ARCL0130
Museum Communication and Audience Engagement
Module Handbook
2018-19 (Term 1)
Co-ordinator: Jonathan Gardner

Scotland’s Early People display with sculpture by Eduardo Paolozzi in the Museum of Scotland
UCL INSTITUTE OF ARCHAEOLOGY
ARCL0130 Museum Communication and Audience Engagement
(formerly ARCLG190)
2018-9 (Term 1)
MA Museum Studies - 15 credit core module

Class time: Thursdays,
Lecture room 612, 9-11am
Seminar: room 209, 11am OR 12pm

Module Co-ordinator:
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Term 1 office hours (drop-in): Wednesdays 1-3pm (not Reading Week)

Term Dates 2018-19:
First Term: Monday 24th September (our first class: Thursday 4th October) - Friday 14th December
Reading Week (no classes): 5th - 9th November 2018.

Deadlines

*Assessment 1 (essay): Monday 3rd December 2018 (11.59pm)
Target date for return of marked assessment: 3rd January 2019

*Assessment 2 (evaluation brief): Friday 18th January 2019 (11.59pm)
Target date for return of marked assessment: 18th February 2019

For both assessments, submit a paper copy to IoA reception (red box with coversheet and a digital copy to Turnitin - Class ID: 3885519; password: IoA1819)

Module Moodle site: https://moodle-1819.ucl.ac.uk/course/view.php?id=362
Online reading list: http://readinglists.ucl.ac.uk/modules/arcl0130.html

Please see the Appendix at the end of this document for important information about submission and marking procedures, and links to relevant webpages.

N.B. the digital version of this handbook has many useful hyperlinks in the text.
1. OVERVIEW

Short description
This module explores the relationship between museums (and other cultural organisations) and their audiences. It examines the museum - audience relationship using communication studies, cultural and public engagement theory integrated with learning theory. A range of approaches used to study the multifaceted conditions for making meaning with the museum are presented. Past and current research studies, which explore different theoretical frameworks through empirical studies, are discussed and put to test by students working in small groups.

Week-by-week summary
(NB: each week includes both a lecture and a seminar – see detailed syllabus for seminar details below)

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Topic of lecture</th>
<th>Tutor</th>
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<tbody>
<tr>
<td>1</td>
<td>4th October 2018</td>
<td>Introduction to Museum Communication &amp; Audience Engagement</td>
<td>JG</td>
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<tr>
<td>2</td>
<td>11th October 2018</td>
<td>Museums and their audiences</td>
<td>JG</td>
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<tr>
<td>3</td>
<td>18th October 2018</td>
<td>The museum as a communicator I: from the transmission model to cultural and dialogic communication</td>
<td>JG</td>
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<td>4</td>
<td>25th October 2018</td>
<td>The museum as a communicator II: transmissive and dialogic communication engagement theories and their application in museums</td>
<td>Megan Gooch</td>
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<td>5</td>
<td>1st November 2018</td>
<td>Making meaning and engagement I: cognitive theories of knowledge acquisition and learning and their application in museums</td>
<td>David Francis</td>
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<td></td>
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<td><strong>Assessment 1 guidance</strong></td>
<td></td>
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<td>6</td>
<td>15th November 2018</td>
<td>Making meaning and engagement II: situated knowledge and learning &amp; critical pedagogy and their application in museums</td>
<td>JG</td>
</tr>
<tr>
<td>7</td>
<td>22nd November 2018</td>
<td>Public(s) engagement through partnerships and collaborations</td>
<td>Kayte McSweeney</td>
</tr>
<tr>
<td>8</td>
<td>MONDAY 26th November 2018</td>
<td>FIELD TRIP to Science Museum [details will be circulated closer to the time]</td>
<td>Stephen Foulger</td>
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<td></td>
<td>29th November 2018</td>
<td>Communicating through exhibitions</td>
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<td>9</td>
<td>6th December 2018</td>
<td>Audience research</td>
<td>JG</td>
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<td>10</td>
<td>13th December 2018</td>
<td>Workshop on applied audience research and data collection methods</td>
<td>JG</td>
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Reading Week: 5-9th November 2018 – NO CLASSES
**Basic texts**

This list is intended as an introduction to the topic of the module and will prove useful throughout the module and the MA as a whole (you are not expected to read them all or to purchase the books listed) – the Key texts in particular are those most relevant and providing a broad overview. The library locations of these and the other module texts (and digital versions, if available) can be found on the online reading list: [http://readinglists.ucl.ac.uk/modules/arcl0130.html](http://readinglists.ucl.ac.uk/modules/arcl0130.html).

**Key texts for this module**


**General readings**


Arts Council England. (2011) *Culture, knowledge and understanding: great museums and libraries for everyone*. Available at:


Methods of assessment

The module is assessed through two pieces interrelated assessments [together these are sometimes referred to as ‘coursework’], divided into one essay of 2,375-2,625 words which contributes 67% to the overall module grade and one evaluation brief of 1,425-1,575 words which contributes 33% to the overall grade. The topics and deadlines for each assessment are specified below.

If students are unclear about the nature of an assignment, they should contact the module co-ordinator. The module co-ordinator can discuss an outline of a student’s approach to the assessment, provided this is planned suitably in advance of the submission date.

Marked module assessments will be returned to students within one calendar month of the submission deadline (i.e. 3rd January for the essay and 18th February for the evaluation brief). Paper copies of first marked assessments should be returned for second marking within two weeks of receipt by students – if you wish to retain the comments from your first-marked assessments please make your own photocopy/photographs before returning them.

Full details on page 10.

Teaching methods

The module is primarily taught through lectures by the coordinator and guest speakers, as well as through seminars, along with practical exercises, fieldwork, a fieldtrip and a workshop in Week 10.

Lectures & Workshop (held in room 612)

Each week a different topic is introduced in the lecture related to the aims and learning outcomes of the module (see above). In certain weeks guest speakers discuss their own experiences working in a professional context or their own research into relevant topics within the overall framework of the module. Each week’s class has a series of ‘Essential Readings’ which you are required to undertake in advance of your attendance so as to
contextualize what is being discussed. In some of these sessions we will have class discussion and other practical exercises. The last session is more of a workshop format where we will discuss audience research methods – more details will be circulated in advance.

**Seminars (held in room 209)**

Each member of the class is assigned to one of six seminar groups as part of the overall MA in Week 1. Each 1 hour slot - 11am or 12pm - has three seminar groups (1, 2, 3, and 4, 5, 6 respectively) Working in their seminar groups, students are expected to meet in their own time and work on a specific task given to them by the module co-ordinator. Students will have one week to work on the task and prepare a presentation or other task with the rest of their group for selected seminars (i.e. not all groups present every week - see weekly synopses below). Some of the seminars and the presentations will take place in local museums and will require you to meet in your own time to conduct research in preparation for the seminar (below).

**Field trip**

We will have a visit to the Science Museum on Monday 26th November (Week 8). Full details will be circulated closer to the time. This visit is in addition to our lecture and seminar which will take place as usual. Week 8’s seminar will provide a ‘debriefing’ on this visit.

**Workload**

In addition to a minimum of 20 hours of lectures and 10 hours of seminars, students are expected to spend 40 hours on the seminar assignments and brief/essay writing, and 80 hours on private reading. This adds up to a total workload of 150 hours.

**Prerequisites**

There are no prerequisites for this module. This module provides a theoretical/methodological basis for next term’s ARCL0131 Exhibition Project.
2. AIMS, OBJECTIVES AND ASSESSMENT

Aims

This module aims to:

- Foster a broad understanding of the general principles of effective communication with museum visitors - from culturally, socially and linguistically diverse communities - which is based on sound practice, research and theory grounded in the communication, museum studies, cultural studies, learning theory and visitor studies literature.
- Encourage students to take responsibility for their own learning through the provision of supportive practical exercises and assessments that enable ethical and responsible contributions for a range of informal learning contexts.
- Encourage students to develop self-directed learning strategies that will help them develop their professional, academic and personal knowledge and skills throughout their life.

Objectives

On successful completion of this module you should be able to:

- Assess the impact of wider political agendas and current museum thinking on museums.
- Understand how museums and heritage sites can communicate with visitors - from culturally, socially and linguistically diverse communities and across different cultures - through exhibitions, programmes and other activities.
- Actively consider various media and interpretive techniques and recognise their usefulness in effective communication with audiences.
- Recognise the importance of visitor studies and evaluation in the development of exhibitions and other services.
- Discuss the ways in which theories of communication and learning can inform the work with museum media.
- Understand the relationship of museums to other cultural, heritage and educational institutions and their place within the educational infrastructure.
- Understand the various roles museums play and the impact they have on peoples’ lives.

Learning outcomes

On successful completion of this module you should be able to demonstrate:

- A critical awareness of the principles of communication with audiences in informal learning environments.
• The development of intellectually satisfying and employable skills which will have a positive effect on communication with audiences in museums and heritage sites across different cultures
• The development of confident and independent thought through exposure to practical situations
• The critical awareness of the ethical issues involved in engaging with diverse communities and the development of sustainable products and services

ASSESSMENT
The module is assessed through two pieces of interrelated assessments described below. For submission procedures please see page 12.

**Assessment 1: essay (2,375 – 2,635 words)**
Deadline: Monday 3rd December 2018
Contributes 67% to overall grade

This assessment requires you to choose one of the following six questions to write an essay which investigates a topic connected to museum learning, communication, and/or audience engagement using relevant examples/case studies and theory.

Please do not change the wording of your chosen question or use your own question. Include the question on the first page of the essay as a title and in your Turnitin filenames. Consult the co-ordinator for further guidance if necessary.

Choose one of the following essay questions:

1. Critically analyse the communication approach of an exhibition of your choice.
2. Critically analyse the learning approach of an exhibition of your choice.
3. What are the characteristics of learning in informal learning environments?
4. What is the relation between learning and identity and how can museums and other cultural institutions cultivate people’s identities as learners?
5. What is the relation between outcomes and impact and how can they be measured in the museum context?
6. Critically discuss the benefits and value, challenges and limitations of museum-audience/community collaboration for museums.

**Guidance** on completing both assessments will be discussed in class (Weeks 5 and 10).
Assessment 2: evaluation brief (1,425 – 1,575 words)
Deadline: Friday 18th January 2019
Contributes 33% to overall grade

In this assessment you will write an evaluation brief based on the temporary exhibition in the Leventis Gallery of the Institute of Archaeology. More information about the evaluation brief and the exhibition project will be provided in class. Examples will be circulated via Moodle.

Please use the following structure to organise your brief:

1. Background and purpose of the exhibition project
2. Project working team
3. Project participants
4. Scope of evaluation work
5. Evaluation methodology
6. Evaluation timeline
7. Fee
8. Deadline for receiving the proposal
9. Contact person
10. Appendix [e.g. descriptions of the exhibition project and its aims]

General assessment guidance
If students are unclear about the nature of an assignment, they should discuss this with the module co-ordinator.

Students are not permitted to re-write and re-submit assessments in order to try to improve their marks. The requirements of the assessments and possible approaches to meeting them will be discussed in class, in advance of the submission deadlines.

Please note that in order to be deemed to have completed and passed in any module, it is necessary to submit all assessments.

Word counts
The following should not be included in the word-count: title page, contents pages, lists of figure and tables, abstract, preface, acknowledgements, bibliography, lists of references, captions and contents of tables and figures, appendices.
Penalties will only be imposed if you exceed the upper figure in the range given for the assessments. There is no penalty for using fewer words than the lower figure in the range: the lower figure is simply for your guidance to indicate the sort of length that is expected.

In the 2018-19 session penalties for over-length work will be as follows:

- For work that exceeds the specified maximum length by less than 10%, the mark will be reduced by five percentage marks, but the penalised mark will not be reduced below the pass mark, assuming the work merited a Pass.
- For work that exceeds the specified maximum length by 10% or more, the mark will be reduced by ten percentage marks, but the penalised mark will not be reduced below the pass mark, assuming the work merited a Pass.

Assessment submission procedures and Turnitin

Students are required to submit a printed copy of each assessment to the red essay box at the Institute of Archaeology Reception and an electronic copy to Turnitin (see below) by the appropriate deadline.

You should complete and staple the appropriate colour-coded IoA coversheet for MA/MSc assessments to the front of the printed copy (available online, in the IoA library, and outside room 411a).

Each assessment should be uploaded to Turnitin by 11:59pm on the day of the deadline. This will date-stamp your submission (rather than the paper submission) so do not be late unless you have an extension. It is essential to upload all parts of your work as this is sometimes the version that will be marked.

The Turnitin 'Class ID' is 3885519 and the 'Class Enrolment Password' is IoA1819. The class will contain two 'containers', one for the essay and one for the brief: please select the correct one for each assessment and upload your work within it.

Students should put their Candidate Number on all assessments (do not use your name). This is a 5-digit alphanumeric code and can be found on Portico: it is different from the (8-digit) Student Number/ ID, UPI, or your ISD username. Please also put your Candidate Number and module code (ARCL0130) on each page of the work as a header or footer.

It is also essential that students put their Candidate Number at the start of the title line of the assessment on Turnitin, followed by the short title of the assessment – e.g. ‘YBPR6 Assessment 2’. Please also put the candidate number at the start of the filename, i.e. ‘YBPR6 Assessment 2.docx’.

Further information is given on the IoA student administration Moodle pages: https://moodle-1819.ucl.ac.uk/course/view.php?id=9992
Instructions for using Turnitin:
(note that Turnitin uses the term ‘class’ for what we normally call a ‘module’ or ‘course’):

1. Ensure that your essay or other item of coursework has been saved as a .doc, .docx or .PDF document, and that you have the ‘Class ID’ for the module (3885519) and enrolment password (this is IoA1819 for all modules this session - note that this is capital letter I, lower case letter o, upper case A, followed by the current academic year)

2. Click on http://www.turnitinuk.com/en_gb/login

3. Click on ‘Create account’ (only if you have not done so already so for a previous module – if already registered skip to step 6 below)

4. Select your category as ‘Student’

5. Create an account using your UCL email address. Note that you will be asked to specify a new password for your account - do not use your UCL password or the enrolment password, but invent one of your own (Turnitin will permanently associate this with your account, so you will not have to change it every 6 months, unlike your UCL password). In addition, you will be asked for a “Class ID” and a “Class enrolment password” (see point 1 above).

6. Once you have created an account you can just log in at http://www.turnitinuk.com/en_gb/login and enrol for your other classes without going through the new user process again. Simply click on ‘Enrol in a class’. Make sure you have all the relevant “class IDs” at hand.

7. Click on the module to which you wish to submit your work.

8. Click on the correct assignment container (e.g. Essay).

9. Double-check that you are in the correct module and assignment and then click ‘Submit’

10. Attach document as a “Single file upload”

11. Enter your name (the examiner will not be able to see this)

12. Fill in the “Submission title” field with the right details: It is essential that the first word in the title is your examination candidate number (e.g. ‘YGBR8 Assessment 2’),

13. Click “Upload”. When the upload is finished, you will be able to see a text-only version of your submission.

14. Click on “Submit"
Note that you can submit your work to Turnitin multiple times prior to submission (i.e. so each submission will overwrite the previous) so as to check for accidental plagiarism yourself – please familiarise yourself with this following the guidance provided in your induction to the Institute (note that it can take up to 24 hours for the system to generate a report at busy times). If doing this, ensure you submit the final version you want marked prior to the deadline.

Students who encounter technical problems submitting their work to Turnitin should email the nature of the problem to ioa-turnitin@ucl.ac.uk in advance of the deadline in order that the Turnitin Advisers can notify the module co-ordinator that it may be appropriate to waive the late submission penalty.

Please see the Assessment Guidelines on the IoA website (or your Degree Handbook) and the Appendix A at the end of this handbook for further details of penalties and extensions guidance and the IoA Admin pages on Moodle: https://moodle-1819.ucl.ac.uk/course/view.php?id=9992

Timescale for return of marked assessments to students

You can expect to receive your marked work within one calendar month from the official submission deadline – this will either be distributed in class or returned via room 411a. If you do not receive your work within this period, or a written explanation from the marker, you should notify the IoA’s Academic Administrator, Judy Medrington (Room 411a).

Keeping copies

Please note that it is an Institute requirement that you retain a copy (this can be electronic) of all assessments submitted. When your marked assessments are returned to you, you should return them to the marker within two weeks. You may like to make a photocopy/take photos of the comments if you are likely to wish to refer to these later.

Citing of sources

The assessments should be expressed in a student’s own words supported by appropriate sources. The exact source of any ideas, information, diagrams etc. that are taken from the work of others must be properly referenced. Hence, any direct quotations from the work of others must be indicated as such by being placed between single inverted commas (e.g.: …Hein argues that museums should be ‘innovative’ in their …), whilst quotes within quotes must be placed within double inverted commas (e.g. …a ‘museums “core mission” is to educate’…).

Long quotes should be indented from the main text and separated from the text above and below using a return.
All quotes should be followed prior to the next logical piece of punctuation in a sentence (i.e.: a comma, period, colon, semi-colon) or at the end of a sentence, by appropriate in-text Harvard author-date citations including the page numbers quotes are drawn from (e.g. (Gardner 2018, 21-22).).

Referring to particular arguments or facts asserted by sources without using quotes also requires proper Harvard citations including page numbers. Discussion made in a general sense to works or schools of thought etc. do not require page numbers in their citation (e.g. ...the work of scholars such as Moussouri (2018) and Hein (1998), has shown that…).

Plagiarism is regarded as a very serious irregularity which can carry very heavy penalties. It is your responsibility to read and abide by the requirements for presentation, referencing and avoidance of plagiarism to be found in the IoA ‘Coursework Guidelines’ on the IoA student Moodle pages.
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3. SCHEDULE AND SYLLABUS

Details of each week’s lecture, seminar and readings are provided below. **Please use the online reading list to access journal articles/websites or book locations and our Further Reading for each week – these will assist with the essay and evaluation brief.**

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**Lecture 1: Introduction to Museum Communication and Audience Engagement**  
Thursday 4th October 2018, 9:00-11:00  
IoA room 612; Jonathan Gardner

This introductory session sets the scene for the module and provides some background for museum communication as a key museum function, following from a relatively recent shift in attitudes towards audiences. The Museum Communication module approaches communication from a particular perspective: it takes an **audience focused approach** to examine how museums conceptualise and engage with audiences through exhibitions and other provision. This first session introduces key concepts and terms that have been used to describe the relationship between museums and their on-line and off-line audiences. Approaches to or definitions of these concepts are the building blocks for understanding the different theoretical lenses that have been adopted to studying the museum-audience relationship, and how they have been applied by museums in their effort to build meaningful relationships with diverse audiences.

**Outline:**

- Introduction to the module
- Overview of module objectives, outcomes, requirements, outline & readings
- Group exercises: exploring definitions of the most commonly used terms to describe how museums relate to their visitors; our own experiences of communication in museum

**Objectives:**

- To consider the interrelation of the terms communication, learning, education, meaning making, interpretation and engagement
- To recognise your own assumptions and preconceptions about these terms
- To consider the practice of communication from the museum and audience perspectives

**Essential reading for lecture**


[Continues over]

[Further, optional, readings for this week can be found on the module reading list]

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**Seminar 1: Introduction**

**Thursday 4th October 2018, 11:00 [groups 1-3] OR 12:00 [groups 4-6]**

IoA room 612 [NB some seminars will take place off-site – check each week]

**Task description and groups responsible:** None set

**Description of session:**

In the first session we explain how the seminars operate according to tasks set the week before and how, in your groups, you will work together to prepare presentations and other activities in certain weeks.

We will then discuss audiences in museums and how museums communicate with them in preparation for next week’s lecture.

**Preparation:** No preparation needed
Changes in attitude towards audiences have led to reconsidering museums’ role in contemporary societies. Of particular importance in this discussion is the representation of (or lack thereof) particular groups, with particular reference to gender, class, ethnicity and disability. This session focuses on the educational, social and civic engagement value of museums - that is the role museums play in peoples’ lives, in building and sustaining communities, and any short- and long-term benefits resulting from museum engagement. We will use four different perspectives to conceptualising and studying audiences together with empirical evidence that shows the range of benefits for museum audiences and the communities they come from.

Outline:

• The role of museums in the 21st century o What is the value of museums? o Who are museums for? o Evidence of the value and power of museums

• Conceptualising audiences

Objectives:

• To recognise the role of museums in promoting life-long learning social issues, civic engagement, health and wellbeing in the 21st century

• To assess the impact of wider political agendas and current museum thinking on museums

• To be aware of the importance of the need to begin from an understanding of audiences

Essential reading for Lecture:


[Further, optional, readings for this week can be found on the module reading list]
Seminar 2: Presenting perspectives from different museums

Thursday 11th October 2018, 11:00 OR 12:00
IoA room 612

**Task description and groups responsible:** Make a 10 minute presentation per group on methods of communication and learning approaches/definitions in museums that are familiar to group members (e.g. own country/own museum employer). Please include a few PowerPoint slides and bring this on a USB stick or similar (e.g. images of museums, key points, relevant details) – ALL groups.

**Description of session:** In this session all groups will present for 10 minutes on their member’s experiences of museums they are familiar with communicate with audiences in different ways. This might be best/worst practice, key trends, comparisons between different countries or museums (i.e. between the experiences of individual group members), what could we learn from this, what could be improved etc. This is open-ended and up to individual groups to decide. Each groups 10 minute presentation will be followed by questions and discussion.

**Preparation:** Meet in your group in the week prior to the session to discuss your experiences, any key trends you want to highlight and then organise who will say what, who will create slides etc for the seminar session itself.
WEEK 3

Lecture 3: The museum as a communicator I: from the transmission model to cultural and dialogic communication

Thursday 18th October 2018, 9:00-11:00
IoA room 612; Jonathan Gardner

This is the first of the two sessions that examine major communication theories that have been widely used in museums. Human communication, as a process of using messages to communicate meaning, has been studied by different disciplines using different theoretical lenses. Communication theory borrows concepts and theories from other disciplines leading to a great theoretical variation that is both a strength and a challenge, especially for those who are new to the discipline. What it is that theorists examine about communication and how they go about studying that shapes their theoretical approach.

Lectures 3 & 4 focus on the main communication theories that have influenced the way museums communicate with their audiences. Lecture 3 mainly examines more traditional and linear approaches to communication, namely the transmission model of communication and then introduces more dialogical models which are explored in depth and in-practice next week. With dialogical approaches the emphasis is placed on co-creation of meanings and knowledge rather than transmission of messages.

Outline:

- General overview of communication theories
- The transmission model of communication
- Introduction to the dialogic model of communication

Objectives:

- To be aware of the communication models that affect exhibition design and communication
- To discuss the roles of different models of communication

Essential readings for lecture:


[Further, optional, readings for this week can be found on the module reading list]
Seminar 3: Critically analysing exhibitions
Thursday 18th October 2018, 11:00 OR 12:00
IoA room 612

Task description and groups responsible: Read the two papers by Lindauer and Moser, (below) then individually and by group, identify issues, key points etc., and then discuss in the seminar – ALL GROUPS.

Description of session: In this session we look at two excellent examples of how researchers have critically analysed exhibitions in a variety of ways and discuss these as groups.

Preparation: Individually read the papers and make notes, then meet in your groups prior to the seminar to decide on 1 or 2 questions your group wants to be included in the class discussion.

Readings:
WEEK 4

Lecture 4: The museum as a communicator II: cultural / dialogic communication & public engagement theories and their application in museums

Thursday 25th October 2018, 9:00-11:00
IoA room 612; Megan Gooch, Historic Royal Palaces

Following on from lecture 3, this session shifts its focus on cultural and dialogic approaches to communication where communication is seen as a symbolic process through which reality is produced, maintained, repaired and transformed. Some have approached the nature of human life as dialogic where ourselves and our social worlds are made up of multiple voices that constantly shape and change each other. This has led to museums developing different types of relationships with audiences, shifting the power dynamics and creating a wider range of engagement opportunities through exhibition spaces, events and other on-line and off-line resources. This session, whilst introducing more on the dialogic approaches and bringing in public engagement theory, also shows how these varied communications approaches operate together in practice.

Outline:

• Cultural / dialogic theories of communication & public engagement
• The public engagement with disciplinary content movement
• Application in museum work

Objectives:

• To be aware of the communication theories that affect exhibition design and communication
• To discuss the cultural and dialogic theories of communication and public engagement
• To consider how engagement theories can be applied in museums
• To be able to discuss how museums can manage museum communications at all levels and across all museum functions

Essential reading for lecture:


[Further, optional, readings for this week can be found on the module reading list]
Seminar 4: Critical review of the ceramics displays, Petrie Museum – transmission communication theories

Thursday 25th October 2018, 11:00 OR 12:00
IoA room 612 [N.B. visit the museum in your own time in advance of the seminar session in the IoA]

Task description and groups responsible: Use transmission communication theory principles to present a critical review of the ceramics displays in the UCL Petrie Museum of Egyptian Archaeology [cases PC2, PC3 onwards] and compare these with other newer displays nearby (e.g. Papyrus for the People). Then present your findings to class in this seminar in a 30 minute presentation– GROUPS 1 &4 only.

Description of session: Using what we have learnt of the transmission model of communication in the previous week’s lecture, these groups will analyse the exhibitions at the Petrie Museum looking for how this approach has been used (or not) in order to describe this and analyse its effectiveness and other characteristics in a presentation they will give in the seminar. The 30 minute presentation will be followed by class discussion and questions.

Preparation: Groups 1 and 4 should visit the museum at a time convenient for them prior to the seminar to conduct research and then prepare a 30-minute presentation for their seminar. More detailed information on what cases to examine etc. will be provided in Week 3.
Lecture 5: Meaning making and engagement I: cognitive learning theories of knowledge acquisition and learning and their application in museums +assessment 1 guidance

Thursday 1st November 2018, 9:00-11:00
IoA room 612; David Francis (UCL IoA/BM)

From their conception in the early 19th century, museums have always been educational institutions. The recent shift from ‘education’ to ‘learning’ and ‘meaning making’ has led us to rethink how knowledge is produced and exchanged both internally in museums as well as with the museum audiences. Sessions 5 & 6 examine processes of knowing and learning through the lens of some of the most influential theories of the mid-20th century. Session 5 will look at cognitivism which locates the process of learning in the individual mind and views it as an active, metaphorical central processor. Cognitive learning theories focus on the internal processes through which the mind absorbs, structures and represents knowledge. We will particularly focus on constructivism which represents one of the most widely used cognitive theories in the museum context. Although there is no one interpretation of constructivism, in museums, constructivism has widely been applied using Hein’s interpretation and adaptation, hence we will focus mainly on his interpretation in class, but other interpretations of constructivism can be found in the further reading list online.

Outline:
• Overview of psychological approaches to examine learning, with an emphasis on cognitive approaches
• Learning as a personal process
• Brief introduction to assessment 1

Objectives:
• To be able to conceptualise how learning takes place
• To be aware of cognitive approaches to learning and learning research
• To discuss constructivism
• To consider how cognitive theories of learning can be applied in museums

Essential reading for lecture:

[Further, optional, readings for this week can be found on the module reading list]
Seminar 5: Critical review of the *Medicine Man* gallery, Wellcome Collection – dialogic communication/public engagement theories

**Thursday 1st November 2018, 11:00 OR 12:00**

*Medicine Man* gallery, Wellcome Collection [N.B. visit the gallery in your own time in advance of the session at the museum]

**Task description and groups responsible:** Use principles from cultural dialogic communications theory/public engagement to present a critical review of the. Then present your findings to class as a 30 minute talk/tour when we visit the gallery together – **GROUPS 2 & 5 only**.

**Description of session:** Using what we have learnt of cultural dialogic communications theory/public engagement in the previous weeks’ lectures and readings, these groups will analyse the *Medicine Man* gallery looking for how this approach has been used (or not) and present their findings in the form of a critical review by leading the other groups and tutor in their seminar session in visit to the gallery.

**Preparation:** Groups 2 and 5 should visit the gallery at a time convenient for them prior to the seminar to conduct research and then prepare a 30-minute presentation (without slides)/discussion which they will present to the rest of the class as they lead them around the gallery during the seminar session. More detailed guidance will be provided in Week 4’s seminar.

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**READING WEEK (5th - 9th November 2018)**

No teaching
This session introduces another two major theoretical approach to learning, namely situated learning theory and critical pedagogy, both of which examine learning and knowledge construction in cultural, institutional and historic context. These approaches to learning are not purely psychological as was the case with cognitive theoretical approaches. Instead, they attempt to bridge anthropology, sociology and social psychology. They aim to dissolve the distinction between thinking (cognition) feeling (affect) and behaving (the body), and between the individual and social-historical aspects of developmental change.

Situated theories of learning started being used in the museum context more recently but they have been quite influential as they allow us to facilitate engagement and interaction on a group level. This is particularly important for museums because, amongst other reasons, the vast majority of people visit museums in groups and those group members significantly shape the museum experience of each other.

Critical pedagogy examines culture and its role in contextualising human behaviour which is viewed as situated in power relationships. Its application has been quite limited, although it has been used in formal education contexts. In the museum context, the focus has been on a critical/theoretical analysis through a process of researchers’ own viewpoints, rather than through empirical research. What motivates this type of work is exploring the potential of public/cultural institutions to fulfil the aspirations of a democratic ethos and achieve social justice.

Outline:

- Overview of situated approaches to examine museum learning
- Learning as a socio-cultural and participatory/emancipatory process
- Overview of critical pedagogy approaches to examine museum learning
- Using institutional structures of power and systems as a lens to conceptualise the process of knowledge construction and learning

Objectives:

- To be able to conceptualise how learning takes place using situated theory and critical pedagogy as a lens
- To be aware of situated approaches to learning and learning research
- To consider how situated theories of learning can be applied in museums
- To consider how critical pedagogy can be applied in museums

Essential reading for lecture:

Moussouri, T. (2014) From “telling” to “consulting”: a perspective on museums and the modes of


[Further, optional, readings for this week can be found on the module reading list]

Seminar 6: Critical review of the *Medicine Now* gallery, Wellcome Collection – constructivist learning theory principles

Thursday 15th November 2018, 11:00 OR 12:00

*Medicine Now* gallery, Wellcome Collection

**Task description and groups responsible:** Using principles from CONSTRUCTIVIST LEARNING THEORIES as discussed in the week 5 lecture and the readings, develop a critical review of the *Medicine Now* gallery and present your findings to class as 30 minute talk/tour as we visit the gallery together – **GROUPS 3 & 6 only**.

**Description of session:** Building on what we have learnt of constructivist learning and cognitive theories in the previous weeks’ lectures and readings, these groups will analyse the *Medicine Man* gallery looking for how this approach has been used (or not) and present their findings in the form of a critical review by leading the other groups and tutor in their seminar session in visit to the gallery.

**Preparation:** Groups 3 and 6 should visit the gallery at a time convenient for them prior to the seminar to conduct research and then prepare a 30-minute presentation (without slides)/discussion which they will present to the rest of the class as they lead them around the gallery during the seminar session. More detailed guidance will be provided in Week 5’s seminar.
WEEK 7

Lecture 7: Public(s) engagement through partnerships and collaborations

Thursday 22nd November 2018, 9:00-11:00
IoA room 612; Kayte McSweeney, Community Partnerships Manager: Participation and Collections, British Museum

We live in what many researchers refer to as a post-modern world, where ‘grand-narratives’ about culture and identity do not represent all sections of the society and have led to discrimination, disempowerment and created social problems. Museum audiences tend to come from a narrow demographic profile, with people from minority ethnic backgrounds and from a low socio-economic status consistently being under-represented. At the same time, as Nina Simon notes, ‘audiences for museums, galleries, and performing arts institutions have decreased, and the audiences that remain are older and whiter than the overall population’. As a result, both the provision available as well as the audience research carries out, focuses on a particular segment of the population. Prior approaches to audience development and research on under-represented visitors has often focused on what they lack, and how to overcome barriers. Current approaches to audience development, community engagement and research move away from this ‘deficit model’ to instead explore how different groups of people/communities engage with and use culture for learning, enjoyment and dialogue across difference settings and encounters. Museums have started actively collaborating with diverse audiences and stakeholders as active participants and co-producers of knowledge and visitor experiences through different types of partnerships and participatory activities. This session will look at participatory and co-creative practice through collaborations spanning different types of museum provision (i.e. exhibitions, programmes, digital) and audiences.

Outline:

• Background and rationale for doing this kind of work in museums, benefits and value, challenges and limitations
• Case studies including co-research, co-collecting, co-production of exhibitions, displays and events.

Objectives:

• To identify approaches to community engagement and co-production
• To be discuss types of participatory practices and their impact on staff/institution, participants and visitors.

Essential reading for lecture


[Continues over]


[Further, optional, readings for this week can be found on the module reading list]

Seminar 7: Critical review of the Engineer your future gallery, Science Museum – situated learning theory or critical pedagogy

Thursday 22\textsuperscript{nd} November 2018, 11:00 OR 12:00

IoA room 612 [N.B. visit the gallery in your own time in advance of the session at the IoA]

\textbf{Task description and groups responsible:} Using situated learning theories or critical pedagogy principles, the selected groups develop a critical review of the Engineer your future gallery and present their findings to class as a 15-minute presentation – GROUPS 1 \& 4 only.

\textbf{Description of session:} The selected groups will analyse the gallery according to situated learning or critical pedagogy principles and present their findings in the form of a critical review presentation in our seminar session. This will be followed by a longer class discussion.

\textbf{Preparation:} Groups 1 and 4 should visit the gallery at a time convenient for them prior to the seminar to conduct research and then prepare a 15-minute presentation which they will present to the rest of the class in our seminar. More detailed guidance will be provided in Week 6’s seminar.
### WEEK 8

**Field trip: Science Museum**
Monday 26th November 2018, 2pm
Science Museum

Details will be circulated closer to the time.

**Lecture 8: Communicating through exhibitions**
Thursday 29th November 2018, 9:00-11:00
IoA room 612; Stephen Foulger, Foulger & Foulger Ltd/ Honorary Lecture, UCL

Exhibitions are the main ways through which museums have traditionally communicated with their audiences. Exhibitions are also considered as the main vehicle for knowledge construction, meaning making and learning. The design of exhibitions is an activity which involves both 2- and 3-dimensional aspects and can involve all senses. At the same time, visitors are free to come and go at will, to spend as much or as little time as they wish, engage or ignore exhibits, and move around the exhibitions in any way they choose. Many challenges and a wide range of variables need to be taken into account when developing exhibitions. How can communication and learning theory be used in exhibition development to help cater for diverse audiences and facilitate different modes of engagement? This session, led by a museum practitioner, brings together approaches to communication, meaning making and learning that can be used by museums when developing exhibitions, using case studies from different museum exhibitions.

**Outline:**

- Overview of ways museums communicate through exhibitions
- Exhibition development stages
- Case studies of exhibition development projects
- Standards & indicators of excellence for exhibitions

**Objectives:**

- To be aware of the process involved in the production of exhibitions
- To be able to discuss the characteristics of an effective exhibition
- To be able to identify the issues relating to the experience of audiences in exhibitions
- To begin to think about how a model of effective exhibition development can be put into practice in the museum

[Continues over]
Essential reading for lecture:


[Further, optional, readings for this week can be found on the module reading list]

Seminar 8: Debriefing/discussion from Monday 26th November field trip

Thursday 29th November 2018, 11:00 OR 12:00

IoA room 612

Task description and groups responsible: Based on our visit to the Science Museum and on what we have been learning on the module so far, identify 1-2 points to present on per group in advance of this session and prepare a 10 minute presentation for the seminar – ALL GROUPS

Description of session: We reflect on our visit on Monday and each group presents its thoughts briefly in short presentations followed by Q&A and discussion.

Preparation: Meet in advance to identify issues you’d like to present on relates to the museum and any relevant theoretical/practical issues of your choice and create a 10 minute group presentation.
WEEK 9

Lecture 9: Audience research and visitor studies

Thursday 6th December 9:00-11:00
IoA room 612; Jonathan Gardner

Research with both actual and potential visitors can help museums explore different approaches to involving audiences in the interpretation and knowledge construction process, which can lead to the development of more audience-driven agendas. Museums need to collect information about who visits and who does not visit and why - this is considered by most museums today as essential for a successful communication and engagement strategy. Museums have also been collecting evidence about how visitors engage with their displays and other content and how the museum experience relates to, and benefits people’s lives.

This session introduces the Visitor Studies field; discusses the different types of audience research most commonly carried out in museums - with an emphasis on evaluation and evaluation theory (the most common type of applied audience research); and gives examples of some of the applications of audience research.

Outline:

- Overview of Visitor Studies
- Uses of audience research
- Discussion of evaluation theory and concepts
  - What is evaluation? Why do it?
- Types of evaluation & how they inform decision making
- Introduction to next week’s assignment

Objectives:

- To identify and discuss research on museum visiting patterns
- To recognise the role of visitor studies in transforming museums
- To recognise the role of visitor studies in developing new audiences and improving the museum experience

Essential reading for lecture:


[Continues over]
Seminar 9: Writing outcomes – IoA *Defying Death* exhibition

**Thursday 6th December 11:00 OR 12:00**

IoA room 612

**Task description and groups responsible:** Building on what we learnt in the previous lecture on learning outcomes *each* group will conduct research and write outcomes for the current temporary exhibition in the IoA Leventis Gallery (*Defying Death*) and each will create a 15 minute group presentation for the class explaining and justifying their choices – **Groups 2 & 3 (11am seminar 1) and 5 & 6 (12pm seminar).**

**Description of session:** In this week in each session two groups will present their written outcomes and explanations for the *Defying Death* exhibition, followed by Q&A and discussion.

**Preparation:** meet in advance in your groups to conduct research on the exhibition and then decide on and write your learning outcomes following guidance provided and reading list. Each group will produce a 15 minute presentation based on these and be ready for questions.

**Some useful readings [these are also relevant for Week 10 – see online reading list too]:**

**Museums/arts**

1. Arts Council:  


2. Framework for evaluating impacts of ISE projects:  

3. UCL Touch and Wellbeing project:  
   [http://www.ucl.ac.uk/museums/research/touch/museumwellbeingmeasures](http://www.ucl.ac.uk/museums/research/touch/museumwellbeingmeasures)

4. Happy Museum Project:  

   Happy Museum case studies and tools:  
   [http://www.happymuseumproject.org/?page_id=984](http://www.happymuseumproject.org/?page_id=984)
5. Museums Association


Other frameworks and online resources

1. Inspiring Impact: http://inspiringimpact.org/

2. AHRC Cultural Value Project:
https://ahrc.ukri.org/research/fundedthemesandprogrammes/culturalvalueproject/

3. Measuring National Wellbeing


http://www.neighbourhood.statistics.gov.uk/HTMLDocs/dvc146/wrapper.html
**Week 10**

**Lecture 10: Workshop on applied audience research and data collection methods + assessment 2 guidance**

**Thursday 13th December 9:00-11:00**

IoA room 612; Jonathan Gardner

This is a workshop-like session which begins with a short introduction to observations and interviews – the most commonly used methods of data collection – and concludes with a group exercise where students contribute to the development of sample observation and interview tools. We will also discuss the evaluation brief assessment (assessment 2) which is due in Term 2.

**Outline:**

- Introduction to focused observations, tracking and interviews as evaluation methods
- Characteristics of quality tracking, focused observations and interviews
- Other qualitative research methods
- When to use these methods (and when not to)
- Assessment 2 guidance session

**Objectives:**

- To be able to discuss the role of evaluation in museums
- To become familiar with the different kinds of evaluation and their uses
- To be able to identify suitable evaluation methods for exhibition projects
- To draft evaluation tools and use them for data collection

**Essential reading for lecture:**


**Sample evaluation reports:**

British Museum – visitor research:  

V&A evaluation reports: [http://www.vam.ac.uk/res_cons/research/visitor/index.html](http://www.vam.ac.uk/res_cons/research/visitor/index.html)

Research Centre for Museums and Galleries:  
http://www2.le.ac.uk/departments/museumstudies/rcmg/publications

Australian Museum:  
http://australianmuseum.net.au/Audience-Research/
Seminar 10: Drafting evaluation tools for data collection in the Leventis Gallery, IoA And Bloomsbury
Thursday 13th December 11:00 OR 12:00
IoA room 612

Task description and groups responsible: Establish evaluation questions with observation themes or interview questions protocols with a view to collecting data prior to 19th December 2018. – All Groups

Description of session: You will be asked to interview either non-visitors in the Bloomsbury area or users of the ground floor exhibition at IOA for this assignment. Conduct 90 minutes of practice interviews or observations (based on protocols discussed in class).

Preparation: Read supplied handouts and relevant readings on reading list. Visit the Leventis gallery prior to this session. More information will be supplied in advance of this session.
4. ONLINE RESOURCES

Moodle site
Please use our Moodle site to find all relevant information related to the module, PowerPoints, examples of work, guides, and links that will be helpful to your assessments:
https://moodle-1819.ucl.ac.uk/course/view.php?id=362

Other useful Moodle sites
Museum Studies MA Moodle site:
https://moodle-1819.ucl.ac.uk/course/view.php?id=11003

Find the Institute of Archaeology assessment guidelines here: https://moodle-1819.ucl.ac.uk/course/view.php?id=9992

For advice on academic writing please enrol in the IoA’s Academic Writing Moodle site: https://moodle-1819.ucl.ac.uk/enrol/index.php?id=10959

Our reading list
http://readinglists.ucl.ac.uk/modules/arcl0130.html

5. ADDITIONAL INFORMATION

Other resources

The following libraries and other resources will be relevant for this module (all UCL libraries can be searched through Explore).

Institute of Archaeology Library: http://www.ucl.ac.uk/library/sites/archaeology

Main Library (especially Art section): www.ucl.ac.uk/library/main.shtml

UCL Institute of Education Library: http://www.ucl.ac.uk/library/sites/ioe

Science Library: http://www.ucl.ac.uk/library/sites/science

Bartlett Library (architecture, built heritage etc.): http://www.ucl.ac.uk/library/sites/bartlett

Language and Speech Science (LASS): http://www.ucl.ac.uk/library/sites/speech-science
Websites and collections catalogues associated with various London museums/collections with which you may be working:

UCL Culture (formerly UCL Museums & Collections) including the Petrie Museum: https://www.ucl.ac.uk/culture/

Science Museum: https://www.sciencemuseum.org.uk/learning

Wellcome Collection: https://wellcomecollection.org/works


Feedback
In trying to make this module as effective as possible, we welcome feedback from students during the course of the year. All students are asked to give their views on the module in an anonymous questionnaire which will be circulated at one of the last sessions of the module. These questionnaires are taken seriously and help the co-ordinator to develop the module in future. The summarised responses are considered by the Institute’s Staff-Student Consultative Committee, Teaching Committee, and by the Faculty Teaching Committee.

If students are concerned about any aspect of this module we hope they will feel able to talk to the co-ordinator, but if they feel this is not appropriate, they should consult their Degree Tutor, the Academic Administrator (Judy Medrington), or the Chair of Teaching Committee (Bill Sillar).

Health and safety
The Institute has a Health and Safety policy and code of practice which provides guidance on laboratory work, etc. (See https://wiki.ucl.ac.uk/display/archadmin/Health+and+Safety). This is revised annually and the new edition will be issued in due course. All work undertaken in the Institute is governed by these guidelines and students have a duty to be aware of them and to adhere to them at all times. This is particularly important in the context of the activities which will be undertaken as part of this module outside the department. If you have any concerns please contact the module co-ordinator.
APPENDIX A: Institute of Archaeology Coursework Procedures 2018-19

Please read carefully

This appendix provides a short précis of policies and procedures relating to all MA modules. It is not a substitute for the full documentation, with which all students should become familiar. For full information on Institute policies and procedures, see the IoA Student Administration section of Moodle: https://moodle-1819.ucl.ac.uk/course/view.php?id=9992

For UCL policies and procedures, see the Academic Regulations and the UCL Academic Manual: http://www.ucl.ac.uk/srs/academic-regulations; http://www.ucl.ac.uk/academic-manual/

General matters

Attendance

A minimum attendance of 70% is required. A register will be taken at each class. **If you are unable to attend a class, please notify the lecturer by email.**

Dyslexia

If you have dyslexia or any other disability, please discuss with your lecturers whether there is any way in which they can help you. Students with dyslexia should indicate it on each coursework cover sheet.

Assessments

Late Submission

Late submission will be penalized in accordance with current UCL regulations, unless formal permission for late submission has been granted.

The UCL penalties are as follows:

- The marks for coursework received up to two working days after the published date and time will incur a 10 percentage point deduction in marks (but no lower than the pass mark).
- The marks for coursework received more than two working days and up to five working days after the published date and time will receive no more than the pass mark (40% for UG modules, 50% for PGT modules).
- Work submitted more than five working days after the published date and time, but before the second week of the third term will receive a mark of zero but will be considered complete.
Granting of Extensions

Please note that there are strict UCL-wide regulations with regard to the granting of extensions for coursework. You are reminded that Module Coordinators are not permitted to grant extensions. All requests for extensions must be submitted on the appropriate UCL form, together with supporting documentation, via Judy Medrington’s office and will then be referred on for consideration. Please be aware that the grounds that are acceptable are limited. Those with long-term difficulties should contact UCL Student Disability Services to make special arrangements. Please see the IoA website for further information. Additional information is given here: http://www.ucl.ac.uk/srs/academic-manual/c4/extenuating-circumstances/

Return of coursework and resubmission:

You should receive your marked coursework within one month of the submission deadline. If you do not receive your work within this period, or a written explanation, notify the Academic Administrator. When your marked essay is returned to you, return it to the Module Co-ordinator within two weeks. You must retain a copy of all coursework submitted.

Citing of sources and avoiding plagiarism

Coursework must be expressed in your own words, citing the exact source (author, date and page number; website address if applicable) of any ideas, information, diagrams, etc., that are taken from the work of others. This applies to all media (books, articles, websites, images, figures, etc.). Any direct quotations from the work of others must be indicated as such by being placed between quotation marks. Plagiarism is a very serious irregularity, which can carry heavy penalties. It is your responsibility to abide by requirements for presentation, referencing and avoidance of plagiarism. Make sure you understand definitions of plagiarism and the procedures and penalties as detailed in UCL regulations: http://www.ucl.ac.uk/current-students/guidelines/plagiarism

Resources

Moodle

Please ensure you are signed up to the module on Moodle (https://moodle-1819.ucl.ac.uk/course/view.php?id=362). For help with Moodle, please contact Charlotte Frearson (c.frearson@ucl.ac.uk).
APPENDIX B: Assessment 2: Evaluation Brief marking criteria/marksheet

(This supplements the usual IoA MA marksheet.)

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<tr>
<th>Evaluation brief (Scoring: 1 = Excellent; 2 = Very Good; 3 = Good; 4 = Fair; 5 = Poor)</th>
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<tbody>
<tr>
<td>Criteria</td>
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<tr>
<td>1. Overview</td>
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<td>Was the brief clear and succinctly laid out?</td>
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<td>Presented relevant information?</td>
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<td>Well prepared/proof read?</td>
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<td>2. Organisation</td>
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<td>Clear, logical structure?</td>
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<td>Purpose/focus of the brief clearly presented? Sound transition between ideas in an interesting sequence?</td>
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<td>Is the material in each section relevant, and presented in a sensible order?</td>
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<td>3. Content: depth and accuracy</td>
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<td>Purpose of the evaluation project and evaluation questions clearly presented?</td>
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<td>Audience for the evaluation brief clearly presented?</td>
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<td>Usage(s) of evaluation study and its audiences/stakeholders clearly presented?</td>
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<td>Are key ideas and concepts related to the project for which the evaluation brief is written explained?</td>
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<td>Is information about timeframe for work and delivery clearly presented?</td>
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<td>Are expectations about type of reporting, data protection and copyright, budget, and key deadlines (involved throughout the process) clearly presented?</td>
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<td>Is a clear line of communication established?</td>
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<td>Level and detail of information appropriate to the audience?</td>
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<td>4. Research and creativity</td>
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<td>Are key project values to be reflected by the evaluation brief clearly presented and explained in the brief?</td>
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<td>Are the suggested methods presented based on an assessment of alternative evaluation approaches/theories?</td>
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<td>Is information about existing evaluation findings presented in the brief?</td>
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<th>5. Visual aids</th>
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<td>• Anything missing?</td>
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<td>• Do they help maximise understanding?</td>
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<td>• Clear and readable for everyone?</td>
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<td>Second Examiner’s Signature</td>
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