

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

**Spring 2023**

**Unique Number: 28490**

**Instructor:** Sarah Norris

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

Lab: UTA 1.506B

Office: UTA 5.422

Phone: (512) 471-8286

Office hours: by appointment, in person or online

Canvas: <https://utexas.instructure.com/courses/1351443>

## **Course Meeting Times**

Thursdays, 12:30 – 3:30 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 Outcomes**

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.
- Critically assess an exhibit at a local institution.
- Historically contextualize modern exhibit practices.

## **Course Requirements**

There are no prerequisites for this class. Students are expected to attend all classes and complete all reading assignments before each class meeting. There will be two off-site class meetings.

## **Teaching Modality**

This course meets synchronously and in person.

## **Attendance**

Students are expected to attend all class meetings. Unexcused absences count against the course participation grade. Excused absences are as follows:

- Absences are excused without penalty for religious and health reasons.
- Absences are sometimes excused without penalty for work and family reasons.

For any absence, please provide as much advance notice as possible and make arrangements to keep up with course topics and assignments.

## **Communication**

The course Canvas site can be found at [utexas.instructure.com](https://utexas.instructure.com). Please email me through Canvas. You are responsible for ensuring that the primary email address you have recorded with the university is the one you will check for course communications because that is the email address that Canvas uses.

## **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. The text has been made available to you automatically on Canvas through the Longhorn Textbook Access (LTA) program. Access is free through the 12<sup>th</sup> class day. At that time, your UT student account will automatically be billed \$30.56 for a 365-day rental.

If you prefer to purchase the book elsewhere, you can opt out of the LTA program on Canvas by the 12<sup>th</sup> class day.

The text is also available in various formats on the publisher's website:

<https://www.routledge.com/The-Art-of-Museum-Exhibitions-How-Story-and-Imagination-Create-Aesthetic/Bedford/p/book/9781611323115>

All other course readings are available in the Files section of our Canvas page or online.

## **Assignments**

Please submit 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 pts)*

Assigned Week 1; concluded at end of semester.

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 work, and several questions to spur engagement among classmates. Discussion sessions last about 30 minutes. About 1/2 of your course participation grade will stem from your discussion leadership; about 1/2 will come from your active participation in the class, including timely attendance.

### *Item Fabrication (ungraded)*

Begins Week 1; concludes Week 3-6

In Spring '23, each student (or many students) will create an artwork as described in Holland Hopson's piece. Many artworks will be assemblages using lab and home materials; you don't have to be a fine artist. This project is not graded, but it's essential to our exhibit. Please do whatever assembly work you can outside class to save our class time for exhibit planning.

Schedule is as follows:

Week 2: Bring five artwork descriptions to class. Identify historical materials in the lab you can use in your artwork (about one hour.)

Week 4: Optional in-class artwork assembly (about one hour.)

Week 5: Optional in-class artwork assembly (about one hour.)

Week 7: Possible in-class artwork assembly (about one hour) (but we'd really rather be done by then!)

### *Exhibit Assessment (15 pts) (approx. 5 pgs.)*

Assigned Week 4; due Week 7.

Students will visit a current, local exhibit and submit a written evaluation of successes and challenges in the exhibit experience. Use our class readings as references in your work. Your evaluation should cover discussion topics from class: item selection, narrative flow, audience engagement, clarity and accessibility of text, and other topics as relevant. Previous experience creating written critique in humanities subjects, like literature or fine art, can provide a useful touchpoint for this assignment.

*Special Teams (25 pts total) (page count described below)*

Assigned Week 1; work plans due on rolling deadlines; final project due Week 12.

Students will join one of the teams described below to complete specialized exhibit tasks. Your work will be graded on timeliness, thoroughness, professionalism, and integration with exhibit goals.

Special Teams have two deadlines:

**Work Plan (5 pts) (2 - 3 pgs, rolling deadlines):** This paper briefly describes what your group will do for our exhibit. Describe your activities and deliverables; state an estimated timeline for their completion; and state group member responsibilities. This planning document should serve as a roadmap for your Special Teams work. I will use it to provide guidance on your plans, and as a baseline to assess success on your final project.

**Final Project (20 pts) (2 – 5 pgs or as needed, plus completed project, due Week 11):** In addition to completing your group's tasks, please submit a paper briefly summarizing your work. Include links to or copies of your work, as applicable. Please document your individual responsibilities to ensure fair workload.

Each team's specialty is represented during a week in class. You will benefit from looking ahead to that week's readings to begin your team's planning ASAP. You may also wish to choose that week for your presentation of readings, as your team will be our in-house specialists on the topic.

- **Text & Labels Team:** This team researches, writes, and edits text for exhibit panels and labels. Use a consistent, audience-appropriate voice, and adhere to text limits as discussed in class readings. This team is also responsible for design and layout of panels and labels, including printing at the iSchool IT Lab (for smaller sizes) or [UT Libraries Business Services](#) or [UT Document Solutions](#) (for oversize printing.) Use consistent colors, typefaces, and layout for a professional appearance. Previously we have budgeted around \$120 from lab funds; please keep me apprised of estimated costs by sending me your print quote 1 – 2 weeks before installation. Graphic design experience is helpful for at least one team member.

- **Web Team:** This team creates an online version of our exhibit. You have significant latitude in focus and presentation; your work can be a literal translation of the physical exhibit, or it can be something different. You may use the platform of your choice: Wix, Omeka, ArcGIS Storymaps, Scalar, Jekyll, Collection Builder, Spotlight, and others are good options. This team is also responsible for digitization of exhibit materials as needed. Digitization equipment and training will be provided.
- **Museum Education Team:** This team creates educational exhibit elements that go beyond displayed items and text. Possibilities may include: enhanced displays, employing models, touch, sound, or environment; interactive elements, including games, coloring, mobile web, or touchpad; events, including guest speakers, opening parties, or other programming; and possibly visitor studies, including evaluation of engagement. Previously we have budgeted \$0 - 50 from lab funds; please keep me apprised of estimated costs by 1 – 2 weeks before installation.
- **Promotions Team:** This team publicizes our exhibit and builds our audience. You have latitude in promotional approaches, such as: sending press releases to local media outlets; raising awareness within UT and the iSchool; creating social media content; seeking local business promotions; speaking with Austin-area organizations and interest groups, and others. A course Instagram page is available for your use. Each semester, this team should continue developing a list of local press contacts for the class. Graphic design experience is helpful for at least one team member. Previously we have \$0 - \$50 from lab funds for reception food; please keep me apprised of estimated costs by 1 – 2 weeks before installation.

### *Exhibit Support (20 pts)*

Assigned Week 8; due Week 10.

Students will design and build physical display supports for selected exhibit items. Students may submit one or both of: a mat for flat paper and a cradle for a book. As many of these supports as possible will be custom-fitted for materials in our class exhibit; others may be designed for items from personal collections. Students are encouraged to practice measurements and cuts with scratch materials, and to build practice models as desired. In your final submission, I will look for:

- clean, straight, square cuts
- flush alignment among boards
- supportive fit for the object - neither too tight nor too loose, with no undue stress
- tidy workmanship - no excess grime or graphite

### *Final Report (25 pts) (approx. 10 pgs.)*

Assigned Week 12; due Week 14.

Students will write a final report evaluating successes and challenges within our class exhibit. Your paper has two goals:

First, use your previous Exhibit Assessment as a model to evaluate our own exhibit. Try to view the finished product with fresh eyes, as a visitor, and provide critique that is grounded in our readings and discussions. Evaluation topics may include: item selection, narrative flow, audience engagement, clarity and accessibility of text, attention to preservation climates and supports, or other others as relevant. Cite references.

Second, describe how you would re-design this exhibit to address shortcomings or missed opportunities. Your exhibit can stay in our exhibit windows, or move into the first-floor hallway. Describe exhibit case or display placement; topics addressed in each display area; special or specific items in each display area; new text or label topics; additional museum education, online, or promotional elements; and other issues as needed. Address these topics at a high level, as if you were a supervising curator pitching a new vision for your Special Teams staff to develop the details. Don't worry about budget, but do cite references as needed to support your rationale and demonstrate how your revised plan achieves design ideals we've studied.

### **Evaluation and Writing Guidelines**

I will use the following schedule as the basis for calculating grades. Grades will be reduced by 2 points for every day they are late unless prior arrangements have been made.

Grade	Cutoff
A	94%
A-	90%
B+	87%
B	84%
B-	80%
C+	77%
C	74%
C-	70%
D+	67%
D	64%
D-	60%
F	<60%

In all assignments, it's always a good idea to cite class readings and related sources. This makes your work more authoritative and it lets me see that you've read and thought about class materials.

Please strive for accurate, concise, and well-organized writing that showcases your understanding of the topics at hand. My primary goal is to assess your mastery of these topics, rather than your writing. However, if your writing hinders the successful communication of your understanding, I will then grade writing by necessity. For writing assistance, please see the [University Writing Center](#).

A few writing tips specific to this class:

- Title submitted files as follows: “(Last Name)\_(Assignment Title.)”
- Use double spacing.
- Use [APA Guidelines](#) for in-text citations and a reference list.
- Strive for clear topic sentences and closing statements.
- Ensure that your sentences and paragraphs build sequentially upon one another.
- Use fewer words whenever possible.
- Italicize exhibit titles.
- Avoid using scare quotes whenever possible.
- Use single quotes in only one instance: a quote inside a quote.
- Use ellipses only to indicate words or ideas omitted for brevity.
- Be precise with pronouns, especially the word “they.” APA Guidelines tell us:
  - “He/him/his” and “she/her/hers” are singular and gendered.
  - “They/their” is plural.
  - “They/their” may also be singular in several special cases:
    - When a singular person identifies with more than one gender. Ex: Casey is a gender-fluid person. They are from Texas and enjoy tacos.
    - When gender is unknown. Ex: The cup of coffee is theirs. (His? Hers? We don’t know.)
    - When it’s bulky and awkward to say “he or she,” “him or her,” or “his or hers.” Ex: Each child played with their (instead of “his or her”) parent. Please note, this usage is the least formal, and there’s often a way to write around it.

## **UT Notices and Announcements**

### **Land Acknowledgement**

We would like to acknowledge that we are meeting on Indigenous land. Moreover, we would like to acknowledge and pay our respects to the Carrizo & Comecrudo, Coahuiltecan, Caddo, Tonkawa, Comanche, Lipan Apache, Alabama-Coushatta, Kickapoo, Tigua Pueblo, and all the American Indian and Indigenous Peoples and communities who have been or have become a part of these lands and territories in Texas.

### **Names and Pronouns**

Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender identity & expression, and nationalities. Class rosters are provided to the instructor with the student's legal name, unless they have added a "chosen name" with the registrar's office, which you can do so [here](#). I will gladly honor your request to address you by a name that is different from what appears on the official roster, and by the pronouns you use (she/he/they/ze, etc). Please advise me of any changes early in the semester so that I may make appropriate updates to my records. For instructions on how to add your pronouns to Canvas, visit [this site](#). More resources available on the Gender and Sexuality Center's website, [www.utgsc.org](http://www.utgsc.org).

### **Policy on Academic Integrity**

Students who violate University rules on academic dishonesty are subject to disciplinary penalties, including the possibility of failure in the course and/or dismissal from the University. Since such dishonesty harms the individual, all students, and the integrity of the University, policies on academic dishonesty will be strictly enforced. For further information, please visit the Student Conduct and Academic Integrity website at: <http://deanofstudents.utexas.edu/conduct>.

Plagiarism will not be tolerated. UT has a tutorial describing plagiarism here: <http://www.lib.utexas.edu/services/instruction/learningmodules/plagiarism/>

### **Disability and Access**

The university is committed to creating an accessible and inclusive learning environment consistent with university policy and federal and state law. Please let me know if you experience any barriers to learning so I can work with you to ensure you have equal opportunity to participate fully in this course. If you are a student with a disability, or think you may have a disability, and need accommodations please contact Disability & Access (D&A). Please refer to the D&A website for more information: <http://diversity.utexas.edu/disability/>. If you are already registered with D&A, please deliver your Accommodation Letter to me as early as possible in the semester so we can discuss your approved accommodations and needs in this course.

### **Student Emergency Services (SES)**

Student Emergency Services in the Office of the Dean of Students helps students and their families during difficult or emergency situations. Assistance includes outreach, advocacy, intervention, support, and referrals to relevant campus and community resources. If you need to be absent from class due to a family emergency, medical or mental health concern, or academic difficulty due to crisis or an emergency situation, you can work with Student Emergency Services. SES will document your situation and notify your professors. Additional information is available at <https://deanofstudents.utexas.edu/emergency/> or by calling 512-471-5017.

### **Class Recordings**

Class recordings are reserved only for students in this class for educational purposes and are protected under FERPA. The recordings should not be shared outside the class in any form. Violation of this restriction by a student could lead to Student Misconduct proceedings.

### **Online Class Components**

All students must use a UT Zoom account in order to participate in online class sessions, office hours, and any UT affiliated events.

### **Sharing of Course Materials is Prohibited**

No materials used in this class, including, but not limited to, lecture hand-outs, videos, assessments (quizzes, exams, papers, projects, homework assignments), in-class materials, review sheets, and additional problem sets, may be shared online or with anyone outside of the class without explicit, written permission of the instructor. Unauthorized sharing of materials promotes cheating. It is a violation of the University's Student Honor Code and an act of academic dishonesty. The University is well aware of the sites used for sharing materials, and any materials found on such sites that are associated with a specific student, or any suspected unauthorized sharing of materials, will be reported to Student Conduct and Academic Integrity in the Office of the Dean of Students. These reports can result in sanctions, including failure of the course.

### **Religious Holy Days**

By UT Austin policy, you must notify me of your pending absence as far in advance as possible to the date of observance of a religious holy day. If you must miss a class, an examination, a work assignment, or a project in order to observe a religious holy day, you will be given an opportunity to complete the missed work within a reasonable time after the absence.

### **Counseling and Mental Health Center**

I urge students who are struggling for any reason and who believe that it might impact their performance in the course to reach out to me if they feel comfortable. This will allow me to provide any resources or accommodations that I can. If immediate mental health assistance is needed, call the Counseling and Mental Health Center (CMHC) at 512-471-3515, or you may also contact Bryce Moffett, LCSW (iSchool CARE counselor) at 512-232-2983. Outside CMHC business hours (8a.m.-5p.m., Monday-Friday), contact the CMHC 24/7 Crisis Line at 512-471-2255.

### **Classroom Safety and COVID**

- For any illness, students should stay home if they are sick or contagious, not only to stop the spread, but also to promote their personal wellness.

- The university will continue to provide rapid antigen self-test kits at distribution sites throughout campus. Students can receive up to four tests at a time.
- The university will provide symptomatic COVID-19 testing on campus for all students, faculty and staff.
- UHS maintains up-to-date resources on COVID, which can be found here:
  - COVID-19 Information and Resources
  - COVID-19 Exposure Action Chart
- You may choose whether to wear a mask in class. There are many valid rationales about masking at this point in the pandemic. Among them, it's wise to consider the Travis County Community Risk Level.
- For guidance on COVID-related issues, contact BCCAL at 512-232-5050.

**Course Schedule** <https://registrar.utexas.edu/calendars/22-23>

**Week 1: 1/12 (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
- Submit Special Teams preference form – assignments announced after break.
- Select students to lead discussion on each week's readings
- Select a class registrar – student
- Prepare for item selection next week – assign students to bring 5ish possible descriptions to class next time
- 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.

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

Hopson, Holland. *A Work of Art for Every Entry in Index-Subjects-Library of Congress*. Accessed November 2022 at <https://hollandhopson.com/a-work-of-art-for-every-entry-in-index-subjects-library-of-congress> This artwork will be the foundation of our exhibit this spring.

Library of Congress. *Introduction to Library of Congress Subject Headings*. 2022. See Canvas.  
This document describes the foundation of Hopson's artwork. Read for big concepts and general understanding; you don't need to master or memorize this system!

## **Week 2: 1/19**

### **Theme and Objectives; Item Selection; Exhibit Design and Materiality**

- Discuss readings – student
- View collections materials and begin selecting items for our exhibit.
- Brainstorm exhibit theme and objectives.

#### *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.

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. We will refer to this when drafting our own theme and objectives.

Hopson, Holland. *A Work of Art for Every Entry in Index-Subjects-Library of Congress*. 2019. [https://hollandhopson.com/work\\_of\\_art/](https://hollandhopson.com/work_of_art/) Use this online version of Holland's piece to identify descriptions of the artwork you will create. Each description lasts for 25 seconds; be ready to capture an image of the ones you like!

Norris, Sarah. List of Materials in the Teaching Collection. 2023. See Canvas. Use this reference as you consider artworks you can create from Hopson's descriptions.

## **Week 3: 1/26**

### **Exhibit Narrative; Item Arrangement**

- Discuss readings - student
- Revise exhibit theme and objectives as needed
- Continue item selection; begin staging display space
- Photo-document layout, with room for labels

-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.

Majewski, Janice. *Smithsonian Guidelines for Accessible Exhibition Design*. Smithsonian Institution Accessibility Program: 2010. PDF p 9 – 26, 48 – 49 (Sections on Exhibition Items, Label Design and Text, Lighting.)

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: 2/2**

#### **Exhibit Text**

- Discuss readings - student
- Discuss subjects and placement for exhibit panels and labels; consult with Text Team
- Discuss audience, writing style, and design; consult with Text Team
- Brainstorm exhibit title
- Assign Exhibit Assessment, due Week 7
- Assign Text Team Work Plan, due Week 5

### *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.

Miller, Theresa, Emilie L’Hote, and Andrew Volmert. *Communicating About History: Challenges, Opportunities, and Emerging Recommendations*. August 2020: American Association for State and Local History; National Council on Public History; Organization of American Historians.

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

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](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.

## **Week 5: 2/9**

### **Assignment Due: Text Team Work Plan**

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

- Discuss readings – student
- Brainstorm online components for our exhibit; consult with Web Team
- Brainstorm museum education components for our exhibit; consult with Museum Education Team
- Please feel free to share your favorite digital humanities exhibits. There are many!
- Assign Web Team Work Plan, due Week 6

#### *Readings*

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

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.

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.

Pau, Stephanie. Come Out and Play: Material Bingo and Games for Learning. *Inside Out: A MoMA/MoMA PSI Blog*. April 11, 2012. Accessed August 2022 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](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)

Gordon, Edmund. University of Texas Racial Geography Tour. Accessed August 2022 at: <https://racialgeographytour.org/>

4-VA. ReSounding the Archives. Accessed August 2022 at: <https://resoundingthearchives.org/>

Barron, James. "Every Building on Every Block: A Time Capsule of 1930s New York." *The New York Times* online, December 28, 2018. Accessed August 2022 at:  
<https://www.nytimes.com/interactive/2018/12/28/nyregion/nyc-property-tax-photos.html>

J. Paul Getty Trust. *12 Sunsets: Exploring Ed Ruscha's Archive*. Accessed August 2022 at:  
<https://12sunsets.getty.edu/map/narrative>

### **Week 6: 2/16**

***Assignment Due: Web Team Work Plan***

**Guest Speakers:**

**Holland Hopson (via Zoom)**

**Ray Williams, Director of Education and Academic Affairs (at the Blanton Museum of Art, 200 E. MLK, 78712)**

-Assign Museum Education Team Work Plan, Due Week 7

### **Week 7: 2/23**

***Assignment Due: Exhibit Assessment***

***Assignment Due: Museum Education Team Work Plan***

**Promotion, Marketing, and Outreach**

-Discuss readings - student

-Brainstorm promotions and marketing for our exhibit; consult with Promotions Team

-Guest speaker

-Assign Promotions Team Work Plan, due Week 8

### ***Readings***

American Library Association. Basic Promotion Guide: "John Adams Unbound": Online Site Support Notebook. Accessed August 2022 at  
<http://www.ala.org/tools/programming/adams/adamsssn15>

Jackson, John. "Promoting Your Event: A Timeline." *Programming Librarian: A Website of the American Library Association Public Programs Office*. Accessed August 2022 at  
<https://programminglibrarian.org/blog/promoting-your-event-timeline>

The Henry Ford. Media Kits. Accessed August 2022 at  
<https://www.thehenryford.org/about/press-room/exhibit-media-kits/> Explore some example museum media kits.

Americans for the Arts National Arts Marketing Project. *Arts Marketing Blog*. Accessed August 2022 at <https://namp.americansforthearts.org/get-smarter/arts-marketing-blog> Look through current posts of interest to you.

McManus, Drew (ed.) *ArtsHacker*. Accessed August 2022 at <https://artshacker.com/> Look through posts under the sidebar heading “Marketing & Communications.”

## **Week 8: 3/2**

### ***Assignment Due: Promotions Team Work Plan***

#### **Supports**

- Discuss readings - student
- Determine and assign custom supports for our exhibit
- Demonstration: making a mat
- Demonstration: making a cradle
- Assign Exhibit Supports, due Week 10
- Establish lab hours for assignment

#### *Readings*

Smith, Merrily A. *Matting and Hinging of Works of Art on Paper*. Washington, D.C.: Library of Congress, 1981.

Phibbs, Hugh. "Preservation Matting for Works of Art on Paper," Supplement to *Picture Framing Magazine*, Feb. 1997

Phibbs, Hugh. "Recent Developments in Preservation of Works on Paper. *Book and Paper Group Annual* 24, 2005.

Blaser, Linda. "Display Cradles for Books: Board Construction." *Guild of Bookworkers Journal* 30:1, 1–16 (Spring 1992).

Familiarize yourself with the variety of manufactured options for exhibit supports:

<https://www.gaylord.com/c/Book-Cradles-and-Mounts>

## **Week 9: 3/9**

**Guest Speaker: Tony Beldock, Head of Exhibition Production**

**Class will meet at 1 PM the Bullock Texas State History Museum, 1800 Congress Ave., 78701**

**3/13 – 3/17: Spring Break**

**Week 10: 3/23**

***Assignment Due: Exhibit Supports***

**Materials Risks; Lighting & Backdrop Setup**

- Discuss readings – student
- Install display backdrops
- Measure and adjust lighting according to materials-based recommendations; calculate exposure over duration of exhibit
- Evaluate temperature and relative humidity

*Readings*

National Parks Service. *Museum Handbook*. Appendix J: Curatorial Care of Paper Objects.

2003: National Parks Service. Focus primarily on sections B, C, D, E, and G.

Saunders, David. *Museum Lighting: A Guide for Conservators and Curators*. 2020: Getty Publications, Los Angeles, CA. Chapter 7: Lighting within Museum Practice. Work toward a general understanding of the mechanics of the varied lamp types, and know that this and other readings are available for future professional reference.

Colby, Karen. “A Suggested Exhibition Policy for Works of Art on Paper.” *Journal of the International Institute for Conservation - Canadian Guild* 17. 1992.

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 11: 3/30**

**Installation**

***Assignment Due: Special Teams work (don't forget to submit documentation with individual responsibilities)***

- Install and launch our class exhibit!
- Discuss readings as desired; these are light readings simply to introduce the exhibit installation experience - student

*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 August 2022 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 August 2022 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 August 2022 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 August 2022 at: <https://prologue.blogs.archives.gov/2016/03/08/follow-that-banner/>

## **Week 12: 4/6**

### **Histories of Exhibition and Collecting**

*While our exhibit remains on display this week, we'll briefly examine some historical legacies that continue to influence exhibits and collections.*

- Discuss resources on imperialism in collecting (Berger, Duthie, Goodwyn, Menil) - student
- Discuss readings on exhibition in America (Hart & Ward, Springhall, Rydell, Macdonald & Alsford) - student
- Assign Final Report, due Week 14

### *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.

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

Goodwyn, Wade. "800-Year-Old Frescoes Leave Texas for Cyprus." Accessed August 2022 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 August 2022 at [https://www.youtube.com/watch?v=JxwNrCPH\\_Gg](https://www.youtube.com/watch?v=JxwNrCPH_Gg)

Hart, Sidney 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.

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.

Macdonald, George F and Stephen Alsford. "Museums and Theme Parks: Worlds in Collision?" *Museum Management and Curatorship* 14.2 (1995): 129–147.

### **Week 13: 4/13**

#### **Deinstallation; Visitor Studies and Evaluating Success**

- Discuss readings - student
- Take down our class exhibit
- Store items safely and maintain intellectual control; consult class registrar

#### *Readings*

Falk, John. *Identity and the Museum Visitor Experience*. London, [England]: Routledge, 2010. Chapter 2: The Museum.

Falk, John and Lynn Dierking. *The Museum Experience Revisited*. Left Coast Press, 2012. Chapter 10: Measuring the Learning Impact of Museums.

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.

Hughes, K., N. Bond, and R. Ballantyne. "Designing and Managing Interpretive Experiences at Religious Sites: Visitors' Perceptions of Canterbury Cathedral." *Tourism Management* 36 (2013.)

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.

**Week 14: 4/20**

***Assignment Due: Final Report***

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

-Discuss readings – student

-In-class exercise: draft loan guidelines for our exhibit.

*Readings*

Smithsonian National Museum of American History Behring Center. *Loan Program*. Accessed August 2022 at: <https://americanhistory.si.edu/loan-program> Be sure to view the links to the supporting documentation and projected loan costs.

University of Texas Libraries. *Exhibition Loan Policy*. Accessed August 2022 at: <https://web-prod.lib.utexas.edu/about/policies/exhibition-loan-policy>

Heldebrandt, Beth, Stacey Knight-Davis, J. J. Pionke & Andrew Cougill (2019). "Designs of Duty: Using Exhibits to Build Partnerships." *College & Undergraduate Libraries*, 26:1, 52-65.

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 August 2022 at: <https://www.mcny.org/story/life-cycle-loan>

Grant, Lynn. "The 'Glamorous' Job of a Museum Courier." *Penn Museum Blog*. Accessed August 2022 at: <https://www.penn.museum/blog/museum/the-glamorous-job-of-a-museum-courier/>