Accessed June 2020 at <https://www.conservation-wiki.com/wiki/TSG_Chapter_VI._Treatment_of_Textiles_-_Section_K._Supports_and_Mounts>

Familiarize yourself with the variety of manufactured options for exhibit supports: <https://www.gaylord.com/c/Book-Cradles-and-Mounts>

**Week 7: 10/13**

**Doing More: Online Exhibits, Museum Education, and Digital Humanities Approaches**

-Discuss readings

-Brainstorm possible online components for our exhibit (dream big, outside time or funding constraints)

-Brainstorm and assign practical and achievable online components for our exhibit, if desired

-Please feel free to show the class your favorite examples of innovative and effective digital humanities exhibits. There are many!

*Readings*

Maleshkova J., Purver M., Weyrich T., McOwan P.W. (2016) “Interactivity and User Engagement in Art Presentation Interfaces.” In: England D., Schiphorst T., Bryan-Kinns N. (eds) *Curating the Digital*. Springer Series on Cultural Computing. Springer, Cham (See Canvas.)

Rath, Linda. “Omeka.net as a Librarian-Led Digital Humanities Meeting Place.” *New Library World* 117.3/4 (2016): 158–172. Web. (See Canvas.)

Williams, Ray. 2019. “Welcoming (and Learning from) the Stranger: The Museum as a Forum for Interfaith Dialogue.” *Journal of Museum Education* 44 (1): 34–40. doi:10.1080/10598650.2018.1555388. (See Canvas.)

Schaller, D. (2017) “The Meaning Makes It Fun: Game-Based Learning for Museums.” In: Spero, and Susan B. (eds) *Museum Educators and Technology Expanding Our Reach and Practice: Journal of Museum Education 36:3 Thematic Issue*. 1st ed. Routledge Ltd, 2017. Web. (See Canvas.)

Gordon, Edmund. University of Texas Racial Geography Tour. Accessed June 2020 at: <https://racialgeographytour.org/>

Pau, Stephanie. Come Out and Play: Material Bingo and Games for Learning. *Inside Out: A MoMA/MoMA PS1 Blog*. April 11, 2012. Accessed June 2020 at <https://www.moma.org/explore/inside_out/2012/04/11/come-out-and-play-material-bingo-and-games-for-learning/?lipi=urn%3Ali%3Apage%3Ad_flagship3_profile_view_base%3BCDMOoX2OSmG3TAo73NmMAg%3D%3D>

Barron, James. “Every Building on Every Block: A Time Capsule of 1930s New York.” *The New York Times* online, December 28, 2018. Accessed June 2020 at: <https://www.nytimes.com/interactive/2018/12/28/nyregion/nyc-property-tax-photos.html>

4-VA. ReSounding the Archives. Accessed June 2020 at: <https://resoundingthearchives.org/>

**Week 8: 10/20**

***Assignment Due: Final, Printed Text from Group B (Text Editors & Layout)***

**Outreach, Promotion, and Marketing**

-Discuss readings

-Brainstorm possible promotions for our exhibit (no time or funding constraints)

-Brainstorm and assign achievable promotions for our exhibit, if desired

*Readings*

American Library Association. Basic Promotion Guide: “John Adams Unbound”: Online Site Support Notebook. Accessed June 2020 at <http://www.ala.org/tools/programming/adams/adamsssn15>

Henley, Teri Kline. Integrated Marketing Communications for Local Nonprofit Organizations: Communications Tools and Methods. p157-168 In: Henley, T., Wymer, Jr, W., Self, D. (2002). *Marketing Communications for Local Nonprofit Organizations.* New York: Routledge, <https://doi-org.ezproxy.lib.utexas.edu/10.4324/9780203049136> (See Canvas.)

William Winston, and Robert H Loeffler. *A Guide to Preparing Cost-Effective Press Releases*. Taylor and Francis, 2014. Chapter 2: Press Release Fundamentals in a Nutshell.

Jackson, John. “Promoting Your Event: A Timeline.” *Programming Librarian: A Website of the American Library Association Public Programs Office.* Accessed June 2020 at <https://programminglibrarian.org/blog/promoting-your-event-timeline>

The Henry Ford. Media Kits. Accessed June 2020 at <https://www.thehenryford.org/about/press-room/exhibit-media-kits/> Explore some example museum media kits.

Dodson, Ian. *The Art of Digital Marketing: The Definitive Guide to Creating Strategic, Targeted, and Measurable Online Campaigns*. Hoboken: John Wiley & Sons, Incorporated, 2016. Chapter 2: Search Engine Optimization.

Chen, Jenn. The Ultimate Social Media for Museums Guide. Accessed June 2020 at <https://sproutsocial.com/insights/social-media-for-museums/>

**Week 9: 10/27**

**Histories of Exhibition and Collecting**

-Discuss readings

-Flex time for complexities in exhibit planning

-Lab time for building supports

*Readings*

Berger, Stefan. National Museums in Between Nationalism, Imperialism and Regionalism. In: Aronsson, Peter, and Gabriella Elgenius. *National Museums and Nation-Building in Europe, 1750-2010 : Mobilization and Legitimacy, Continuity and Change / Edited by Peter Aronsson and Gabriella Elgenius.* Oxfordshire, England ;: Routledge, 2015. (See Canvas.)

Duthie, Emily. “The British Museum: An Imperial Museum in a Post-Imperial World.” *Public history review* 18 (2011): 12–25. Web. (See Canvas.)

Goodwyn, Wade. “800-Year-Old Frescoes Leave Texas for Cyprus.” Accessed June 2020 at <https://www.npr.org/2012/03/14/148602378/800-year-old-frescoes-headed-home-to-cyprus>

The Menil Collection. “Byzantine Fresco Chapel De-Installation.” Accessed June 2020 at <https://www.youtube.com/watch?v=JxwNrCPH_Gg>

Alexander, Edward P. “Early American Museums: From Collection of Curiosities to Popular Education.” *Museum Management and Curatorship*, vol. 6, no. 4, Elsevier Ltd, 1987, pp. 337–51, doi:10.1016/0260-4779(87)90016-1. (See Canvas.)

Sidney Hart, and David C. Ward. “The Waning of an Enlightenment Ideal: Charles Willson Peale’s Philadelphia Museum, 1790-1820.” *Journal of the Early Republic* 8.4 (1988): 389–418. (See Canvas.)

Springhall, John. *The Genesis of Mass Culture: Show Business Live in America, 1840 to 1940*. 1st ed., Palgrave Macmillan, 2008. Chapter 1: The American Museum: Barnum’s Great Leap Forward.

Rydell, Robert. World Fairs and Museums. In: *The Origins of the Public Museum*. 2006. (See Canvas.)

Wiegand, Wayne. The American Public Library: Construction of a Community Reading Institution. In: Radway, Janice A., and Carl F. Kaestle. *A History of the Book in America Volume 4: Print in Motion: The Expansion of Publishing and Reading in the United States, 1880-1940 / Edited by Carl F. Kaestle and Janice A. Radway.* Published in association with the American Antiquarian Society by the University of North Carolina Press, 2009. (See Canvas.) In this source, consider how the evolving library profession dealt with issues of democratic access and cultural refinement, as museums did.

**Week 10: 11/3**

***Assignment Due: Two Supports per Student (mat, cradle)*Exhibit Visit or Zoom Presentations of Supports**

This week is held open for Zoom presentations of exhibit supports. This may be necessary if stay-at-home orders or UT policies prevent scheduled lab visits to build supports. Otherwise, we’ll plan a class visit to an outdoor, local exhibit space or online museum.

-Discuss readings

-Touch base on website and promotions task completion (not for separate grade)

-Flex week for other pre-installation preparations

*Readings*

-May include readings on how libraries, archives, and museums are handling COVID-19. This will be updated closer to class date to reflect ongoing developments.

**Week 11: 11/10**

**Installation**

-Install and launch our class exhibit!

-Discuss readings as desired; these are light readings simply to introduce the exhibit installation experience.

*Readings*

Murphy, Sara and Bethanee Bemis. “10 Things to Know About Exhibit Installation.” *Smithsonian National Museum of American History Behring Center Blog.* August 22, 2017. Accessed June 2020 at: <https://americanhistory.si.edu/blog/10-things-exhibition-installation>

Healing, Tim. “The Art of Installation.” *The Met Assyria to Iberia Exhibition Blog*. October 29, 2014. Accessed June 2020 at: <https://www.metmuseum.org/exhibitions/listings/2014/assyria-to-iberia/blog/posts/installation>

Lazzuri, Caryn. “Exhibit Transformations.” *The Collation: Research and Exploration at the Folger.* September 17, 2011. Accessed June 2020 at: <https://collation.folger.edu/2011/09/exhibition-transformations/>

Parkinson, Hilary. “Follow That Banner.” *Pieces of History: A Blog of the U.S. National Archives.* March 8, 2016. Accessed June 2020 at: <https://prologue.blogs.archives.gov/2016/03/08/follow-that-banner/>

**Week 12: 11/17**

***Assignment Due: Exhibit Assessment 2 – focus on materials risks, support, and presentation issues***

**Loans, Loan Agreements, and Travelling Exhibits**

-Discuss readings

-Work together as a class to draft loan guidelines for our exhibit.

-Assign Final Report.

*Readings*

Hambro, Miranda and Matt Hefferman. “The Life Cycle of a Loan.” *Museum of the City of New York Stories: Behind the Scenes.* May 30, 2017. Accessed June 2020 at: <https://www.mcny.org/story/life-cycle-loan>

MIT Museum. Loan Policies. Accessed June 2020 at: <https://mitmuseum.mit.edu/services/loan-policies>

Smithsonian National Museum of American History Behring Center. Loan Program. Accessed June 2020 at: <https://americanhistory.si.edu/loan-program> Be sure to view the links to the supporting documentation and projected loan costs.

Columbia University Libraries. Guidelines for Lending Materials for Exhibition. Accessed June 2020 at: <https://library.columbia.edu/about/policies/loans_for_exhibits.html>

New York Transit Museum. Incoming Loan Agreement Form. Accessed June 2020 at: <http://files.archivists.org/groups/museum/standards/6.%20Reference%20and%20Access-Use/Incoming%20Loan%20Form%20TEMPLATE_NewYorkTransitMuseum.pdf>

Art Museum of the Americas. Art Loan Contract. Accessed June 2020 at: <http://museum.oas.org/img/forms/loanoutgoing.pdf>

Grant, Lynn. “The ‘Glamorous’ Job of a Museum Courier.” *Penn Museum Blog.* Accessed June 2020 at: <https://www.penn.museum/blog/museum/the-glamorous-job-of-a-museum-courier/> a

Milwaukee Museum. *Museum Inside Out: What Does a Registrar Do?* Accessed June 2020 at: <https://www.youtube.com/watch?v=wUw-VWILF0Q>

Beth Heldebrandt, Stacey Knight-Davis, J. J. Pionke & Andrew Cougill (2019) Designs of Duty: Using Exhibits to Build Partnerships, *College & Undergraduate Libraries*, 26:1, 52-65, DOI: [10.1080/10691316.2019.1582394](https://doi-org.ezproxy.lib.utexas.edu/10.1080/10691316.2019.1582394) (See Canvas.)

Mike Wharton. *New King Tut Exhibition Sees the Light*. no. 4, Timeless Communications, Corp, May 2018, pp. 44–45. (See Canvas.)

**Week 13: 11/24**

**Deinstallation; Visitor Studies and Evaluating Success**

-Discuss readings

-Take down our class exhibit

-Store items safely and maintain intellectual control

*Readings*

Hughes, K., N. Bond, and R. Ballantyne. “Designing and Managing Interpretive Experiences at Religious Sites: Visitors’ Perceptions of Canterbury Cathedral.” Tourism Management 36 (2013): n. pag. Print. (See Canvas.)

Serrell, Beverly. “In Search of Generalizability: New Tools for Visitor Studies.” *Journal of Museum Education: Determining Museum Effectiveness: Visitor Studies Today* 21.3 (1996): 11–18. Web. (See Canvas.)

Falk, John H. (John Howard), and Lynn D. Dierking. *The Museum Experience Revisited John H. Falk and Lynn D. Dierking.* Left Coast Press, 2012. Chapter 10: Measuring the Learning Impact of Museums. (See Canvas.)

Eghbal-Azar, K., and T. Widlok. “Potentials and Limitations of Mobile Eye Tracking in Visitor Studies: Evidence from Field Research at Two Museum Exhibitions in Germany.” *Social Science Computer Review*, vol. 31, no. 1, SAGE Publications, 2013, pp. 103–18. (See Canvas.)

**Week 14: 12/1**

***Note: UT has designated this class as a reading day or work day for COVID-19. We will take a work day to discuss final reports and closing issues.***

**Wrap-Up**

-Evaluate successes and challenges of our class exhibit

-Work time for final reports

**12/7: Last Class Day**

***Assignment Due: Final Report***