

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

**Fall 2021**

**Unique Number: 28875**

**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: Thursdays, 10 AM – 12 PM, by appointment

Canvas: <https://utexas.instructure.com/courses/1313567>

### **Course Meeting Times**

Thursdays, 12:30 PM – 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 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 prerequisites 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.

## **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, perhaps to seek a lower price, to get a physical copy, or to keep the book for your personal library, 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 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 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 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 Assessment (15 pts)*

Assigned Week 4; due Week 7.

Students will visit a current, local exhibit and submit a written evaluation, about five pages in length. The report should evaluate successes and challenges of the exhibit experience. Use our class readings as references in your work. 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.

### *Special Teams (25 pts)*

Assigned Week 1; due Week 11.

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. 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 references. 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 (for [oversize printing](#).) Use consistent colors, typefaces, and layout for a professional appearance. Previously we have budgeted around \$100 from lab funds; please keep me apprised of estimated costs.
- **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, and others are good options.
- **Promotions Team:** This team publicizes our exhibit and builds our audience. You have creative 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.
- **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; programming, including guest speakers, opening parties, or events; and possibly visitor studies, including evaluation of engagement.

### *Exhibit Supports (2) (20 pts)*

Assigned Week 8; due Week 10.

Students will design and build supports as appropriate for selected exhibit items. All students will submit one mat (10 pts) for flat paper and one cradle (10 pts) 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 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 be looking 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)*

Assigned Week 12; due Week 14.

Students will write a final report (approximately 10 pages) evaluating successes and challenges within our class exhibit. As in the Exhibit Assessment, use references to assess topics such as: item selection, narrative flow, audience engagement, clarity and accessibility of text, attention to preservation climates and supports, or other topics as relevant. The report will include an assessment of exhibit development workflow and of the student's personal contributions within the class.

### **Evaluation and Writing Guidelines**

I will use the following schedule as the basis for calculating grades: A=95-100, A-=90-<95, B+=85-<90, B=80-<85, B-=75-<80, C+=70-<75, C=65-<70, C-=60-<65, F=<60. Grades will be reduced by 2 points for every day they are late unless prior arrangements have been made.

In your assignments, 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:

- Include your last name and assignment name in your file title.
- Use double spacing.
- Use APA Guidelines for citations.
- 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**  
**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.

### **Official Class Correspondence**

E-mail is recognized as an official mode of University correspondence. Please maintain ongoing, current familiarity with class communications via email, and contact me for any needed clarification.

Additionally, our class uses Canvas to host readings, post announcements, submit assignments, and return grades. You are welcome to message me directly through this platform.

### **Land Acknowledgement**

We would like to acknowledge that we are meeting on Indigenous land. Moreover, (I) 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, here on Turtle Island.

### **Personal Pronoun Preference**

Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender, gender variance, and nationalities. Class rosters are provided to the instructor with the student's legal name, unless they have added a "preferred name" with the Gender and Sexuality Center, which you can do so here: <http://diversity.utexas.edu/genderandsexuality/publications-and-resources/>. 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 gender 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 <https://utexas.instructure.com/courses/633028/pages/profile-pronouns>.

### **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.

### **Title IX Reporting**

Title IX is a federal law that protects against sex and gender-based discrimination, sexual harassment, sexual assault, sexual misconduct, dating/domestic violence and stalking at federally funded educational institutions. UT Austin is committed to fostering a learning and working environment free from discrimination in all its forms. When sexual misconduct occurs in our community, the university can:

1. Intervene to prevent harmful behavior from continuing or escalating.
2. Provide support and remedies to students and employees who have experienced harm or have become involved in a Title IX investigation.
3. Investigate and discipline violations of the university's relevant policies.

Faculty members and certain staff members are considered “Responsible Employees” or “Mandatory Reporters,” which means that they are required to report violations of Title IX to the Title IX Coordinator. **I am a Responsible Employee and must report any Title IX-related incidents** that are disclosed in writing, discussion, or one-on-one. Before talking with me or with any faculty or staff member about a Title IX-related incident, be sure to ask whether they are a responsible employee. If you want to speak with someone for support or remedies without making an official report to the university, email [advocate@austin.utexas.edu](mailto:advocate@austin.utexas.edu) For more information about reporting options and resources, visit the Title IX Office or email [titleix@austin.utexas.edu](mailto:titleix@austin.utexas.edu).

### **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 classes, 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.

### **Classroom Safety and COVID**

To help preserve our in-person learning environment, the university recommends the following.

- Adhere to university mask guidance. Masks are strongly recommended inside university buildings for vaccinated and unvaccinated individuals, except when alone in a private office or single-occupant cubicle.
- Vaccinations are widely available, free and not billed to health insurance. The vaccine will help protect against the transmission of the virus to others and reduce serious symptoms in those who are vaccinated.
- Proactive Community Testing remains an important part of the university's efforts to protect our community. Tests are fast and free.
- The university has determined that all students coming to campus for the fall semester must receive a viral COVID-19 test in their local community within 72 hours prior to arrival in Austin for move in. If they already reside in Austin, they must test within 72 hours of moving into the residence where they will reside for the academic semester. Finally, individuals who are already living in the residence in Austin where they will reside this academic semester should test within 72 hours (3 days) prior to the start of class on Aug. 25.
- We encourage the use of the Protect Texas App each day prior to coming to campus.
- If you develop COVID-19 symptoms or feel sick, stay home and contact the University Health Services' Nurse Advice Line at 512-475-6877. If you need to be absent from class, contact Student Emergency Services and they will notify your professors. In addition, to help understand what to do if you have been had close contact with someone who tested positive for COVID-19, see this University Health Services link.
- Behavior Concerns and COVID-19 Advice Line (BCCAL) remains available as the primary tool to address questions or concerns from the university community about COVID-19.
- Students who test positive should contact BCCAL or self-report (if tested off campus) to University Health Services.
- Visit Protect Texas Together for more information.

**Course Schedule** <https://registrar.utexas.edu/calendars/21-22>

**Week 1: 8/26 (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
- Select a class registrar
- Students choose their Special Teams
- 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.

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

Iacchei, J.M. "Preservation Week: Photo Albums and Scrapbooks." *Cornell University Library Conservation* (2019). Accessed June 2021 at: <https://blogs.cornell.edu/culconservation/2019/04/26/preservation-week-photo-albums-and-scrapbooks/> This informal blog post introduces issues of connoisseurship and care in historical photo albums, our exhibit focus this semester.

Mifflin, Jeffrey. "'Metaphors for Life Itself': Historical Photograph Albums, Archives, and the Shape of Experience and Memory." *The American Archivist* 75.1 (2012): 225–240. This review essay introduces some curatorial themes we may wish to explore in our exhibit.

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

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

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

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.

Horton, Richard. "Historical Photo Albums and Their Structures." In: *Conservation of Scrapbooks and Albums: Postprints of the Book and Paper Group/Photographic Materials Group Joint Session at the 27th Annual Meeting of the American Institute for Conservation of Historic and Artistic Works, June 11, 1999, St. Louis, Missouri*. Shannon Zachary, editor. Washington, D.C.: Book and Paper Group [and] Photographic Materials Group, American Institute for Conservation of Historic and Artistic Works, 2000.

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.

If you'd like to learn more or refresh your memory about photographic processes, please see: Image Permanence Institute. *Graphics Atlas*. 2021. <http://www.graphicsatlas.org/identification/> See especially albumen, silver gelatin, and chromogenic processes.

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

#### **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.

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

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: 9/16**

#### **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

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: 9/23**

### **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!

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 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](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 June 2020 at: <https://racialgeographytour.org/>

4-VA. ReSounding the Archives. Accessed June 2020 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 June 2020 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 January 2021 at: <https://12sunsets.getty.edu/map/narrative>

**Week 6: 9/30**

**Guest Speaker: Ray Williams, Director of Education and Academic Affairs**

**Class will meet at the Blanton Museum of Art, 200 E. MLK, 78712, 1 PM**

**Week 7: 10/7**

**Assignment Due: Exhibit Assessment**

**Promotion, Marketing, and Outreach**

**Guest Speaker: David Wyatt, Senior Vice President, Elizabeth Christian Public Relations:  
12:30 PM**

-Discuss readings - student

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

-Guest speaker

*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>

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.

Americans for the Arts National Arts Marketing Project. *Arts Marketing Blog*. Accessed January 2021 at <https://namp.americansforthearts.org/get-smarter/arts-marketing-blog> Look through current posts of interest to you.

McManus, Drew (ed.) *ArtsHacker*. Accessed January 2021 at <https://artshacker.com/> Look through posts under the sidebar heading "Marketing & Communications."

**Week 8: 10/14**

**Supports**

-Discuss readings - student

-Determine and assign custom supports for our exhibit

-Demonstration: making a mat

-Demonstration: making a cradle

-Assign Exhibit Supports, due 11/3

-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: 10/21**

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

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

### **Week 10: 10/28**

***Assignment Due: Exhibit Supports (mat, cradle)***

#### **Materials Risks; Lighting & Backdrop Setup**

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

#### *Readings*

National Parks Service. *Museum Handbook*. Appendix R: Curatorial Care of Photographic Collections. 1996: 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: 11/4**

## **Installation**

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

-Install and launch our class exhibit!

-Discuss readings as desired; these are light readings simply to introduce the exhibit installation experience – student, if desired

### *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: 11/11**

### **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) - one student

-Discuss readings on exhibition in America (Hart & Ward, Springhall, Rydell) - one student

-Assign Final Report

### *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 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](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.

### **Week 13: 11/18**

#### **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.

### ***Thanksgiving Break***

### **Week 14: 12/2**

#### ***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 June 2020 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 January 2021 at: <https://webprod.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 June 2020 at: <https://www.mcny.org/story/life-cycle-loan>

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