

**History 6304: Exhibits at Museums and Historic Sites**  
**University of West Georgia and Atlanta History Center**  
**Fall 2016**

---

**Dr. Ann McCleary**, History Department, [amcclear@westga.edu](mailto:amcclear@westga.edu)

**Phone** 678-839-6141 (Center for Public History)

**Office hours:** 11:30-12:30 at the AHC (by appointment); Monday 11-3, Tuesday 2-4, and Wednesday, 10-1 at the Center for Public History (Lower level, Ingram Library).

**Class meetings:** Wednesday 12:30-3:00, Education Classrooms, Atlanta History Center. The AHC is located at 130 Paces Ferry Road, NW, Atlanta, GA

**Atlanta History Center coordinator/teacher:** Gordon Jones, [gjones@atlantahistorycenter.com](mailto:gjones@atlantahistorycenter.com)

### **Course Description**

This course examines two broad topics. First, what is a museum exhibit? What are the goals of museum exhibits and how have they changed in recent years? What are the politics involved in creating museum exhibits? Second, beyond the theory, we will explore—and experience--the process by which museums create exhibits, from planning and research through exhibit design, display techniques, script-writing, and installation. From exhibit theory to maintenance and evaluation, we hope to provide you with the knowledge and training that you will need to successfully manage a museum exhibition program.

In developing the course curriculum, our AHC team and I asked ourselves what *we* would have liked to have learned before we began working in the museum field, and we have incorporated these topics into our syllabus. As you can see, it will be an ambitious but (we hope) rewarding agenda. The class includes in-class assignments that will offer plenty of hands-on experiences in a practicum setting. The Atlanta History Center will be our laboratory for both the class project and these smaller assignments.

We will have the benefit of hearing from and working with a variety of staff members at the AHC, who will share their experiences and expertise in the field of exhibit development.

This class fulfills one of the requirements for the Museum Studies Certificate offered by the State University of West Georgia and the Atlanta History Center. It also satisfies a seminar requirement for public history concentrators in the M.A. program at West Georgia and for the Public History Certificate.

### **Course Objectives**

1. Students will learn the theory and process of museum exhibit development.
2. Students will learn basic techniques of exhibit research, registration, curatorial work, design, fabrication, installation, object display, security, and maintenance as well as marketing, development, and programs through readings, discussion, class exercises, and the class project.

3. Students will gain experience in basic skills in public history and museum studies: team work, collaboration, project management, and oral and written presentations,.
4. Students will become familiar with ethical, legal, and political issues surrounding museum exhibits.
5. Students will gain experience in historical research and writing in a museum setting.
6. Students will learn about careers in museum work.

### **UWG Program Learning Outcomes**

1. Conduct historical research
  - a. Students will conduct historical research on the class project
2. Formulate and defend a historical argument in Standard English
  - a. Students will develop and defend a historical argument in the exhibition plan.
3. Demonstrate knowledge of historiography and its changes over time
  - a. Students will demonstrate knowledge of historiography about the exhibition topic.
4. Demonstrate knowledge of the theory and practice of public history
  - a. Students will demonstrate knowledge of the role of exhibitions in public history
5. Demonstrate practical knowledge of a subfield of public history
  - a. Students will demonstrate practical knowledge of museum exhibition development through the class assignments and class project

### **Readings**

Serrell, Beverly, *Exhibit Labels: An Interpretive Approach*. AltaMira Press, Second edition.

Parman, Alice et al, *Exhibit Makeovers: A Do-It-Yourself Workbook for Small Museums*. Altamira Press, 2016. Available on Course Den.

Simon, Nina, *The Participatory Museum*. Santa Cruz, CA: Museum, 2010. 978-0-61534650-2. This book and a variety of other related interactive materials are available on [www.theparticipatorymuseum.org](http://www.theparticipatorymuseum.org) and you are welcome to use this volume.

George, Adrian, *The Curator's Handbook*. Thames and Hudson, 2015.

In addition, there will be articles and essays available on our class Course Den page.

***Recommended:***

Barry and Gail Lord, *Manual of Museum Exhibitions*, Second Edition. AltaMira Press, 2013.

This book provides more technical information about museum exhibits that would be useful as a reference guide for anyone involved in creating exhibits.

### **Class requirements**

#### ***Written assignments and in-class exercises (35 points)***

Students are expected to complete the following assignments as noted on the course schedule:

1. **Exhibit critique** (10 points): This critique will be written about an exhibit viewed *outside* of class time and evaluated based on our class discussions and an outline provided to you. (You may review an AHC exhibit, but not during class time). This review should be four to five pages, double-spaced. Do not review an exhibit that you have seen *before* this class; you need to select an exhibit to review *this* semester and learn to look at it critically. Please include the ticket or receipt from your exhibit visit and any brochures about the exhibit with your essay as well as relevant photos to illustrate the points you are making. All students will have the opportunity to revise this essay for your final portfolio, and we anticipate that you will want to reevaluate (and probably revisit) the exhibit because you will have more aspects to review. Please choose one that is convenient to you and one that is still there by the end of the semester, so you can get to see it again.
2. **Label copy exercise** (10 points): All students will write label copy as a group in class. Afterwards, you will have the opportunity to take the label that your group wrote home and revise it. You must submit both the original group label and your revisions together for the assignment.
3. **Object interpretation exercise** (5 points): Students will choose one object in an AHC exhibit and provide three examples of how that object exhibit could be put in a different context to a different story. Please include a digital image of the object in your paper. Your essay should begin by describing the way the object is currently used and then explore the three new contexts you propose. Please write approximately two paragraphs on each of the new contexts you propose.
4. **Contractor proposal critique** (5 points): In class, we will view examples of contractor proposals and critique these as a class. Students will take their notes home and prepare a two-page critique of the proposal comparable to what you might share with a staff or board member if asked to take on this task for your museum in the “real” world. This critique will be included in the portfolio, but there will not be time for review and revision.
5. **Audience Survey class exercise** (5 points): All students will find or create a group of 10 or more individuals to conduct a survey for an upcoming AHC exhibit. You may choose a class at UWG, a group or club to which you or someone you know belongs, or other options. Students will administer the survey to the group, collect the survey forms, and then write up a two-page analysis of the survey results to turn in with the survey forms.

Please word-process assignments. All assignments should be included in your final class portfolio.

You will have the opportunity to revise *most* of these assignments for your portfolio, based on the comments you received and what you have learned throughout the rest of the semester. If you revise the assignment, we will re-evaluate your assignment grade ***only if*** you submit the original copy with instructor comments.

### ***Class project (35 points)***

The class will produce a proposal and plan for a new proposed exhibit on the Atlanta Olympics, drawing in large part from the collection currently at the AHC. More details about the class project will be provided in the second class.

Students will be divided into teams, and each team will complete specific tasks for an exhibit plan developed by the class. This team approach is the process by which most exhibits are accomplished, as we will discuss in class and as will be presented in our readings. This class project will offer insights into the exhibit process and provide hands-on experience in collaborating with others to accomplish a task.

The team areas are listed below. More specific responsibilities and tasks will be provided to you. We will adjust the teams and their responsibilities, based on the number of students enrolled in the class. Team job descriptions are attached to this syllabus.

1. Project Manager (only one individual needed here)
2. Development and Marketing
3. Exhibitions (design)
4. Education
5. Curatorial (theme/context)
6. Curator (objects/registration)
7. Curatorial (label copy writing)

As you all know, team work requires everyone to work together efficiently and effectively, not only among team members but with other teams and with the project manager. Please note that there will be some time scheduled during many of the class days for teams to meet, but you will need to accomplish some of your work outside of the class period. Course Den will also provide a venue to continue the discussion outside of class.

You may also need to consult with various experts for some aspect of your assignments. We will provide suggestions among the AHC staff and others involved with the exhibit. Please recognize that these individuals are available to help you, but they are also busy, so be sensitive about your requests and do *not* ask them to complete specific tasks assigned for you. Also, do not request information and expect it immediately. Please respect the responsibilities they have for their jobs and appreciate that they will help you as they can. Plan ahead.

All teams will need to complete the tasks according to the schedule developed by the project manager. Some weeks will be busier for certain teams than others; some groups will

have more work up front and others more at the end. If you encounter any problems, please contact your project director and class instructors as soon as possible. Frictions between teams are a typical part of the process as well, but learning how to manage them is important.

Each student will be evaluated as fairly as possible, considering his/her contributions to the team project as well as the products of the team. ***Students will be required to turn in a critique that evaluates both the work of their team and the student's individual contributions.*** Please be as honest as possible. We promise not to share these critiques with any other students. The critiques must be included in your final portfolio and they will help to determine your grade for this part of the class. Remember, our focus in this class is on the “process” of exhibit develop and what you have learned through the project. You will be graded both on what you produced and what you learned in the process.

### **Project communication**

We will use Course Den page as a communication tool for the project. Each team must submit a **weekly report on what their team has completed or questions they might have of other teams by noon on the Monday night at 9 p.m.** In your weekly report, be sure to include any questions or issues that the group needs to consider that next week. All class members are expected to visit the Course Den page on Tuesday to review what each team has posted and come to class prepared for discussing issues relating to the project each week.

One of the important skills we will emphasize in class is project management. How can teams effectively communicate with other teams? What are the skills necessary to manage a project? We will turn Course Den into an interactive “project central” site, where students create and structure on-line discussion among teams and the entire class. Please use this webpage not only for reporting your team’s progress each week but also for raising questions and issues that the class needs to consider. Teams should also post elements of their project on-line for feedback from other students at any time. Please note that there will be an “anonymous” discussion topic on Course Den, so that anyone can raise a concern or issue without being identified. Please feel free to use this discussion board however you feel it will be more useful.

***Course Den participation and involvement (including responding to other student queries and concerns) will be evaluated in two ways.*** First, it is an opportunity for me to evaluate your effectiveness as a team member on your smaller team and for the entire class project. Second, your conversations will be evaluated as part of your class participation grade. You should visit Course Den at least three times each week and definitely on Tuesdays.

### **Portfolio (15 points)**

One of the requirements of all of our museum studies classes is the creation of a portfolio. A portfolio is a valuable tool to use in demonstrating and marketing the skills and knowledge that you have gained to potential employers. We will talk about how to develop a good portfolio in class. Use this class as an opportunity to practice building a portfolio

In preparing the portfolio, think about how you could best demonstrate what you have learned in this class. ***Portfolio grading will include 5 points for overall design and creativity and 10 points for your class essay).***

### **Your portfolio will include:**

1. All of the class **assignments**, which may be revised based on instructor comments. If you have revised any assignment, you must also include the original copy of the assignment, with comments, for us to evaluate the changes that you have made. If you do not include the original copy, we will not review your revisions.
2. A **copy of your contribution to the class project**. Since all of the teams and team members will have different products, you will need to decide what to submit that best represents the work that *you* completed as part of your team.
3. A **six-page essay** to demonstrate to us what you have learned about the theory and practice of museum exhibits. Please use this opportunity to reference the readings (including footnotes) and to illustrate to us that you have read them and to show what you have learned from them. Since there is no final exam, nor any papers directly on the books, this narrative is one of the only sources we have to see what you learned from the readings, beyond your participation in class discussions. In addition, your essay may incorporate other insights from class discussions, guest speakers, and project work. Please do not summarize speaker comments or the activities of each class by week. Instead, think creatively about how to share what you have learned. Remember to use appropriate footnotes (following Turabian or Chicago Manual of Style) for your essay.
4. **Visual elements such as illustrations or photographs** of you undertaking some of this work at the AHC, a brochure about exhibits that you visited, etc. Consider your portfolio as an “exhibit” about what you have learned! This is an opportunity for you to share your creativity in design.
5. **Critique of class project** described under the class project description.

### ***Class participation and reading discussions (15 points)***

Students are expected to attend class and participate in class activities and discussions, both in class and through Course Den.

This class will involve hands-on exercises each week. The more effort you put into these exercises and activities, the more you will learn.

We will spend some time each week discussing the readings. Please read in advance and come prepared to talk about the assignments. ***If you miss class, you must post your comments on Course Den within three days of class.*** I will create a discussion page for each week’s readings, and you should add your comments there.

Weekly discussions on Course Den?

### **UWG Class policies and guidelines**

Please review the information available in this link for policies regarding the American with Disabilities Act, credit hours, email, and the honor code.

[http://www.westga.edu/assetsDept/vpaa/Common\\_Language\\_for\\_Course\\_Syllabi.pdf](http://www.westga.edu/assetsDept/vpaa/Common_Language_for_Course_Syllabi.pdf)

## Tentative Schedule

Please note that this schedule is tentative and may change. Additional reference materials may be provided in class.

### August 10: No face-to-face class today.

**Assignment:** At some point before our August 17 class, please spend at least two hours looking closely at the Olympics exhibit, which will be de-installed the week of August 22. Read all of the text and look at the objects and other medium that tell the story. Take notes! We will discuss your observations on August 17 and you will need to prepare a written evaluation of the exhibit for class on August 24. When you go to the AHC, please inform the Guest Services staff that you are with the UWG/AHC class, and you will not need to pay admission.

Also, please read the syllabus, and pay special attention to the list of teams for the class project.

### August 17: Introduction to class

- Introduction to the class and review of syllabus
  - Discussion of the class project and team responsibilities
- Discussion of Atlanta History Center exhibits, with focus on the Olympics exhibition

#### **Readings:**

- ✚ What Does Audience Centered Education Look Like? Available at <http://museumtwo.blogspot.com/2016/07/what-does-audience-centered-look-like.html>
- ✚ Begin reading Nina Simon, *The Participatory Museum*

**Due:** Requests for Team Assignments

### August 24: What is an exhibit?

- What are the basic components of an exhibit?
  - Where do exhibit ideas come from?
  - What makes a good exhibit?
  - Different kinds of exhibits: traveling, temporary, permanent
- Discussion of the class project
  - Team assignments announced

#### **Readings:**

- ✚ AAM Code of Ethics for Curators, available on Course Den.
- ✚ Review the National Park Service Harpers Ferry Center website on exhibit development at <http://www.nps.gov/hfc/pdf/ex/ex-process-pdp-mar2008.pdf>
- ✚ John Chiodo and Allisa Rupp, “Setting the Stage for Meaningful Exhibits,” available at <http://name->



[aam.org/uploads/downloadables/EXH.fall\\_99/EXH\\_fall\\_99\\_Setting%20the%20Stage%20for%20Meaningful%20Exhibits\\_Chiodo%20and%20Rupp.pdf](http://aam.org/uploads/downloadables/EXH.fall_99/EXH_fall_99_Setting%20the%20Stage%20for%20Meaningful%20Exhibits_Chiodo%20and%20Rupp.pdf)

- ✚ Nina Simon, *The Participatory Museum*
- ✚ Fred Wilson, “Mining the Museum Revisited: A Conversation,” in *Letting Go? Sharing Historical Authority in a User Generated World*, on Course Den.

**Recommended:**

- ✚ Skim through exhibit reviews in the *Public Historian*, which is available electronically through J-STOR. Hard copies are available at the Center for Public History. What are the elements that are included in an exhibit review?

**August 31: The Exhibit Process**

- What is the exhibit process?
- Team meeting time

**Readings:**

- ✚ Kathleen McLean, “Whose Questions, Whose Conversations?,” from *Letting Go? Sharing Historical Authority in a User Generated World*, on Course Den.
- ✚ Clement Alexander Price, “Been So Long: A Critique of the Process that Shaped ‘From Victory to Freedom: Afro-American Life in the Fifties,’” in Kenneth Ames, Barbara Franco, and L. Thomas Frye, *Ideas and Images: Developing Interpretive History Exhibits*, on Course Den.
- ✚ Gail Dexter Lord, “Introduction: The Exhibition Planning Process,” on Course Den
- ✚ Parman and Flowers, *Exhibit Makeovers*, Chapters 1-2.
- ✚ Maria Piacente, “Who is involved in the Exhibition Process,” Chapter 14, Barry and Gail Lord, *The Manual of Museum Exhibitions*, on Course Den
- ✚ Candace Matelic, “Forging a Balance: A Team Approach to Exhibit Development at the Museum of Florida History,” in Kenneth Ames, Barbara Franco, and L. Thomas Frye, *Ideas and Images: Developing Interpretive History Exhibits*, on Course Den
- ✚ *Curator’s Handbook*, Introduction and Chapter 1-3

**Recommended:**

- ✚ Lisa Dillon Wright, “Curatorship and Content Development,” Chapter 17, in Barry and Gail Lord, *The Manual of Museum Exhibitions*
- ✚ Erich Zuern, “Financial Planning,” Chapter 21, in Barry and Gail Lord, *The Manual of Museum Exhibitions*.
- ✚ Robert Lamara, “Effective Exhibition Project Management,” Chapter 22, in Barry and Gail Lord, *The Manual of Museum Exhibitions*, 443-354

**September 7: Audience; Museum Education; Team Frictions**

- How do we connect audiences and exhibits?
- Role of museum educators in the exhibit process
- Team frictions

### **Readings:**

- ✚ Elizabeth Merritt “On Museums & the Future of Education,” available at <https://www.youtube.com/watch?v=I99UyE07cM4>
- ✚ John Kuo Wei Tchen and Liz Sevckenko, “The ‘Dialogic Museum’ Revised: A Collaborative Reflection,” from *Letting Go? Sharing Historical Authority in a User Generated World*, on Course Den.
- ✚ Parman and Flowers, *Exhibit Makeovers*, 59-69
- ✚ Freeman Tilden, “Principles of Interpretation,” (Chapter 2) in *Interpreting Our Heritage*, on Course Den
- ✚ Donna Braden, “Your Personal Toolkit: Easing Through Friction, Fracas, and Free-for-All,” available at [http://name-aam.org/uploads/downloadables/EXH.spg\\_10/11%20EXH%20Spring10\\_Your%20Personal%20Toolkit\\_Braden.pdf](http://name-aam.org/uploads/downloadables/EXH.spg_10/11%20EXH%20Spring10_Your%20Personal%20Toolkit_Braden.pdf)
- ✚ Stacy Klingler and Connie Graft, “In Lieu of Mind-Reading: Visitor Studies and Evaluation,” Chapter 2, in *Small Museum Toolkit: Reaching and Responding to the Audience*, on Course Den
- ✚ Chapter 1 in Tessa Bridal, *Effective Exhibit Interpretation and Design*, on Course Den
- ✚ Benjamin Filene, “Make Yourself at Home—Welcoming Voices in Open House: If These Walls Could Talk,” in *Letting Go? Sharing Historical Authority in a User Generated World*, on Course Den.

### **September 14: Exhibit Concept Statements; Marketing and Development**

- What is the concept statement?
  - Class discussion of our project concept statement
- Marketing and development for an exhibit project

### **Readings:**

- ✚ Parnam and Flowers, *Exhibit Makeovers*, Chapter 4
- ✚ Tom McKay, “Minor League, Major Dream: Keeping Your Eye on the Idea,” in Kenneth Ames, Barbara Franco, and L. Thomas Frye, *Ideas and Images: Developing Interpretive History Exhibits*, on Course Den
- ✚ John Nicks and Maria Piacente, “Preparing the Exhibition Brief,” Chapter 15, in Barry and Gail Lord, *Manual of Museum Exhibitions*, on Course Den
- ✚ *Curator’s Handbook*, chapter 4

### **Recommended:**

- ✚ Kara Edia, “Start Spreading the News: Marketing and Communication,” Chapter 1, in *Small Museum Toolkit: Reaching and Responding to the Audience*, on Course Den
- ✚ Cinnamon Caitlin-Legutko, “Fearless Fundraising: A Roadmap for Kick-Starting Your Development Program,” in *Small Museum Toolkit: Financial Resource Development and Management*, on Course Den

### **September 21: Concept Statements; Registration and Security**

- Review proposed concept statements and finalize one for our project

- Registration: paperwork, climate control, rotating objects, care of objects on exhibit, and other issues
- Discuss exhibit critiques

**Readings:**

- ✚ David Dean, “Controlling the Exhibition Environment,” on Course Den
- ✚ Parham and Flowers, *Exhibit Makeovers*, 51-55; 74-6
- ✚ American Association of Museums, “Guidelines on Exhibiting Borrowed Objects,” available at <http://www.aam-us.org/museumresources/ethics/borrowb.cfm>
- ✚ Gwen Bitz , “Processes: Exhibits,” in Rebecca Buck and Jean Gilmore, editors, *The New Museum Registration Methods*, on Course Den
- ✚ Heather Maximea, “Facilities,” Chapter 7, in Barry and Gail Lord, *Manual of Museum Exhibitions*

**Due: Exhibit Critiques**

**September 28: Project Workday at the Atlanta History Center**

- Teams meet to work on project and to coordinate their work with other teams
- Entire class prepares for exhibit proposal presentation on October 12
- Choose object for next week’s class. Each student will select one object from an exhibit and share with classmates how that object can be interpreted in three other contexts to tell other stories.

**Readings:**

- ✚ *Curator’s Handbook*, chapter 3

**October 5: Interpreting Artifacts**

**Readings:**

- ✚ William Yeingst and Lonnie G. Bunch, “Curating the Recent Past: The Woolworth Lunch Counter, Greensboro, North Carolina,” from *Exhibiting Dilemmas: Issues of Representation at the Smithsonian*, edited by Amy Henderson and Adrienne L. Kaeppler, on Course Den
- ✚ Ellen Roney Hughes, “The Unstifled Muse: The ‘All in the Family’ Exhibit and Popular Culture at the National Museum of American History,” from *Exhibiting Dilemmas: Issues of Representation at the Smithsonian*, edited by Amy Henderson and Adrienne L. Kaeppler, on Course Den
- ✚ Steven Conn, “Do Museums Still Need Objects?” on Course Den
- ✚ Matthew MacArthur, “Get Real! The Role of the Objects in the Digital Age,” on Course Den

**Recommended:**

- ✚ John Nicks, “Curatorship in the Exhibition Planning Process,” in Barry and Gail Lord, *Manual of Museum Exhibitions*, 345-372

***Due: Object interpretation exercise***

**October 12: Class presents exhibit proposal to AHC staff review panel**

- Present proposal to AHC staff review panel
- Discuss feedback from the AHC staff
  - Refine exhibit ideas, based on feedback, and develop plans to complete project

***Due: Your team's draft exhibit proposal to present to the AHC staff***

**October 19: Writing Label Copy**

- Principles in writing a good exhibit text and label copy
- Critiquing label copy
- Label copy writing exercise

***Reading:***

- ✚ Beverly Serrell, *Exhibit Labels: An Interpretive Approach*
- ✚ Freeman Tilden, "The Written Word," (Chapter 8) in *Interpreting Our Heritage*, on Course Den

**October 26: Exhibit design and fabrication: Part 1**

- Exhibit design and fabrication on a small budget
- Mount-making and other technical issues
- Working with contractors and consultants
- Proposal Review

***Readings:***

- ✚ *Exhibit Makeovers*, chapter 3. 5-7.
- ✚ *Curator's Handbook*, chapters 5,7, 9
- ✚ "Fabrication and Installation," Chapter 20, Barry and Gail Lord, *The Manual of Museum Exhibition*
- ✚ Douglas Simpson, "Hiring an Exhibit Designer for the First Time? Tips from a Designer's Perspective," available at [http://name-aam.org/uploads/downloadables/EXH\\_spg\\_07/EXH\\_spg07\\_Hiring%20an%20Exhibit%20Designer%20for%20the%20First%20Time%20Tips%20from%20a%20Designers%20Perspective\\_Simpson.pdf](http://name-aam.org/uploads/downloadables/EXH_spg_07/EXH_spg07_Hiring%20an%20Exhibit%20Designer%20for%20the%20First%20Time%20Tips%20from%20a%20Designers%20Perspective_Simpson.pdf)
- ✚ "A Project Manager is...", "An Exhibit Developer is...", and "An Exhibit Designer is..." available at [http://name-aam.org/uploads/downloadables/16119\\_NAME\\_spg06\\_lores.pdf](http://name-aam.org/uploads/downloadables/16119_NAME_spg06_lores.pdf)

**November 2: Technology in Museum Exhibitions**

***Readings:***

- ✚ National Park Service Harpers Ferry Center, "Interpretive Media Selection," available at <http://www.nps.gov/hfc/products/ip-media-select.htm>
- ✚ "Virtual Experiences," Chapter 9, Barry and Gail Lord, *The Manual of Museum Exhibition*

✚ *Curator's Handbook*, chapters 10-12.

**Due:** *Label copy exercise*

**November 9: Exhibit Design and Fabrication: Part 2**

- Field trip to exhibit design company

**Recommended:**

- ✚ Heather Maxlmeo, "Exhibition Facilities," Chapter 5, in Barry and Gail Lord, *Manual of Museum Exhibitions*.
- ✚ Yvonne Tang and Yves, Mayrand, "Design," Chapter 18, in Barry and Gail Lord, *Manual of Museum Exhibition*.

**November 16: Museum Politics**

- Case studies in exhibit politics, with guest speakers
- Measuring success: Evaluation
- Team meeting time to prepare for final project and presentation

**Readings:**

Luke, Timothy. "Politics at the Exhibition: Aesthetics, History, and Nationality in the Culture Wars." In *Museum Politics: Power Plays at the Exhibition* (2002): 1-4.

Luke, Timothy. "Memorializing Mass Murder: The United States Holocaust Memorial Museum." In *Museum Politics: Power Plays at the Exhibition* (2002): 37-64.

Gail Dexter Lord, "Measuring Success," Chapter 4, in Barry and Gail Lord, *Manual of Museum Exhibitions*.

**Recommended:**

Engelhardt, Tom and Edward T. Linenthal. "History under Siege." In *History Wars: The Enola Gay and Other Battles for the American Past*. 1-7.

**November 23: No class, Thanksgiving Break**

**November 30: Presentation of Class Project and Class Evaluation**

**Due:** *Class project and presentation*

**December 7: Class portfolios due by 5 a.m. (outside Dr. McCleary's office at TLC 3211)**

Exhibition Project – Team Descriptions  
**Exhibits at Museums and Historic Sites**  
**Fall 2016**

*Note: One of the hot topics in museums is how to use new technology, including digital and new media, in an exhibit. Rather than create a separate team with this focus, we charge each of the teams with evaluating how technology should/could be used in your area.*

**Project Manager**

Job description: The project manager is responsible for coordinating and reporting on the activities of all seven teams and ensuring that the final product is complete, on-schedule, and on-budget.

Task: The project manager will (1) ensure that the project teams conduct regular weekly meetings and communicate effectively with each other and with the project manager; (2) create and maintain a project schedule; (3) create and maintain a project budget and ensure that all teams plan within allotted funds; and (4) review label copy, object lists, and all other parts of the final product, requesting adjustments and revisions as necessary before final submission. All teams should report directly to the project manager. The project manager is also responsible for producing the text for the exhibit credit panel.

**Team 1: Development and Marketing**

Job description: The development and marketing team is responsible for all external affairs with regard to the project; specifically, fund-raising and promotion. This team will work closely with the curatorial and exhibit teams to ensure that the messages given to potential donors and media outlets are lively but accurate reflections of the content of the exhibit.

Task (development): The Development officer will create a promotional package for presentation to potential donors. This package must include (but is not limited to) a brief project overview stating the main goals of the exhibition, a brief historical background statement with photographs/ illustrations, a summary of target audiences, programming opportunities, and marketing potential, a budget, and a statement of sponsorship levels. The development officer will also create a list of potential donors (corporate, private, foundations or other granting agencies) who might have an interest in this exhibition, along with estimates of the amounts each might be asked to give. Remember that the total of these estimates must exceed the actual exhibit budget by at least a two-to-one ratio. **Under no circumstances will actual donors be contacted.**

Task (marketing): The Marketing officer will create a marketing plan for public promotion of the exhibit. This plan must include the following: (1) a list of target audiences with a brief explanation of why these audiences might come to see this exhibit; (2) recommendations on the best ways to reach each target audience using paid advertising or unpaid public relations efforts; (3) based on the above recommendations, a detailed list or chart showing specific planned promotional activities with schedule and cost (included in overall budget) for completing each.

The marketing officer will also create a dramatic yet concise and factual press release announcing the opening of the exhibit and summarizing its key content points. This should include boiler-plate information on the Atlanta History Center.

### **Team 2: Exhibitions**

**Job Description:** The exhibitions team is responsible for the design, fabrication planning, and installation planning of the exhibit. This team will bear the largest share of the budgeted costs; hence it will work closely with the curatorial and registration teams to ensure that the content is effectively and safely conveyed, all the while maintaining maximum quality at minimum cost.

**Task:** The exhibitions team will create a floor plan (to scale) specifying the layout of the exhibition, including all exhibit features such as walls, platforms, casework, graphic panels, audio-visual components or special treatments. Content areas should be identified by name and/or number and each exhibit feature must be clearly labeled and numbered so that the object list will correspond. Elevations may be created if needed to effectively convey the intent of installation. The exhibitions team is also responsible for identifying all props (not objects) needed for the exhibit, maintaining a separate list of these, along with notes on their present locations, measurements, and any special needs or costs associated with them. The exhibition team must also (1) choose an appropriate color palette for the exhibition walls/ features and (2) create a graphic style sample showing color and font of the title panel, a label copy panel, and an object label.

### **Team 3: Education**

**Job Description:** The education team is responsible for maximizing the impact of the exhibition for a wide range of audiences both within the walls of the exhibit and beyond.

The education team will work closely with the curatorial, exhibitions, and development/marketing teams to ensure the clarity and effectiveness of the interpretation, and to explore related educational programming.

**Task:** The education team will produce the text and any related illustrations for a three-fold two-color gallery guide brochure for visitors, which must include (but is not limited to) a bold but concise statement of the main theme of the exhibit, brief descriptions of each thematic section keyed to their physical placement within the exhibit and highlighting a few of the most important artifacts, a brief list of recommended additional readings, a brief list (with dates) of planned educational programming, and boiler-plate information on the Atlanta History Center. The education team will also produce detailed plans for at least three related educational programs. These plans must include (but are not limited to) a statement of target audience(s), a description of the program itself and how it addresses the target audience(s), a list of required resources, (e.g. tables, supplies, etc., plus required staff), recommendations on ways to promote the program, and a program budget.

### **Team 4: Curatorial (theme/ context)**

**Job description:** The curatorial team is responsible for the intellectual content of the exhibition. This team will work with all parties to ensure that the interpretation is intellectually sound,

factually accurate, and effectively conveyed to the public in creative, interesting, or dramatic ways. The theme/ context section is specifically charged with researching, analyzing, and defining the exhibit topic, hence to conceptualize, define, and state clearly the overall exhibit theme as well as its supporting themes.

Task: The theme/ context section of the curatorial team will conduct research sufficient to produce and analyze the intellectual raw material for the entire exhibit project. This section will also build files with photocopies of relevant textual or visual source material from secondary sources, with recommendations to the rest of the curatorial team and to the exhibits team regarding placement and use of illustrations, quotations, etc. All research materials/ photographs/ notes, etc. must be photocopied, placed in file folders, and must have the source clearly identified with a complete citation, preferably on the back of the copy. The theme/ context section will then produce a brief, one-page concept statement for the exhibition which must (1) describe in one sentence the central theme of the exhibition, (2) name and describe at least three sub-themes, and (3) convey to the reader why this exhibition is important. Attached to this concept statement will be a list of all required label copy panels (not including object labels), organized by thematic section, with a brief summary of the content of each.

#### **Team 5: Curatorial / Registration (objects)**

Job description: The curatorial team is responsible for the intellectual content of the exhibition. This team will work with all parties to ensure that the interpretation is intellectually sound, factually accurate, and effectively conveyed to the public in creative and interesting ways. The curatorial object section is specifically charged with identifying, researching, and selecting the objects and props that best represent the central theme(s) of the exhibit. The registration section is responsible for listing these objects and assessing any security, conservation, legal status, or other potential issues involved in exhibiting them.

Task: Using the concept statement, the object selection and research section will identify all relevant objects, props, documents, or illustrations needed for the exhibit. For each object or document considered for possible inclusion in the exhibit, an object worksheet must be produced which lists the name of the object, the accession or manuscript number (if applicable), its location, its measurements, brief description and statement of relevance (including dates of production), a brief condition statement (including any special needs such as conservation), and, if possible, a photograph or photocopy of the object. For each illustration considered for possible inclusion in the exhibit, a similar worksheet must be produced which lists the title and date of the illustration, a brief statement of its relevance and its source (if found in a book or on the web, give a citation, if found in an archive, give an accession or other identifying number). All relevant research notes/ photocopies, etc. should be attached to the individual worksheets. All worksheets should then be placed in a notebook and organized according to thematic sections. The object selection and research section must then work with the exhibitions and registration teams to determine a final object/ illustration list and final placement within the exhibit. Oral history recordings will be considered as objects, though they may require a different worksheet.



Task: The registration team will create a master object checklist in the form of a chart, which must account for every object, prop, illustration, etc. listed on the object worksheets. This master object checklist should be organized by the sections and/ or cases in which the objects will be exhibited (according to the floor plan). The checklist should include the following for each object: (1) accession number (or last name of lender – see below); (2) brief physical description; (3) specific source or location of each object; and (4) any special installation needs such as conservation, framing, or mount-making. Additional lists must be derived from the above master list for all items that will be loaned, giving names and contact information of the potential lender or lending institution. The registration team must also compose a statement of at least three pages assessing the security and conservation risks inherent in this exhibit, along with specific measures planned to address and reduce these risks. If oral histories or recordings are to be used in the exhibition, the registration team must produce samples of legal release and biographical information forms.

### **Team 6: Curatorial (label copy writing)**

The curatorial team is responsible for the intellectual content of the exhibition. This team will work with all parties to ensure that the interpretation is intellectually sound, factually accurate, and effectively conveyed to the public in creative and interesting ways. The label copy writing section is specifically charged with producing the final text for all label copy panels and object labels using standardized formats.

Task: Using the work of the other two curatorial teams (specifically, the research files and the summary of label copy panels, as well as the object worksheets and the object label format), the label copy writing section will produce the final text for selected label copy panels in the exhibit with the exception of the credit panel (responsibility of the project manager). These must include the exhibition's introductory panel, as well as at least five other examples of copy panels (e.g., theme or section panel, reader rail panel, photo or sidebar panel, etc.) These panels should include at least one representative example of each level of interpretative information. This section will also produce at least twenty-five complete and standardized object labels representing the full range of the exhibit objects, illustrations, documents, or other interpretive materials.